

COERLL WORKSHOP  
**The FLLITE Approach: Activity Design, Assessment, and Publication**  
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**EXAMPLE FLLITE LESSONS for HEMINGWAY TEXT**

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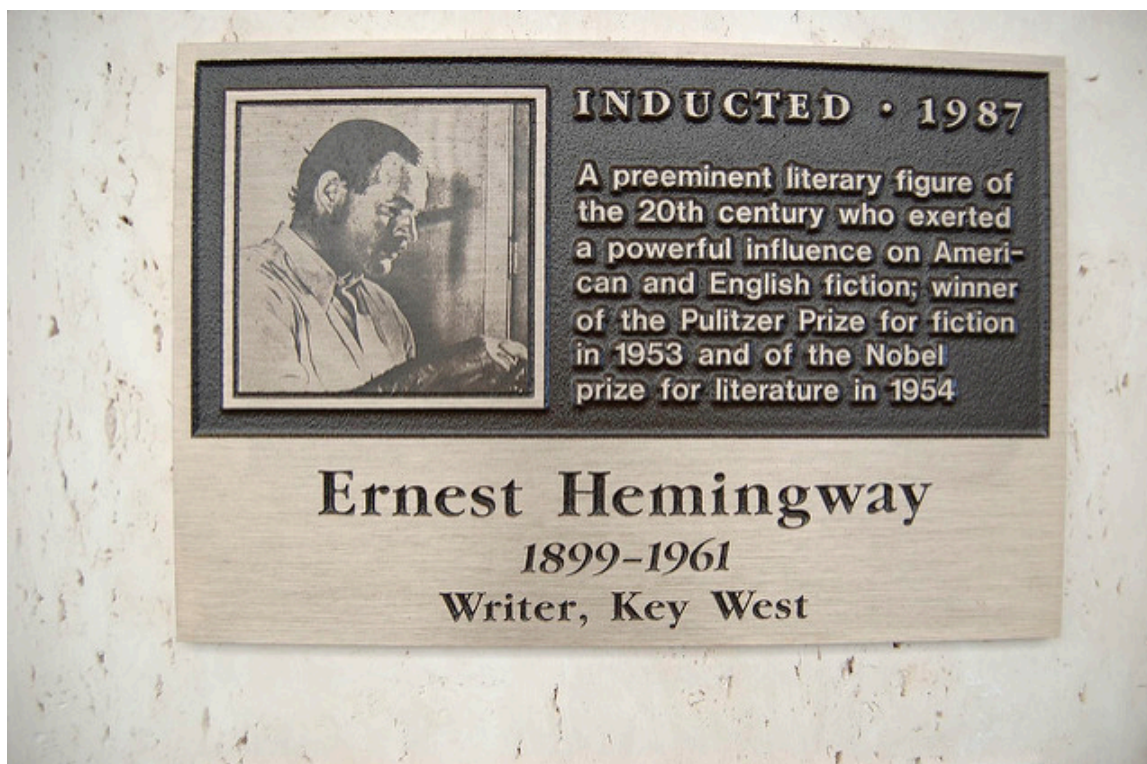
**Lesson Level:** advanced beginner for a Romance Language (2<sup>nd</sup> semester collegiate)

**FLLITE Categories:** Genre play and Grammar play

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**READING**

**Preparation:**



[www.flickr.com/photos](http://www.flickr.com/photos)  
Thor, Ernest Hemingway, Florida State Capital Building, 2006

“In high school, Hemingway worked on his school newspaper [...] writing primarily about sports. Immediately after graduation, the budding journalist went to work for the *Kansas City Star*, gaining experience that would later influence his distinctively stripped-down\* prose style.

He once said, ‘On the Star you were forced to learn to write a simple declarative sentence. This is useful to anyone. Newspaper work will not harm a young writer and could help him if he gets out of it in time.’”

<http://www.biography.com/people/ernest-hemingway-9334498#synopsis>

\* stripped-down (adj) = keeping only the most essential parts and nothing extra

<http://www.macmillandictionary.com/us/dictionary/american/stripped-down>

1. You are going to read the beginning of a short story by Hemingway, "The Gambler, the Nun, and the Radio," published in 1933.

A. What are your reactions to the title of this story?

B. Based on the information provided above about Hemingway as a writer, what type of story do you think this might be?

### **First Reading:**

1. As you read, look up any words that you do not know in an online English learner’s dictionary:

<http://learnersdictionary.com/>

Check the meanings of words in the context of the story.

Note appropriate meanings (definitions or synonyms) in the margins of the text.

## The Text:

"The Gambler, the Nun, and the Radio," Ernest Hemingway, 1933\*

THEY BROUGHT THEM IN AROUND MID-night and then, all night long, every one along the corridor heard the Russian.

"Where is he shot?" Mr. Frazer asked the night nurse.

"In the thigh, I think."

"What about the other one?"

"Oh, he's going to die, I'm afraid."

"Where is he shot?"

"Twice in the abdomen. They only found one of the bullets."

They were both beet workers, a Mexican and a Russian, and they were sitting drinking coffee in an all-night restaurant when someone came in the door and started shooting at the Mexican. The Russian crawled under a table and was hit, finally, by a stray shot fired at the Mexican as he lay on the floor with two bullets in his abdomen. That was what the paper said.

The Mexican told the police he had no idea who shot him. He believed it to be an accident.

"An accident that he fired eight shots at you and hit you twice, there?"

"Sí, señor," said the Mexican, who was named Cayetano Ruiz.

"An accident that he hit me at all, the *cabrón*<sup>1</sup>," he said to the interpreter.

"What does he say?" asked the detective sergeant, looking across the bed at the interpreter.

"He says it was an accident."

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1. *cabrón* (Mexican Spanish) = 'a goat' used here as an insult (e.g., 'the fucker')

\*Public domain text available at: <http://pdbooks.ca/books/english/authors/hemingway-ernest/short-stories/part-one/the-gambler-the-nun-and-the.html> <http://pdbooks.ca/books/english/hemingway-ernest/short-stories/part-one/the-gambler-the-nun-and-the.html>

## Taking a Closer Look:

1. The beginning of a story introduces the who, what, when, where and why of the story. Using information from Hemingway's text, note down everything you understand and imagine as answers to these questions:

- A. Where does this story take place?
  
- B. When does the story begin (what time of the day or night)?
  
- C. Who are the characters mentioned?
  - The Russian
  - The Mexican
  - The interpreter
  - Mr. Frasier
  - In the first sentence:
    - They
    - Them
    - Everyone
  
- D. Why are these characters where they are? What happened?

2. Read the text again and listen to it being read out loud in audio book format:

<https://www.youtube.com/watch?v=kPw9vKIdMHw>

In the first sentence of the second paragraph, "They were both beet workers, a Mexican and a Russian," you can hear extra stress put on the words *a Mexican* and *a Russian*.

Why do you think the reader emphasizes these words?

3. A. Do you see the influence of journalistic writing in this story? In what way or ways?

B. Hemingway said, "Newspaper work will not harm a young writer and could help him if he gets out of it in time."

How does Hemingway *get out of* newspaper writing in this story? (How does this short story differ from a newspaper article?)

## Going Further Still:

Work with a partner.

1. Compare your answers to the activities in Taking a Closer Look.

2. Here is part of a summary of Hemingway's story:

“Two men, a Mexican and a Russian, thought to be beet workers, are brought into a hospital with gunshot wounds. The Russian has been shot in the thigh; the Mexican has been shot twice in the abdomen.”

<http://www.enotes.com/topics/the-gambler-the-nun-and-the-radio>

**Indefinite articles** [a/an] mark nouns as being *unknown* to the listener or to the speaker and listener. Indefinite articles are typically used to introduce new information. In the first sentence of the summary, we see: a Mexican; a Russian; a hospital.

**Definite articles** [the] mark nouns as being *known* to the listener and speaker. Definite articles are often used to refer back to information that has already been introduced (= old information). In the second sentence of the summary, we see: the Russian; the Mexican; (we now know which ones are being referred to).

We can also assume that information is known to our listener for many reasons. One way is from whole-to-part relationships: the thigh = part of the Russian; the abdomen = part of the Mexican.

**A.** Look again at Hemingway's story. He begins with definite pronouns and definite articles! Why? What effect does this have?

[Beginning a story with definite articles is a literary technique. It forces the reader to become a detective in order to figure out from the context the who, what, when, where and why. It engages the reader right from the start.]

**B.** Look again at the second paragraph and the sentence: “They were both beet workers, a Mexican and a Russian, and they were sitting drinking coffee in an all-night restaurant...”

Think about the meanings of articles: *unknown/known*. What is Hemingway doing by using indefinite articles in the second paragraph?

[Simple past verbs are used to recount the events of this story. Instead of using past perfect in the second paragraph to indicate events that occurred at an earlier time of the day, Hemingway uses indefinite articles to make a shift back in time to when we did not yet “know” the characters! In other words, this is where he introduces them, which could explain the extra emphasis on *a Mexican* and *a Russian* in the audio book reading.]

C. What if the title of this story were: A Gambler, a Nun, and a Radio? How might this change your expectations about the story?

[Note: The idea here is to contrast a possible random or haphazard connection between the entities that indefinite articles plus “and” might imply vs. the shared context/relationship that the original title’s use of definite articles might imply. Taking this close reading further, if the whole story were read in an intermediate-level class, students could be asked to construct the relationship between the gambler, the nun and the radio on two levels: their shared context (who, what, when, where, why) and their symbolic connection.]

3. Hemingway’s playing with the meanings and uses of personal pronouns and articles is one way in which he creates literary style and symbolic meaning in this story. Newspaper articles and summaries of events, on the other hand, aim to make information as explicit and unambiguous as possible. Police stations, for example, keep written summaries of events (cases) for each day. This is called **the police blotter**. And, sometimes, these summaries can be funny!

A. Read the following police blotter entry and underline all of the articles and nouns or noun phrases that they determine.

“California: Fullerton – Police are looking for a man who tried to rob a Wendy’s while wearing a plastic bag over his head. Police Lt. Tom Basham told the *Orange County Register* that the man pulled up to the drive-through window, pointed a handgun at the server and demanded money. The server closed the window and walked away.”

[http://www.huffingtonpost.com/2011/03/19/funniest-police-blotters-ever\\_n\\_837942.html?slideshow=true#gallery/18456/0](http://www.huffingtonpost.com/2011/03/19/funniest-police-blotters-ever_n_837942.html?slideshow=true#gallery/18456/0)

B. Discuss the meanings and uses of the definite and indefinite articles with your partner.

## WRITING

**Genre:** 1. The scene of a crime in playscript format, 2. The police blotter summary of the crime

### Writing Assignment:

1. The scene of a crime in playscript format

Imagine a funny or weird failed crime. Write the scene beginning with a description in present tense of the setting: where, when, and who (e.g. the criminal and the victim or two criminals). Then write the dialogue between the characters that captures the moment of the failed crime (what is happening).

### Preparation:

In the dialogue, because the characters are in a shared physical context, use a lot of definite articles (e.g. “Give me the blow torch” : the = that one, the one both the speaker and listener can see).

Look at this link for other uses for *the* :

<http://www.edufind.com/english-grammar/definite-article/>

2. The police blotter summary of the crime

Write a summary of the crime scene using indefinite articles to introduce new information and definite articles to refer back to known referents. Also use present and past tenses as needed in relationship to the moment of writing the police blotter.

**Author:** Chantelle Warner

**Lesson Level:** intermediate / advanced English language learner

**FLLITE Categories:** Grammar play and Perspective play

1) **Conceptualizing – pronouns at play:** Read the following dialogue and answer the series of questions that follow:

1. “Where is he shot?”
2. “In the thigh, I think.”
3. “What about the other one?”
4. “Oh, he’s going to die, I’m afraid.”
5. “Where is he shot?”
6. “Twice in the abdomen. They only found one of the bullets.”

Speculate: What do you think is going on here? Who is involved? Who does “he” refer to in line 1? What about lines 3 and 4? Who is “they” in line 6? Who is speaking?

**2) Experiencing the narrative:** This dialogue appears in a longer narrative work (below), which we will be reading an excerpt from. Read the following passage once through. Which of your answers from Ex. 1 would you now reevaluate and why? Are any of the questions still difficult to answer?

*NB: This could also be done in a more beginner or intermediate group as a class and more slowly, taking first the introductory sentence, then adding the paragraph below. The purpose is to slow down the reading a bit so that students can see how the text throws the reader into the action and then gradually add information in order to reveal more [cataphoric reference]. Some questions remain unanswered although the context [homophoric reference] allows for more speculation. Who is the “they” who brought them in? The police? The paramedics? Who is the “they” who found the bullets? The operating surgeons?*

THEY BROUGHT THEM IN AROUND MID-night and then, all night long, every one along the corridor heard the Russian.

“Where is he shot?” Mr. Frazer asked the night nurse.

“In the thigh, I think.”

“What about the other one?”

“Oh, he’s going to die, I’m afraid.”

“Where is he shot?”

“Twice in the abdomen. They only found one of the bullets.”

They were both beet workers, a Mexican and a Russian, and they were sitting drinking coffee in an all-night restaurant when someone came in the door and started shooting at the Mexican. The Russian crawled under a table and was hit, finally, by a stray shot fired at the Mexican as he lay on the floor with two bullets in his abdomen. That was what the paper said.

\*Excerpted from “The Gambler, the Nun, and the Radio” by Ernest Hemingway (1933). Public domain text available at: <http://pdbooks.ca/books/english/hemingway-ernest/short-stories/part-one/the-gambler-the-nun-and-the.html>

Pronouns like *I, you, he, she, it, they* and the definite article *the* often function as pointing words, pointing to the nouns or more definite people and things they stand in for. In texts, they are often used to create cohesion across a stretch of language, without having to repeat the same word over and over again. In such cases, pronouns often also refer to another word in the text.

Sometimes this word comes before the pronoun. This is called *anaphoric reference*.  
E.g. ***A Mexican and a Russian*** were sitting and drinking coffee in an all-night restaurant, ***they*** were both beet workers.

Sometimes this word comes after the pronoun. This is *cataphoric reference*.  
E.g. ***They*** were both beet workers, ***a Mexican and a Russian***, and they were sitting drinking coffee in an all-night restaurant.



And sometimes you need additional information about the cultural or circumstances from outside of the text. This is called *exophoric reference*.

E.g. *That was what **the paper** said.*

Here I can assume that it is a newspaper that is referenced with the word “paper,” and I infer this based on my knowledge of where situations like this might be reported, but if I knew where this event was taking place and if I knew more about that cultural context, I might even know which newspaper. In other instances the reference may refer to something in the immediate context, which can only be known by someone who is also there or familiar with the situation.

For example, in the dialogue at the start, the nurse and Mr Frazer might know exactly which surgeons operated and understand “they” in “*They only found one of the bullets*” accordingly.

**3) Analyzing – pronouns and texture:** Read the text one more time. What examples of these three kinds of reference can you find? Mark each pronoun or definite article with a difference color, depending on how it refers, i.e. anaphorically, cataphorically, or exophorically. If the reference is anaphoric or cataphoric, draw an area to the part of the text that explains it. If it is homophoric, write a brief note explaining how you understand the reference and why you think the way you do. Include the examples we have already discussed as well as any additional instances you find.

So for example, you might mark the first few pronouns this way...

Anaphora - Cataphora - Homophora

**THEY** BROUGHT **THEM** IN AROUND MID-night and then, all night long, everyone along the corridor heard the Russian.

“Where is **he** shot?” Mr. Frazer asked the night nurse.

“In the thigh, I think.”

**4) Experiencing texture:** What do you notice now about the choices made in the text? Is one of the forms of reference preferred? What effects did this have on you as a reader?

*N.B. The text plays with these forms of reference to create the effect of being thrown in in media res. This is a common literary strategy in short stories but stands in contrast to the straight-forward journalist prose of a standard newspaper article. This comparison will be revisited in the transformation activity at the end, but is perhaps worth noting here in the class discussion of the pronouns and their effects.*

What questions do you still have of this text? Which questions does the text raise for you? Are there any references that are left unclarified?

**5) Analyzing critically:** This text begins with the dialogue, with which we began the lesson, and ends with another dialogue, which follows here:

The Mexican told the police he had no idea who shot him. He believed it to be an accident.

“An accident that he fired eight shots at you and hit you twice, there?”

“Sí, señor,” said the Mexican, who was named Cayetano Ruiz.

“An accident that he hit me at all, the *cabrón*,” he said to the interpreter.

“What does he say?” asked the detective sergeant, looking across the bed at the interpreter.

“He says it was an accident.”

Here the uncertainty of the word “he” in the officer’s question in line 2 is left unexplained because the Mexican is saying that he does not know who the shooter is. This stands in contrast to the Mexican, who is given more specificity in the form of a name Cayetano Ruiz.

What information does the interpreter leave out of his translation of Cayetano’s Ruiz statement? Who do you think he chooses to leave this information out?

**6) Conceptualizing and analyzing narrative perspective:** Based on everything that you have noticed so far in the text, who seems to you to be telling this story?

- Is it someone inside of the story, like a character, or someone outside of the story, a removed narrator?
- Is it someone who can get inside the heads of the people in the story or someone whose seems to be viewing the action? Does this change at any point in the story?
- Does the narrator seem objective or does (s)he have opinions about people, things or events?

Give examples to support your responses.

*N.B. It is worth noting at some point in this discussion that the sentence “That was what the paper said” seems to indicate that the paper is the source for all of the observations although this is hard to reconcile with some of the information that the narrator possesses. Students can then be asked how they make sense out of this tension.*

**7) Experiencing the text in context:** This text passage is an excerpt from the “The Gambler, the Nun, and the Radio” by Ernest Hemingway (1933). Look online with a partner and find two interesting facts about Hemingway’s biography to share with the class.

*N.B. Some students are likely to find that he was a reporter, but if they don’t instructors should bring that up after they report back.*

**8) Comparing intertextually:** Read the following newspaper article about a shooting in a restaurant in Newport, VA and answer the questions that follow it:

## Two injured in shooting at Oyster Point restaurant

By [Rico Bush](#) and [Matt Gregory](#)

Published: April 8, 2016, 4:58 am Updated: April 8, 2016, 6:47 pm

NEWPORT NEWS, Va. (WAVY) — Newport News Police are investigating a shooting that happened in the parking lot of a restaurant at Oyster Point Friday.

Sgt. Randal Bailey with Newport News Police says that before 2 a.m., someone shot a 24-year-old Newport News man in the shoulder at the parking lot of Manhattan's New York Deli and Pub.

According to police, the man ran across the road near the 600 block Thimble Shoals. Police then found him lying on the ground in a pool of blood with a baseball hat and money beside him.

Medics took him to the hospital with non life-threatening injuries.

A 22-year-old woman who was also in the area suffered a minor injury from broken glass caused by the shooting. She did not need to go to the hospital. Several cars near the restaurant were hit during the shooting. Very visible bullet holes and shattered windows were the result.

Witnesses tell 10 On Your Side's Rico Bush an argument that started inside Manhattan's Deli spilled out into the parking lot and at some point someone started shooting. One witness said they heard up to 25 shots fired.

Kathy Doxey, who works across the street, said, "If had been anytime during the day, we're right on the other side of the glass, any of us sitting in there could have been hurt. But its at nighttime, late in the evening, a little too much happening. It's crazy out there."

- What instances of anaphoric, cataphoric, or exophoric reference do you note here? How does this compare to the Hemingway passage?
- Whose words are quoted and what information are they used to convey? How does this compare to the Hemingway passage?
- Does the narrator seem neutral and objective OR involved and inside the narrative?
- Which passage seems to you a better representation of events and why?

**9) Transformed practice – applying new knowledge creatively:**

Choose either option A or B:

- A. Transform the Hemingway text into a short new article like the one from Newport News. In what ways must you change the perspective? What information or

perspectives must you leave out? In what ways must you change the use of reference in the text to make it read more like a newspaper article?

- B. Transform the Newport News article into a literary text like Hemingway's. In what ways can you change the perspective? What information or perspectives can you add (feel free to be creative here) and is there anything you should leave out? In what ways can you play with the use of reference in the text in order to create different literary effects for your readers?