

English 9 Summer Assignment

Throughout the English 9 course, we will learn to “read like a writer” and develop our own voices in our writing. During the year, we will read a variety of mentor texts that will help us practice and develop analysis skills, as well as understand and emulate examples of effective writing. As we begin the year by reading narrative essays and working to develop our own narrative writing style, we will read a selection of essays that will help us to identify specific writing skills and techniques.

- “Fish Cheeks” by Amy Tan
- “Superman and Me” by Sherman Alexie
- “Only Daughter” by Sandra Cisneros

As you read each of the works, pay attention to the following questions. There is no formal writing assignment due upon arrival in September, but we will use your notes and answers to these questions as the basis for a writing assignment shortly after you return to school:

1. Notice how the writer uses descriptive language in each of the essays. In what ways does the author utilize sensory imagery (details that relate to the five senses—taste, touch, smell, sight, sound)?
2. Consider the author’s purpose. What is the author trying to communicate to the reader through this piece of writing? What is the moral of the author’s story and/or what life lessons can be learned by reading?

Name: _____ Class: _____

Fish Cheeks

By Amy Tan
1987

*Amy Tan is an American writer whose work often provides insight into the experiences of Chinese Americans and family relationships. While her parents emigrated from China, Tan herself was born in Oakland, California. **Skill Focus:** In this lesson, you'll practice analyzing how an author develops a narrator's point of view. This means determining what the narrator thinks or believes and examining how the author uses actions, dialogue, and thoughts to develop this point of view. As you read, take notes on the narrator's point of view of her culture.*

- [1] I fell in love with the minister's son the winter I turned fourteen. He was not Chinese, but as white as Mary in the manger.¹ For Christmas I prayed for this blond-haired boy, Robert, and a slim new American nose.

When I found out that my parents had invited the minister's family over for Christmas Eve dinner, I cried. What would Robert think of our shabby Chinese Christmas? What would he think of our noisy Chinese relatives who lacked proper American manners? What terrible disappointment would he feel upon seeing not a roasted turkey and sweet potatoes but Chinese food?



"Untitled" by Jametlene Reskp is licensed under CC0.

On Christmas Eve I saw that my mother had outdone herself in creating a strange menu. She was pulling black veins out of the backs of fleshy prawns.² The kitchen was littered with appalling³ mounds of raw food: A slimy rock cod with bulging eyes that pleaded not to be thrown into a pan of hot oil. Tofu, which looked like stacked wedges of rubbery white sponges. A bowl soaking dried fungus back to life. A plate of squid, their backs crisscrossed with knife markings so they **resembled** bicycle tires.

And then they arrived — the minister's family and all my relatives in a **clamor** of doorbells and crumpled Christmas packages. Robert grunted hello, and I pretended he was not worthy of existence.

- [5] Dinner threw me deeper into despair. My relatives licked the ends of their chopsticks and reached across the table, dipping them into the dozen or so plates of food. Robert and his family waited patiently for platters to be passed to them. My relatives murmured with pleasure when my mother brought out the whole steamed fish. Robert **grimaced**. Then my father poked his chopsticks just below the fish eye and plucked out the soft meat. "Amy, your favorite," he said, offering me the tender fish cheek. I wanted to disappear.

1. reference to Jesus's mother, often depicted as white in Europe and North America
2. a common name for shrimp, used particularly in the United Kingdom and Ireland
3. **Appalling** (*adjective*) causing shock, disgust, or alarm

At the end of the meal my father leaned back and belched loudly, thanking my mother for her fine cooking. "It's a polite Chinese custom to show you are satisfied," explained my father to our astonished guests. Robert was looking down at his plate with a reddened face. The minister managed to muster up a quiet burp. I was stunned into silence for the rest of the night.

After everyone had gone, my mother said to me, "You want to be the same as American girls on the outside." She handed me an early gift. It was a miniskirt in beige tweed. "But inside you must always be Chinese. You must be proud you are different. Your only **shame** is to have **shame**."

And even though I didn't agree with her then, I knew that she understood how much I had suffered during the evening's dinner. It wasn't until many years later — long after I had gotten over my crush on Robert — that I was able to fully appreciate her lesson and the true purpose behind our particular menu. For Christmas Eve that year, she had chosen all my favorite foods.

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Superman and Me

SHERMAN ALEXIE

Sherman J. Alexie Jr. (b. 1966), a member of the Spokane and the Coeur d'Alene tribes, grew up on the Spokane Reservation in Washington state. A graduate of Washington State University, he has published eighteen books, including *The Lone Ranger and Tonto Fistfight in Heaven* (1983), a short-story collection that received a PEN/Hemingway Award for Best First Book of Fiction. One of the stories in this collection was the basis for the movie *Smoke Signals* (1999), for which Alexie wrote the screenplay. An activist for Native American rights and culture, Alexie wrote the following essay describing the impact of reading on his life. It was originally published in the *Los Angeles Times* in 1998.

I learned to read with a Superman comic book. Simple enough, I suppose. I cannot recall which particular Superman comic book I read, nor can I remember which villain he fought in that issue. I cannot remember the plot, nor the means by which I obtained the comic book. What I can remember is this: I was 3 years old, a Spokane Indian boy living with his family on the Spokane Indian Reservation in eastern Washington state. We were poor by most standards, but one of my parents usually managed to find some minimum-wage job or another, which made us middle-class by reservation standards. I had a brother and three sisters. We lived on a combination of irregular paychecks, hope, fear and government surplus food.

My father, who is one of the few Indians who went to Catholic school on purpose, was an avid reader of westerns, spy thrillers, murder mysteries, gangster epics, basketball player biographies and anything else he could find. He bought his books by the pound at Dutch's Pawn Shop, Goodwill, Salvation Army and Value Village. When he had extra money, he bought new novels at supermarkets, convenience stores and hospital gift shops. Our house was filled with books. They were stacked in crazy piles in the bathroom, bedrooms and living room. In a fit of unemployment-inspired creative energy, my father built a set of bookshelves and soon filled them with a random assortment of books about the Kennedy assassination, Watergate, the Vietnam War and the entire 23-book series of the Apache westerns. My father loved books, and since I loved my father with an aching devotion, I decided to love books as well.

I can remember picking up my father's books before I could read. The words themselves were mostly foreign, but I still remember the exact moment when I first understood, with a sudden clarity, the purpose of a paragraph. I didn't have the vocabulary to say "paragraph," but I realized that a paragraph was a fence that held words. The words inside a paragraph worked together for a common pur-

pose. They had some specific reason for being inside the same fence. This knowledge delighted me. I began to think of everything in terms of paragraphs. Our reservation was a small paragraph within the United States. My family's house was a paragraph, distinct from the other paragraphs of the LeBrets to the north, the Fords to our south and the Tribal School to the west. Inside our house, each family member existed as a separate paragraph but still had genetics and common experiences to link us. Now, using this logic, I can see my changed family as an essay of seven paragraphs: mother, father, older brother, the deceased sister, my younger twin sisters and our adopted little brother.

At the same time I was seeing the world in paragraphs, I also picked up that Superman comic book. Each panel, complete with picture, dialogue and narrative was a three-dimensional paragraph. In one panel, Superman breaks through a door. His suit is red, blue and yellow. The brown door shatters into many pieces. I look at the narrative above the picture. I cannot read the words, but I assume it tells me that "Superman is breaking down the door." Aloud, I pretend to read the words and say, "Superman is breaking down the door." Words, dialogue, also float out of Superman's mouth. Because he is breaking down the door, I assume he says, "I am breaking down the door." Once again, I pretend to read the words and say aloud, "I am breaking down the door." In this way, I learned to read.

This might be an interesting story all by itself. A little Indian boy teaches himself to read at an early age and advances quickly. He reads *Grapes of Wrath* in kindergarten when other children are struggling through *Dick and Jane*. If he'd been anything but an Indian boy living on the reservation, he might have been called a prodigy. But he is an Indian boy living on the reservation and is simply an oddity. He grows into a man who often speaks of his childhood in the third-person, as if it will somehow dull the pain and make him sound more modest about his talents.

A smart Indian is a dangerous person, widely feared and ridiculed by Indians and non-Indians alike. I fought with my classmates on a daily basis. They wanted me to stay quiet when the non-Indian teacher asked for answers, for volunteers, for help. We were Indian children who were expected to be stupid. Most lived up to those expectations inside the classroom but subverted them on the outside. They struggled with basic reading in school but could remember how to sing a few dozen powwow songs. They were monosyllabic in front of their non-Indian teachers but could tell complicated stories and jokes at the dinner table. They submissively ducked their heads when confronted by a non-Indian adult but would slug it out with the Indian bully who was 10 years older. As Indian children, we were expected to fail in the non-Indian world. Those who failed were ceremonially accepted by other Indians and appropriately pitied by non-Indians.

I refused to fail. I was smart. I was arrogant. I was lucky. I read books late into the night, until I could barely keep my eyes open. I read books at recess, then

during lunch and in the few minutes left after I had finished my classroom assignments. I read books in the car when my family traveled to powwows or basketball games. In shopping malls, I ran to the bookstores and read bits and pieces of as many books as I could. I read the books my father brought home from the pawnshops and secondhand. I read the books I borrowed from the library. I read the backs of cereal boxes. I read the newspaper. I read the bulletins posted on the walls of the school, the clinic, the tribal offices, the post office. I read junk mail. I read auto-repair manuals. I read magazines. I read anything that had words and paragraphs. I read with equal parts joy and desperation. I loved those books, but I also knew that love had only one purpose. I was trying to save my life.

Despite all the books I read, I am still surprised I became a writer. I was going to be a pediatrician. These days, I write novels, short stories, and poems. I visit schools and teach creative writing to Indian kids. In all my years in the reservation school system, I was never taught how to write poetry, short stories or novels. I was certainly never taught that Indians wrote poetry, short stories and novels. Writing was something beyond Indians. I cannot recall a single time that a guest teacher visited the reservation. There must have been visiting teachers. Who were they? Where are they now? Do they exist? I visit the schools as often as possible. The Indian kids crowd the classroom. Many are writing their own poems, short stories and novels. They have read my books. They have read many other books. They look at me with bright eyes and arrogant wonder. They are trying to save their lives. Then there are the sullen and already defeated Indian kids who sit in the back rows and ignore me with theatrical precision. The pages of their notebooks are empty. They carry neither pencil nor pen. They stare out the window. They refuse and resist. "Books," I say to them. "Books," I say. I throw my weight against their locked doors. The door holds. I am smart. I am arrogant. I am lucky. I am trying to save our lives.

Only Daughter

Sandra Cisneros

from *Latina: Women's Voices From the Borderlands*. Edited by Lillian Castillo-Speed. New York: Touchstone/Simon & Schuster, 1995.

Once, several years ago, when I was just starting out my writing career, I was asked to write my own contributor's note for an anthology¹ I was part of. I wrote: "I am the only daughter in a family of six sons. *That* explains everything."

Well, I've thought about that ever since, and yes, it explains a lot to me, but for the reader's sake I should have written: "I am the only daughter in a *Mexican* family of six sons." Or even: "I am the only daughter of a Mexican father and a Mexican-American mother." Or: "I am the only daughter of a working-class family of nine." All of these had everything to do with who I am today.

I was/am the only daughter and *only* a daughter. Being an only daughter in a family of six sons forced me by circumstance to spend a lot of time by myself because my brothers felt it beneath them to play with a girl in public. But that aloneness, that loneliness, was good for a would-be writer—it allowed me time to think and think, to imagine, to read and prepare myself.

Being only a daughter for my father meant my destiny would lead me to become someone's wife. That's what he believed. But when I was in the fifth grade and shared my plans for college with him, I was sure he understood. I remember my father saying, "*Que bueno, mi'ha*, that's good." That meant a lot to me, especially since my brothers thought the idea hilarious. What I didn't realize was that my father thought college was good for girls—good for finding a husband. After four years in college and two more in graduate school, and still no husband, my father shakes his head even now and says I wasted all that education.

In retrospect², I'm lucky my father believed daughters were meant for husbands.

¹ **anthology**: collection of stories and other literature in a book.

² **retrospect**: thinking about things in the past

It meant it didn't matter if I majored in something silly like English. After all, I'd find a nice professional eventually, right? This allowed me the liberty to putter about embroidering³ my little poems and stories without my father interrupting with so much as a "What's that you're writing?"

But the truth is, I wanted him to interrupt. I wanted my father to understand what it was I was scribbling, to introduce me as "My only daughter, the writer." Not as "This is only my daughter. She teaches." *Es maestra*—teacher. Not even *profesora*.

In a sense, everything I have ever written has been for him, to win his approval even though I know my father can't read English words, even though my father's only reading includes the brown-ink *Esto* sports magazines from Mexico City and the bloody *¡Alarma!* magazines that feature yet another sighting of *La Virgen de Guadalupe* on a tortilla or a wife's revenge on her philandering husband by bashing his skull in with a *molcajete* (a kitchen mortar⁴ made of volcanic rock). Or the *fotonovelas*, the little picture paperbacks with tragedy and trauma erupting from the characters' mouths in bubbles.

My father represents, then, the public majority. A public who is disinterested in reading, and yet one whom I am writing about and for, and privately trying to woo⁵.

When we were growing up in Chicago, we moved a lot because of my father. He suffered bouts of nostalgia⁶. Then we'd have to let go of our flat⁷, store the furniture with mother's relatives, load the station wagon with baggage and bologna sandwiches and head south. To Mexico City.

³ **embroidering**: adding details to

⁴ **mortar**: a very hard bowl in which things are ground into a fine powder

⁵ **woo**: attract, interest

⁶ **bouts of nostalgia**: short periods of time with homesickness

⁷ **flat**: apartment

We came back, of course. To yet another Chicago flat, another Chicago neighborhood, another Catholic school. Each time, my father would seek out the parish priest in order to get a tuition break⁸, and complain or boast: "I have seven sons."

He meant *siete hijos*, seven children, but he translated it as "sons." "I have seven sons." To anyone who would listen. The Sears Roebuck employee who sold us the washing machine. The short-order cook where my father ate his ham-and-eggs breakfasts. "I have seven sons." As if he deserved a medal from the state.

My papa. He didn't mean anything by that mistranslation, I'm sure. But somehow I could feel myself being erased. I'd tug my father's sleeve and whisper: "Not seven sons. Six! and *one daughter*."

When my oldest brother graduated from medical school, he fulfilled my father's dream that we study hard and use this—our heads, instead of this—our hands. Even now my father's hands are thick and yellow, stubbed by a history of hammer and nails and twine and coils⁹ and springs. "Use this," my father said, tapping his head, "and not this," showing us those hands. He always looked tired when he said it.

Wasn't college an investment? And hadn't I spent all those years in college? And if I didn't marry, what was it all for? Why would anyone go to college and then choose to be poor? Especially someone who had always been poor.

Last year, after ten years of writing professionally, the financial rewards¹⁰ started to trickle in. My second National Endowment for the Arts Fellowship. A guest professorship at the University of California, Berkeley. My book, which sold to a major New York publishing house.

At Christmas, I flew home to Chicago. The house was throbbing¹¹, same as always: hot tamales and sweet tamales hissing in my mother's pressure cooker, and everybody—my mother, six brothers, wives, babies, aunts,

cousins—talking too loud and at the same time. Like in a Fellini¹² film, because that's just how we are.

I went upstairs to my father's room. One of my stories had just been translated into Spanish and published in an anthology of Chicano¹³ writing and I wanted to show it to him. Ever since he recovered from a stroke two years ago, my father likes to spend his leisure hours horizontally¹⁴. And that's how I found him, watching a Pedro Infante movie on Galavisión and eating rice pudding.

There was a glass filled with milk on the bedside table. There were several vials of pills and balled Kleenex. And on the floor, one black sock and a plastic urinal that I didn't want to look at but looked at anyway. Pedro Infante was about to burst into song, and my father was laughing.

I'm not sure if it was because my story was translated into Spanish, or because it was published in Mexico, or perhaps because the story dealt with Tepeyac, the *colonia* my father was raised in and the house he grew up in, but at any rate, my father punched the mute button on his remote control and read my story.

I sat on the bed next to my father and waited. He read it very slowly. As if he were reading each line over and over. He laughed at all the right places and read lines he liked out loud. He pointed and asked questions: "Is this So-and-so?" "Yes," I said. He kept reading.

When he was finally finished, after what seemed like hours, my father looked up and asked: "Where can we get more copies of this for the relatives?"

Of all the wonderful things that happened to me last year, that was the most wonderful.

⁸ **tuition break:** a decrease in the cost of going to a private school

⁹ **twines and coils:** strings and loops

¹⁰ **financial rewards:** money

¹¹ **throbbing:** beating

¹² **Fellini:** an Italian movie director

¹³ **Chicano:** Mexican-American

¹⁴ **horizontally:** laying down