Standards Focus

Objectives

Students will
- understand setting and mood
- understand story details

Motivate

What Do You Think?/QuickWrite

Ask students whether they agree with the saying "the best things in life are free." Have them brainstorm what these things are.

Academic Vocabulary

Look for opportunities to use the Academic Vocabulary words in this collection.

- **effective, *adj.:*** successful
- **outcome, *n.:*** result; ending
- **reveal, *v.:*** make known
- **structure, *n.:*** arrangement of parts

Analyzing Visuals

Tanomura Chikuden (1777–1835) is known for painting flowers, birds, and landscapes. He devoted himself to painting after unsuccessful attempts at agrarian reforms.

Activity Point out that this is a Japanese painting and the next selection is a Japanese tale. Ask students what mood is created by the image. ***Possible responses:*** *dreamy, magical*

SHORT STORY

Preparing to Read

The Inn of Lost Time

by **Lensey Namioka**



Takachiho Mountain and Yufu Mountain (Yufu Mountain side) (Edo Period, c. 1808) by Tanomura Chikuden. Pair of hanging scrolls, color on silk. 95.8 x 35.8 cm
The Museum of the Imperial Collections, Sannomaru Schozokan.

What Do You Think?

What is the most precious thing a person can have?

QuickWrite

Make a list of things in life that most people think are important. Then, number the list in order of importance to you.

SKILLS FOCUS pp. 30–51

Literary Skills
- Understand setting and mood.
- Analyze setting and mood.

Reading Skills
- Analyze story details.

Vocabulary Skills
- Demonstrate knowledge of literal meanings of words and their usage.

Writing Skills
- Establish and develop setting.
- Write to persuade.

Grammar Skills
- Identify and use adjectives.

Listening and Speaking Skills
- Adapt oral messages to speaking purpose: to entertain.
- Participate in group discussions.

Selection Readability	
Easily Accessible **Accessible** Challenging	unfamiliar situations; unfamiliar vocabulary; foreign setting and time; story-within-a-story
Lexile	**780**

Selection Summary

While staying at an inn, a wandering Japanese ronin tells a story about being tricked into thinking that he slept for fifty years by another inn owner. At the end, the ronin reveals that he and his companion are now staying in that same inn.

Reader/Writer Notebook

Use your **RWN** to complete the activities for this selection.

Literary Focus

Setting and Mood Have you ever shivered through a movie that takes place in Antarctica or dripped with sweat while watching a desert scene? If so, you have experienced the power of the setting of a story. The **setting** is the time and place of a story. It also includes the customs and behaviors of that time and place.

Setting can create the **mood,** or atmosphere, of a story. If the story's setting is a rain-drenched, dismal day, for example, the mood will probably be gloomy. On the other hand, the writer may create a festive mood with a sunny day and the sound of laughter. Good writers are effective at creating specific settings and moods that help us enter the physical worlds of the characters.

TechFocus As you read this story, which is based on a folk tale, think about some folk tales that you have heard before.

Reading Focus

Analyzing Details Writers use well-chosen details to advance their plots and create memorable settings. For instance, in "The Inn of Lost Time," Lensey Namioka uses details of place and time to set the story in the historical time period of sixteenth-century Japan.

Into Action Use a chart like the one below to record details from the "The Inn of Lost Time" that help create setting.

Detail: Place	Detail: Time	Detail: Custom
a Japanese farmhouse	nighttime; sixteenth century	people drink tea by a fire and tell stories

Writing Focus

Think as a Reader/Writer

Find It in Your Reading The mythic and historical meet in "The Inn of Lost Time." As you read, record in your *Reader/Writer Notebook* some of the descriptive words Lensey Namioka uses to create the haunting setting in "The Inn of Lost Time."

Vocabulary

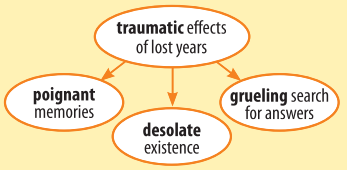
desolate (DEHS uh liht) *adj.:* lonely; miserable. *Zenta was desolate when he woke up alone and freezing cold.*

poignant (POYN yuhnt) *adj.:* causing sadness or pain; touching. *Matsuzo felt tears welling up as the poignant story ended.*

ruefully (ROO fuhl lee) *adv.:* with regret and embarrassment. *Zenta thought ruefully of all the trouble he had caused.*

grueling (GROO uhl ihng) *adj.:* very tiring; demanding. *After a grueling journey, they arrived exhausted.*

traumatic (traw MAT ihk) *adj.:* emotionally painful; causing shock. *The shock of the loss was especially traumatic to Tokubei.*



Language Coach

Oral Fluency Sometimes you can't tell how to pronounce English words from their spelling. The last syllable of *chocolate,* for instance, does not sound like the word *late.* Instead, it's pronounced "iht." What word in the list above has an *-ate* ending? How is it pronounced?

Learn It Online

For a preview of this story, see the *PowerNotes* video introduction on:

go.hrw.com L8-31 Go

Selection Resources

Collection 1 Resources, on-level practice and assessment, p. 13

PowerNotes, interactive lesson presentations with activities

Teacher One Stop™, on-level lesson plans and all print resources

Holt Audio Library

Holt Audio Library: Selections and Summaries in Spanish

The Holt Reader, p. 18

The Holt Reader, Adapted Version, p. 10

Holt Audio Tutor

Holt English Language Development, systematic instruction and scaffolded content

Supporting Instruction in Six Languages, selection summary

Holt English Language Development

Resources for Teaching Advanced Students, lesson plans

Analyzing Visuals Transparencies, p. 4

Preteach

Introducing Vocabulary

Read aloud the Vocabulary words and sample sentences. Then, have students fill in the blanks in the following passage.

Ella looked at the broken dish she had dropped _____. [*ruefully*] She felt _____ about breaking it. [*desolate*] Besides that, taking a math test had been a _____ experience that day, and she was still upset about it. [*traumatic*] She decided to read a _____ story, which turned out to be a sad tale. [*poignant*] It told of the work of a coal miner who toiled at his dangerous job for decades. [*grueling*]

Language Coach

Use **Language Coach** to help English-language learners acquire word-attack skills. ***Answer:*** desolate *(iht)*

Tell students to pronounce each word using the syllabic spelling before they start the activity.

Literary Focus

As you read and discuss the selection with students, have them note the setting of the story and the mood it creates.

Reading Focus

Give students a copy of the Reading Focus graphic organizer before they read. Tell them to use their responses to answer the questions on the Applying Your Skills page.

Writing Focus

Have students record descriptive details and use these notes to complete the Writing Focus activity.

Learn It Online

The **PowerNotes** presentation for this lesson includes a short video that introduces the selection. The video is also available on the online version of this page. Preview the video at **go.hrw.com**.

go.hrw.com L8-31 Go

Selection Introduction

More About the Writer

When she was eight years old, **Lensey Namioka** wrote her first story. She turned her story into a book by sewing the pages together. The story was about a female warrior, and Namioka called it "The Princess with a Bamboo Sword." Namioka has won many awards for her writing, including the California Young Reader Medal and the Washington State Governor's Writer's Award.

Think About the Writer

Lensey Namioka's interest in sixteenth-century Japan comes partly from her marriage to Isaac Namioka, who is Japanese. Visits to Japan sparked her initial interest in historical Japan. Ask students to name their favorite historical time period and explain what about it sparks their interest.

For Independent Reading

- If students are interested in Asian folktales, they might enjoy *Children of the Dragon,* six Vietnamese folktales by Sherry Garland.
- If students want to read another adventure story, recommend *Bridle the Wind* by Joan Aiken. The story is about two boys living during the medieval period. Chased by a dangerous gang, they flee France and arrive in Spain.

MEET THE WRITER

Lensey Namioka

(1929–)

From Mathematician to Storyteller

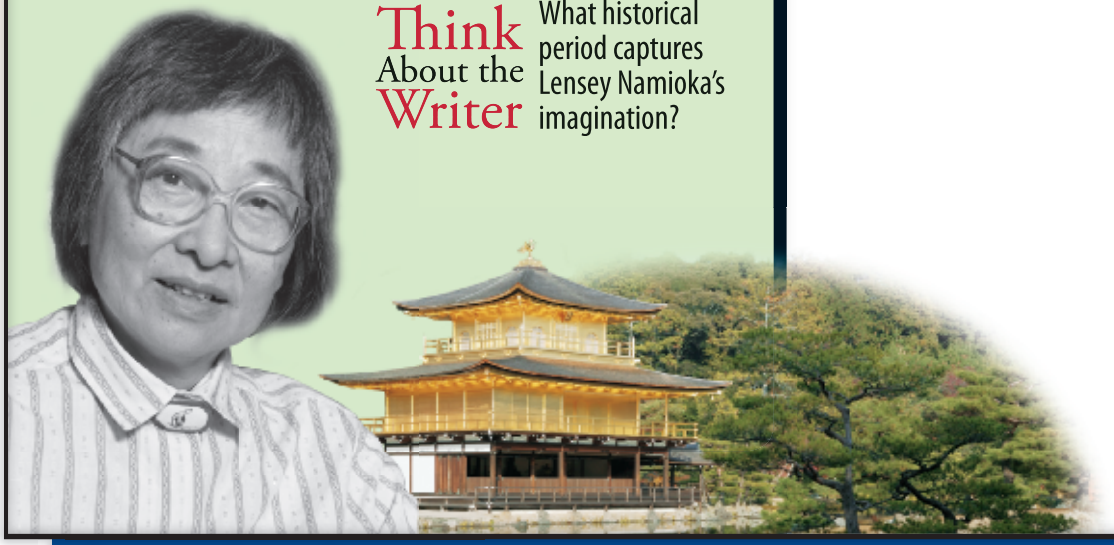
Lensey Namioka was born in Beijing, China, and moved to the United States when she was a child. Before she became a writer, Namioka studied and taught math. However, she always loved telling stories, and eventually she began writing novels for young adults. Her award-winning novels have a wide range of settings, including China, Japan, and modern-day America. Her books explore a range of subjects—from growing up as an immigrant in America to medieval Japanese samurai culture.

A Rich Heritage

Namioka says, "For my writings, I draw heavily on my Chinese cultural heritage and on my husband's Japanese cultural heritage." A trip to her husband's hometown in Japan (where she visited a medieval castle on a hill with the name "Namioka") sparked her interest in Japanese feudal history.

"I decided I liked being a writer better than being a mathematician."

Think About the Writer What historical period captures Lensey Namioka's imagination?



Build Background

"The Inn of Lost Time" was written in modern times, but it is set in sixteenth-century Japan, when samurai, members of the warrior class, roamed the land. To structure her tale, Lensey Namioka uses an age-old technique that is still popular today—the frame story, or story within a story. In fact, this story has *two* stories within it. One is an ancient Japanese folk tale that may remind you of "Rip Van Winkle," a popular American story, in which a man sleeps for fifty years. The other is a tale about something that happened to one of the samurai.

Preview the Selection

Some of Namioka's most popular stories, including "The Inn of Lost Time," recount the adventures of **Zenta** and **Matsuzo**, a pair of wandering samurai searching for work in long-ago Japan. In this story, they stop for the night at a farmhouse, where Zenta tells a tale about a time he unraveled an intriguing mystery.

Research to Practice

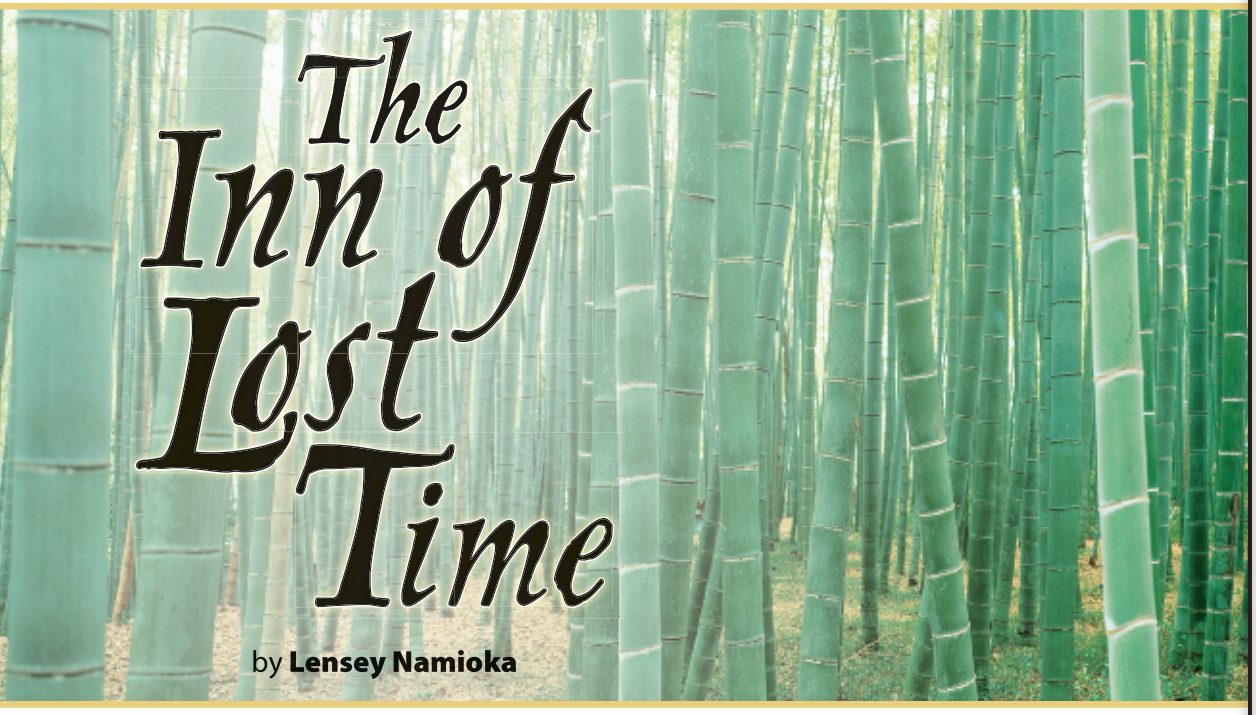
*Holt author **Kylene Beers** offers strategies for teaching how to summarize a text.*

"The Inn of Lost Time" tells two stories within the structure of the primary story. To help all readers, but especially those who get lost easily as they read, understand the flow of this story, I have them use a summarizing strategy called "Somebody Wanted But So" or (SWBS).

If I haven't yet taught this strategy, I model it by choosing a text or a character we all know, like Cinderella. I jot down the four words—Somebody Wanted But So—on a transparency and write Cinderella under "Somebody" (though we could also choose the stepmother or the prince). Then, under "Wanted" I will write "wanted to go to the ball." We will next talk about what happened to keep her from going, writing that under "but": "but her stepmother would not let her." Then, under "so" we will add a conclusion: "so she had to rely on the help of her fairy godmother to get her there."

I tell students that the story they are about to read tells two sub-stories. I tell them that as they read, they should stop and create SWBS statements for the

Read with a Purpose Read this story to solve a mystery set in ancient Japan.



The Inn of Lost Time

by **Lensey Namioka**

"Will you promise to sleep if I tell you a story?" said the father. He pretended to put on a stern expression.

"Yes! Yes!" the three little boys chanted in unison. It sounded like a nightly routine.

The two guests smiled as they listened to the exchange. They were wandering ronin, or unemployed samurai, and they enjoyed watching this cozy family scene.

The father gave the guests a helpless look. "What can I do? I have to tell them a story, or these little rascals will give us no peace." Clearing his throat, he turned to the boys. "All right. The story tonight is about Urashima Taro."

Instantly the three boys became still. Sitting with their legs tucked under them, the three little boys, aged five, four, and three, looked like a descending row of stone statuettes. Matsuzo, the younger of the two ronin, was reminded of the wayside half-body statues of Jizo, the God of Travelers and Protector of Children.

Behind the boys the farmer's wife took up a pair of iron chopsticks and stirred the

primary story and the sub-stories. Students write an SWBS statement for the first sub-story (p. 34 columns 1 and 2); then, they write an SWBS statement for the second sub-story which begins on p. 35, second column, and goes through the first three lines on p. 48. Students then write their SWBS statements for the primary story after completing the story.

Direct Teach

Think About/Talk About

Read with a Purpose Have students read the Read with a Purpose statement. Point out the word "mystery." Ask students how this word may connect to the title. Then, ask them what they should look for as they read a mystery.

? Extend the Discussion

Sequencing What details indicate that a story within a story, or sub-story, will appear in this selection? ***Possible response:*** *It opens with a promise of a story. Then, the father announces what the story will be about.*

Guided Practice

Model and Apply

- Provide students with copies of the Reading Focus graphic organizer for "The Inn of Lost Time" (**Collection 1 Resources**) or ask them to use a piece of their own paper.
- Use the following information to model how to use the graphic organizer to identify the story's setting and its effect on the mood.
- Tell students that the story's setting and mood are established by the descriptive details the author includes. For example, point out to students the sentence that begins "A momentary glow . . ." and how the faces of the ronin appear "fierce and hungry." The look on the ronins' faces creates a mood of tension and mystery.

Detail: Place	Detail: Time
fisherman at sea	once upon a time
room with a brazier	evening

Detail: Custom	Detail: Emotion
helping a creature being tormented	farmer is stunned by amount of time lost
father telling children a bedtime story	children saddened for a while

Think as a Reader/Writer

Find It in Your Reading Point out how details of the adults drinking tea and Zenta smiling "ruefully" contribute to a serious mood after the children fall asleep.

Use It in Your Writing Have students write two or three sentences to add to the serious, thoughtful mood of the scene.

ashes of the fire in the charcoal brazier.[1] A momentary glow brightened the room. The lean faces of the two ronin, lit by the fire, suddenly looked fierce and hungry. A

The farmer knew that the two ronin were supposed to use their arms in defense of the weak. But in these troubled times, with the country torn apart by civil wars, the samurai didn't always live up to their honorable code.

Then the fire died down again and the subdued red light softened the features of the two ronin. The farmer relaxed and began his story. B

The tale of Urashima Taro is familiar to every Japanese. No doubt the three little boys had heard their father tell it before—and more than once. But they listened with rapt attention.

> Urashima Taro, a fisherman, rescued a turtle from some boys who were battering it with stones. The grateful turtle rewarded Taro by carrying him on his back to the bottom of the sea, where he lived happily with the Princess of the Undersea. But Taro soon became homesick for his native village and asked to go back on land. The princess gave him a box to take with him but warned him not to peek inside.
>
> When Taro went back to his village, he found the place quite changed. In his home he found his parents gone, and living there was another old couple. He was stunned to learn that the aged husband was his own son, whom he had last seen as a baby! Taro thought he had spent only a pleasant week or two undersea with the princess. On land, seventy-two years had passed! His parents and most of his old friends had long since died.
>
> Desolate, Taro decided to open the box given him by the princess. As soon as he looked inside, he changed in an instant from a young man to a decrepit old man of more than ninety.

At the end of the story the boys were close to tears. Even Matsuzo found himself deeply touched.

At the end of the story the boys were close to tears. Even Matsuzo found himself deeply touched. He wondered why the farmer had told his sons such a poignant bedtime story. Wouldn't they worry all evening instead of going to sleep? C

But the boys recovered quickly. They were soon laughing and jostling each other,

1. **brazier** (BRAY zhuhr): metal container that holds burning coals or charcoal, used to warm a room or cook food.

A **Reading Focus** **Analyzing Details** What details help create the mood, or atmosphere, in this farmhouse?

B **Read and Discuss** What has the author told us so far?

C **Literary Focus** **Mood** How does the mood of the story affect its listeners?

Vocabulary **desolate** (DEHS uh liht) *adj.:* lonely; miserable.
poignant (POYN yuhnt) *adj.:* causing sadness or pain; touching.

Differentiating Instruction

English-Language Learners

- List the following words and phrases from the story on the board: "close to tears," "deeply touched," "laughing," "jostling."
- Model using the phrases to determine mood. Tell students that when they read the phrases "close to tears" and "deeply touched," they know that the characters feel sad. This makes the mood serious and sad.
- Have volunteers determine the mood suggested by the other words on the board.
- Ask students to locate these words or phrases in the selection text on p. 34. Have a volunteer read the paragraphs aloud.
- Ask students to find where the mood changes in the text. ***Answer:*** *"but the boys recovered quickly"*

See **Differentiating Instruction** for lesson plans and strategies for teaching English-language learners.

Advanced Learners

Acceleration Have students create another setting in which a parent tells children a bedtime story.

and they made no objections when their mother shooed them toward bed. Standing in order of age, they bowed politely to the guests and then lay down on the mattresses spread out for them on the floor. Within minutes the sound of their regular breathing told the guests that they were asleep.

Zenta, the older of the two ronin, sighed as he glanced at the peaceful young faces. "I wish I could fall asleep so quickly. The story of Urashima Taro is one of the saddest that I know among our folk tales."

The farmer looked proudly at his sleeping sons. "They're stout lads. Nothing bothers them much."

The farmer's wife poured tea for the guests and apologized. "I'm sorry this is only poor tea made from coarse leaves."

Zenta hastened to reassure her. "It's warm and heartening on a chilly autumn evening."

"You know what I think is the saddest part of the Urashima Taro story?" said Matsuzo, picking up his cup and sipping the tea. "It's that Taro lost not only his family and friends but a big piece of his life as well. He had lost the most precious thing of all: time."

The farmer nodded agreement. "I wouldn't sell even one year of my life for money. As for losing seventy-two years, no amount of gold will make up for that!" D

Zenta put his cup down on the floor and looked curiously at the farmer. "It's interesting that you should say that. I had an opportunity once to observe exactly how much gold a person was willing to pay for some lost years of his life." He smiled grimly. "In this case the man went as far as one gold piece for each year he lost."

"That's bizarre!" said Matsuzo. "You never told me about it."

"It happened long before I met you," said Zenta. He drank some tea and smiled ruefully. "Besides, I'm not particularly proud of the part I played in that strange affair." E

"Let's hear the story!" urged Matsuzo. "You've made us all curious."

The farmer waited expectantly. His wife sat down quietly behind her husband and folded her hands. Her eyes looked intently at Zenta.

"Very well, then," said Zenta. "Actually, my story bears some resemblance to that of Urashima Taro. . . ."

It happened about seven years ago, when I was a green, inexperienced youngster not quite eighteen years old. But I had had a good training in arms, and I was able to get a job as a bodyguard for a wealthy merchant from Sakai.

As you know, wealthy merchants are relatively new in our country. Traditionally the rich have been noblemen, landowners, and warlords with thousands of followers. Merchants, regarded as parasites in our society, are a despised class. But our civil wars have made people unusually mobile and stim-

D **Literary Focus** **Setting** How has the mood changed since the farmer told his story?

E **Read and Discuss** What does this conversation reveal?

Vocabulary **ruefully** (ROO fuhl lee) *adv.*: with regret and embarrassment.

Think About/Talk About

Comprehension

A Reading Focus

Possible response: *The details "the momentary glow" and the "fierce and hungry" look of the ronin create a slightly menacing mood.*

B Read and Discuss

Possible response: *Two ronin are guests at a farmer's house. The farmer is not quite sure of the samurai.*

E Read and Discuss

Possible response: *The conversation reveals that the people in the house recognize that time is precious.*

Analysis

C Literary Focus

Possible response: *The story ends on a sad note. The boys look close to tears.*

D Literary Focus

Possible response: *The mood has become serious, as the men discuss the most precious thing in life.*

? Extend the Discussion

Predicting Based on the title of the selection, the farmer's tale, and the conversation among the adults, what do you think might happen next?

Possible response: *Perhaps someone in the room will face a similar challenge about lost time.*

- Have students write the opening paragraphs of the story. Suggestions include a day at an amusement park, settlers along the Oregon Trail, or a family during wartime.
- Remind students to include descriptions of the physical setting and customs, as well as the emotions of the characters.
- Ask each student to read his or her paragraph to the class. The class will then guess the mood and setting and offer suggestions if mood and setting are not easily determined.

See **Resources for Teaching Advanced Students** for lesson plans and strategies for teaching advanced learners.

Learners with Diverse Needs

Invite students to read "The Inn of Lost Time" in interactive format in **The Holt Reader, Adapted Version** and to use the sidenotes as aids to understanding the selection. The interactive version provides additional instruction, practice, and assessment of the skills taught in the Student Edition.

Guided Practice

Model and Apply

- Demonstrate how to identify the **setting** by reading aloud the last three paragraphs on this page. Tell students that there is a broad setting (long-ago Japan) and a specific setting (woods, inn). While the specific setting changes, the broad, or overall, setting does not.
- To model the specific setting changes, tell students that the setting is the time and place of a story. So far Tokubei and Zenta have been walking along a path in the countryside. Point out that when they leave the path it could indicate that the setting will change. If we keep reading, we find out that they are looking for an inn with which Tokubei is familiar. It seems that they are going to spend some time in this new setting.
- Remind students that a setting often changes throughout a story.
- **Turn-and-Talk** Tell students that Tokubei and Zenta are very tired and hungry when the smell of rice reaches them. Ask students what effect the physical state of the characters has on their perception of the setting. For instance, does the inn seem more welcoming because the characters are hungry and weary? Have students discuss in pairs.

ulated trade between various parts of the country. The merchants have taken advantage of this to conduct business on a scale our fathers could not imagine. Some of them have become more wealthy than a warlord with thousands of samurai under his command.

The man I was escorting, Tokubei, was one of this new breed of wealthy merchants. He was trading not only with outlying provinces but even with the Portuguese[2] from across the sea. On this particular journey he was not carrying much gold with him. If he had, I'm sure he would have hired an older and more experienced bodyguard. But if the need should arise, he could always write a message to his clerks at home and have money forwarded to him. It's important to remember this. F

The second day of our journey was a particularly grueling one, with several steep hills to climb. As the day was drawing to its close, we began to consider where we should spend the night. I knew that within an hour's walking was a hot-spring resort known to have several attractive inns.

But Tokubei, my employer, said he was already very tired and wanted to stop. He had heard of the resort and knew the inns there were expensive. Wealthy as he was, he did not want to spend more money than he had to.

While we stood talking, a smell reached our noses, a wonderful smell of freshly cooked rice. Suddenly I felt ravenous. From the way Tokubei swallowed, I knew he was feeling just as hungry.

We looked around eagerly, but the area was forested and we could not see very far in any direction. The tantalizing smell seemed to grow and I could feel the saliva filling my mouth.

"There's an inn around here somewhere," muttered Tokubei. "I'm sure of it."

We followed our noses. We had to leave the well-traveled highway and take a narrow, winding footpath. But the mouthwatering smell of the rice and the vision of fluffy, freshly aired cotton quilts drew us on.

The sun was just beginning to set. We passed a bamboo grove, and in the low evening light the thin leaves turned into little golden knives. I saw a gilded[3] clump of bamboo shoots. The sight made me think of the delicious dish they would make when boiled in soy sauce.

We hurried forward. To our delight we soon came to a clearing with a thatched house standing in the middle. The fragrant smell of rice was now so strong that we were certain a meal was being prepared inside. G

2. **Portuguese**: The Portuguese were the first Europeans to reach Japan, arriving in 1543. Until they were expelled, in the 1630s, they traded extensively with the Japanese.

3. **gilded:** here, appearing to be coated with gold.

F **Reading Focus** **Analyzing Details** What do the details Zenta gives about his employer suggest about the setting of his story?

G **Literary Focus** **Mood** What mood is created through the description of the house and its surroundings?

Vocabulary **grueling** (GROO uhl ihng) *adj.*: very tiring; demanding.

Developing Oral Fluency

Point out the discussion on p. 35 between the farmer and Zenta after the boys have gone to sleep. Use this section to give students practice in reading dialogue. Remind them that punctuation marks signal when to pause or change intonation. You may wish to play the **Holt Audio Library** recording of "The Inn of Lost Time."

Group activity First, model for students how to read dialogue. Ask two proficient students to read aloud the statements of Matsuzo and the farmer in the paragraph that begins "You know what I think is saddest," while you read what Zenta says. Then, have students work in mixed-ability groups of three to read the dialogue that follows. Have them read as far as the beginning of Zenta's tale.



Analyzing Visuals

Viewing and Interpreting
How do these color choices help the artist convey the warrior aspect of the samurai? In what way do the samurai in this story differ from this one?

The Actor Ichikawa Danjuro VII as a Samurai Warrior
by Utagawa Kunisada.
Surimono-woodblock print.

Standing in front of the house was a pretty girl beaming at us with a welcoming smile. "Please honor us with your presence," she said, beckoning.

There was something a little unusual about one of her hands, but, being hungry and eager to enter the house, I did not stop to observe closely.

You will say, of course, that it was my duty as a bodyguard to be suspicious and to look out for danger. Youth and inexperience should not have prevented me from wondering why an inn should be found hidden away from the highway.

As it was, my stomach growled, and I didn't even hesitate but followed Tokubei to the house.

Before stepping up to enter, we were given basins of water to wash our feet. As the girl handed us towels for drying, I saw what was unusual about her left hand: She had six fingers.

Tokubei had noticed it as well. When the girl turned away to empty the basins, he nudged me. "Did you see her left hand? She had—" He broke off in confusion as the girl turned around, but she didn't seem to have heard.

Cross-Curricular Connection

GEOGRAPHY: Japanese Culture

- It is customary in Japan to be humble about one's accomplishments. That's why the farmer's wife says her tea is "poor" and made from coarse leaves.
- Another custom is sitting on the floor with crossed legs. Called *agura*, this posture requires folding in the legs like triangles.
- Traditionally, Japanese people sit on a *tatami* (rush mat) floor covering, and sleep on mats placed on the floor.
- Many traditional Japanese homes had alcoves to display paintings, ceramics, or flowers.

Think About/Talk About

Comprehension

F Reading Focus

Possible response: *The details place the time between 1543 and the 1630s, based on the information in the footnote.*

Analysis

G Literary Focus

Possible response: *Details of the smell of rice, the bamboo grove, and the thatched house create a welcoming, hopeful mood.*

? Extend the Discussion

Craft How does the story of Urashima Taro provide an opportunity for Zenta to tell his story?

Possible response: *It leads the men to discuss the value of having time, and the farmer says that no amount of money is worth a year of life.*

Analyzing Visuals

Viewing and Interpreting: *The use of black emphasizes the menacing expression on the samurai's face and his aggressive stance. Red suggests power and strength. The flowing robe and upraised foot suggest motion. The two samurai in this story do not seem as violent or threatening as the samurai in this image.*

Guided Practice

Model and Apply

- Model identifying the techniques the writer uses to make the **mood** suspenseful. Tell students that the line "there was something unusual about one of her [the girl's] hands," inspires curiosity in the reader. Next, when the text states that the girl has six fingers and that the inn is deserted, it inspires suspicion in the reader that the inn and the people that run it are not what they appear to be.
- **Think-Pair-Share** Pair students. Have them discuss the other details that the author reveals about the inn and the people who run it. Students should debate whether these details make the mood suspenseful. (See p. T28.)
- Have students discuss the answers to these questions and share their ideas with the rest of the class.

The inn was peaceful and quiet, and we soon discovered the reason why. We were the only guests. Again, I should have been suspicious. I told you that I'm not proud of the part I played.

Tokubei turned to me and grinned. "It seems that there are no other guests. We should be able to get extra service for the same amount of money." H

The girl led us to a spacious room which was like the principal chamber of a private residence. Cushions were set out for us on the floor and we began to shed our traveling gear to make ourselves comfortable.

The door opened and a grizzled-haired man entered. Despite his vigorous-looking face his back was a little bent, and I guessed his age to be about fifty. After bowing and greeting us, he apologized in advance for the service. "We have not always been innkeepers here," he said, "and you may find the accommodations lacking. Our good intentions must make up for our inexperience. However, to compensate for our inadequacies, we will charge a lower fee than that of an inn with an established reputation."

Tokubei nodded graciously, highly pleased by the words of our host, and the evening began well. It continued well when the girl came back with some flasks of wine, cups, and dishes of salty snacks.

While the girl served the wine, the host looked with interest at my swords. From the few remarks he made, I gathered that he was a former samurai, forced by circumstances to turn his house into an inn.

Having become a bodyguard to a tight-fisted merchant, I was in no position to feel superior to a ronin-turned-innkeeper. Socially, therefore, we were more or less equal.

We exchanged polite remarks with our host while we drank and tasted the salty snacks. I looked around at the pleasant room. It showed excellent taste, and I especially admired a vase standing in the alcove. I

My host caught my eyes on it. "We still have a few good things that we didn't have to sell," he said. His voice held a trace of bitterness. "Please look at the panels of these doors. They were painted by a fine artist."

Tokubei and I looked at the pair of sliding doors. Each panel contained a landscape painting, the right panel depicting a winter scene and the left one the same scene in late summer. Our host's words were no idle boast. The pictures were indeed beautiful.

Tokubei rose and approached the screens for a closer look. When he sat down again, his eyes were calculating. No doubt he was trying to estimate what price the paintings would fetch. J

After my third drink I began to feel very tired. Perhaps it was the result of drinking on an empty stomach. I was

H **Reading Focus** **Analyzing Details** Which details of this inn's setting seem comforting? Which details seem threatening?

I **Literary Focus** **Mood** What adjective would you use to describe the mood of this evening?

J **Read and Discuss** What is Zenta suggesting about Tokubei?

Word-Attack Skills Mini-Lesson

Vowel Sounds Within a Word

Write the words *native* and *natural* on the board. Divide each word into syllables: na·tive, nat·u·ral. Tell students that where a word is divided into syllables helps determine how to pronounce the word. If the first syllable ends in a vowel, the vowel sound is usually long. Other examples include hun·gry, hu·man, po·lite·ly, and pol·i·tics.

Tell students that when they come to a word they do not recognize, they should try pronouncing the first vowel long and short to see which pronunciation makes a word they recognize and fits the context.

Activity Write the following pairs of words on the board, divided into syllables. Have a volunteer pronounce each word.

1. stun·ning	stu·pid
2. ra·di·ate	rad·i·cal
3. des·o·late	de·cide
4. re·cov·ered	reg·u·lar
5. civ·il	ci·ta·tion

SOCIAL STUDIES LINK



Kojima Takanori Writing a Poem on a Cherry Tree, from the series *'Pictures of Flowers of Japan'* (1895) by Ogata Gekko. Woodblock print.

The Samurai

This story's main character, Zenta, is a samurai (SAM u ry), a member of the warrior class in feudal Japan. The samurai were proud, disciplined warriors who led a life based on duty and sacrifice. They followed a code called Bushido, which required them to show absolute obedience and loyalty to their lords and to place their honor above anything else, including their own lives. The samurai class lost its privileges and began to die out when feudalism was abolished in Japan in 1871. You may be surprised to hear that these disciplined warriors produced many of Japan's famous arts, including the tea ceremony and flower arrangement.

One of the great movies of the twentieth century is *The Seven Samurai* (1954), directed by Akira Kurosawa. In the movie, set in the sixteenth century, a group of samurai who are looking for work hire themselves out to protect a village threatened by bandits. The movie has been called an "eastern western" because the seven samurai remind people of the heroic cowboys of American western movies.

Ask Yourself

Do Zenta and Matsuzo seem to follow the ways and codes of the samurai? Explain.

glad when the girl brought in two dinner trays and a lacquered container of rice. Uncovering the rice container, she began filling our bowls.

Again I noticed her strange left hand with its six fingers. Any other girl would have tried to keep that hand hidden, but this girl made no effort to do so. If anything, she seemed to use that hand more than her other one when she served us. The extra little finger always stuck out from the hand, as if inviting comment.

The hand fascinated me so much that I kept my eyes on it and soon forgot to eat. After a while the hand looked blurry. And then everything else began to look blurry. The last thing I remembered was the sight of Tokubei shaking his head, as if trying to clear it.

When I opened my eyes again, I knew that time had passed, but not how much time. My next thought was that it was cold. It was not only extremely cold but damp.

I rolled over and sat up. I reached immediately for my swords and found them safe on the ground beside me. *On the ground?* What was I doing on the ground? My last memory was of staying at an inn with a merchant called Tokubei.

The thought of Tokubei put me into a panic. I was his bodyguard, and instead

Think About/Talk About

Comprehension

H Reading Focus

Possible response: *Comforting details include that the inn is peaceful and quiet; the guests are led to a spacious room; and they are served wine and salty snacks. Threatening details include the isolation of the inn, the lack of other guests, and the girl with six fingers.*

J Read and Discuss

Possible response: *Zenta is suggesting that Tokubei is greedy. He is thinking about how much money the paintings could be worth.*

Analysis

I Literary Focus

Possible responses: *polite, formal, hospitable*

? Extend the Discussion

Determining Author's Purpose The author describes the door panels in great detail on this page. Why do you think the author describes these panels in depth? ***Possible response:*** *The author is probably pointing out that the door panels are important to the story later on.*

Social Studies Link

It is common to think of samurai as men, but there were a few women trained in martial arts. Most often they were the wives of warriors. Their primary responsibility was to oversee servants and take care of finances. However, many defended their households when under attack. A few samurai women fought alongside men.

Ask Yourself

Possible response: *Zenta seems to take his duty seriously. Both Zenta and Matsuzo do not seem to be a threat to the farmer or his family. Although their appearance is somewhat menacing, they have acted like perfect guests so far.*

Guided Practice

Model and Apply

- Demonstrate how to find the **mood** by reading aloud the second column on this page. For example, you might say: "I know that setting can help create the mood of a story. Here, the setting has changed from the previous night. The house looks darker and older. This change frightens Zenta and Tokubei. All of these details give this story a dark and dangerous mood."
- **Think-Pair-Share** Pair students and have them discuss how they think the dark mood contributes to the plot so far. (See p. T28.)
- Have students share their answers in a class discussion. ***Possible response:*** *The dark mood helps readers understand the sense of foreboding that the two men feel.*

of watching over him, I had fallen asleep and had awakened in a strange place.

I looked around frantically and saw that he was lying on the ground not far from where I was. Had he been killed?

I got up shakily, and when I stood up, my head was swimming. But my sense of urgency gave some strength to my legs. I stumbled over to my employer and to my great relief found him breathing—breathing heavily, in fact.

When I shook his shoulder, he grunted and finally opened his eyes. "Where am I?" he asked thickly.

It was a reasonable question. I looked around and saw that we had been lying in a bamboo grove. By the light I guessed that it was early morning, and the reason I felt cold and damp was that my clothes were wet with dew. K

"It's cold!" said Tokubei, shivering and climbing unsteadily to his feet. He looked around slowly, and his eyes became wide with disbelief. "What happened? I thought we were staying at an inn!"

His words came as a relief. One of the possibilities I had considered was that I had gone mad and that the whole episode with the inn was something I had imagined. Now I knew that Tokubei had the same memory of the inn. I had not imagined it.

But why were we out here on the cold ground, instead of on comfortable mattresses in the inn?

"They must have drugged us and robbed us," said Tokubei. He turned and looked at me furiously. "A fine bodyguard you are!"

There was nothing I could say to that. But at least we were both alive and unharmed. "Did they take all your money?" I asked.

Tokubei had already taken his wallet out of his sash and was peering inside. "That's funny! My money is still here!"

This was certainly unexpected. What did the innkeeper and his strange daughter intend to do by drugging us and moving us outside?

At least things were not as bad as we had feared. We had not lost anything except a comfortable night's sleep, although from the heaviness in my head I had certainly slept deeply enough—and long enough too. Exactly how much time had elapsed since we drank wine with our host?

All we had to do now was find the highway again and continue our journey. Tokubei suddenly chuckled. "I didn't even have to pay for our night's lodging!"

As we walked from the bamboo grove, I saw the familiar clump of bamboo shoots, and we found ourselves standing in the same clearing again. Before our eyes was the thatched house. Only it was somehow different. Perhaps things looked different in the daylight than at dusk.

But the difference was more than a change of light. As we approached the house slowly, like sleepwalkers, we saw that the thatching was much darker.

K **Literary Focus** **Setting** Where are Zenta and Tokubei now? What details reveal this information?

Differentiating Instruction

Verbal Learners

Draw students' attention to the following sentences from these pages of the story. In each sentence, the usual meaning of a word or phrase is changed. Have volunteers read each one and explain its meaning.

- "My head was swimming." *[I was confused or dizzy.]*
- "'A fine bodyguard you are!'" *[Tokubei is using sarcasm. He actually means that Zenta was not a good bodyguard.]*
- "'That's funny!'" *[That's strange.]*
- "Tokubei seemed unable to find his voice." *[He did not seem able to speak.]*

Visual Learners

Ask students to draw two pictures: one of the house as the two travelers first saw it, and the second of the house the travelers see in the morning. Ask students to name the details in their second drawing that help create a scary, ominous, or mysterious mood. ***Possible response****: darker thatch, dingy walls*

On the previous evening the thatching had looked fresh and new. Now it was dark with age. Daylight should make things appear brighter, not darker. The plastering of the walls also looked more dingy. L

Tokubei and I stopped to look at each other before we went closer. He was pale, and I knew that I looked no less frightened. Something was terribly wrong. I loosened my sword in its scabbard.[4]

We finally gathered the courage to go up to the house. Since Tokubei seemed unable to find his voice, I spoke out. "Is anyone there?"

After a moment we heard shuffling footsteps and the front door slid open. The face of an old woman appeared. "Yes?" she inquired. Her voice was creaky with age.

What set my heart pounding with panic, however, was not her voice. It was the sight of her left hand holding on to the frame of the door. The hand was wrinkled and crooked with the arthritis of old age—and it had six fingers.

I heard a gasp beside me and knew that Tokubei had noticed the hand as well.

The door opened wider and a man appeared beside the old woman. At first I thought it was our host of the previous night. But this man was much younger, although the resemblance was strong. He carried himself straighter and his hair was black, while the innkeeper had been grizzled and slightly bent with age. M

> *When I opened my eyes again, I knew that time had passed, but not how much time.*

"Please excuse my mother," said the man. "Her hearing is not good. Can we help you in some way?"

Tokubei finally found his voice. "Isn't this the inn where we stayed last night?"

The man stared. "Inn? We are not innkeepers here!"

"Yes, you are!" insisted Tokubei. "Your daughter invited us in and served us with wine. You must have put something in the wine!"

The man frowned. "You are serious? Are you sure you didn't drink too much at your inn and wander off?"

"No, I didn't drink too much!" said Tokubei, almost shouting. "I hardly drank at all! Your daughter, the one with six fingers on her hand, started to pour me a second cup of wine . . ." His voice trailed off, and he stared again at the left hand of the old woman.

"I don't have a daughter," said the man slowly. "My mother here is the one who has six fingers on her left hand, although I hardly think it polite of you to mention it."

4. **scabbard:** case for the blade of a sword.

L **Literary Focus** **Setting** How does this setting differ from the setting of the inn on the previous night?

M **Reading Focus** **Analyzing Details** Consider the careful descriptions of the old woman and the man. What do these details suggest?

To help students visualize the concept of mood, have them identify examples of houses that have appeared in movies, television, paintings, or photographs. Discuss details that communicate mood in the examples given.

Think About/Talk About

Comprehension

M Reading Focus

Possible response: *These details suggest that these two people are not the same ones from last night.*

Analysis

K Literary Focus

Possible response: *They are outside in a bamboo grove. Details include the cold and damp, lying on the ground in a bamboo grove, and enough light to be morning.*

L Literary Focus

Possible response: *The thatching looks dark and old; the walls look dingy.*

? Extend the Discussion

Interpreting Story Events Why are Tokubei and Zenta confused when they discover that Tokubei still has money in his wallet? ***Possible response:*** *Since they were not robbed, they can't understand why the innkeeper and his daughter would have a reason to drug them and drag them outside.*

Guided Practice

Model and Apply

- Tell students that even though they think they may know the **meaning of a word** from its context or use, many times that word has a different meaning. For example, you might tell students that if you didn't know the meaning of the word *grizzled*, you might think it means "worn" or "untidy" from the context. If you look it up in the dictionary, you find that it means "gray or streaked with gray hair." This meaning is very different from what you may have assumed. This is a good reason to verify word meanings.
- **Read-Talk-Write** Have students read the sentences containing the words *contradict, depicting,* and *reputation*. As a class, discuss what students think these words mean. Have students write down the definitions they think fit the words depending on the context. Then, tell students to look up the words in a dictionary and inform the class of the correct definitions. ***Possible responses:*** *contradict—to declare to be false or incorrect; depicting—representing in a drawing, painting, sculpture, etc.; reputation—the general character of*

"I'm getting dizzy," muttered Tokubei, and began to totter.

"I think you'd better come in and rest a bit," the man said to him gruffly. He glanced at me. "Perhaps you wish to join your friend. You don't share his delusion about the inn, I hope?"

"I wouldn't presume to contradict my elders," I said carefully. Since both Tokubei and the owner of the house were my elders, I wasn't committing myself. In truth, I didn't know what to believe, but I did want a look at the inside of the house.

The inside was almost the same as it was before but the differences were there when I looked closely. We entered the same room with the alcove and the pair of painted doors. The vase I had admired was no longer there, but the doors showed the same landscapes painted by a master. I peered closely at the pictures and saw that the colors looked faded. What was more, the left panel, the one depicting a winter scene, had a long tear in one corner. It had been painstakingly mended, but the damage was impossible to hide completely. N



Snow-laden grasses [and] Snow-laden pine branches (Edo Period) by Ogata Kenzan. Fan; ink and color on paper. A. 7 5/8 x 19 1/2 in. B. 7 5/8 x 19 7/16 in.

Tokubei saw what I was staring at and he became even paler. At this stage we had both considered the possibility that a hoax of some sort had been played on us. The torn screen convinced Tokubei that our host had not played a joke: The owner of a valuable painting would never vandalize it for a trivial reason.

As for me, I was far more disturbed by the sight of the sixth finger on the old woman's hand. Could the young girl have disguised herself as an old crone? She could put rice powder in her hair to whiten it, but she could not transform her pretty straight fingers into old fingers twisted with arthritis. The woman here with us now was genuinely old, at least fifty years older than the girl. O

It was this same old woman who finally gave us our greatest shock. "It's interesting that you should mention

N **Read and Discuss** What has happened?

O **Reading Focus** **Analyzing Details** Zenta observes details of his surroundings very carefully. What conclusions might he be drawing?

Reaching Reluctant Readers

Retelling the Story as a Comic Book

Have students work in groups to create a comic book of the selection.

- As a class, decide whether to set the story in the present or in ancient Japan. Set in the present, customs and dialogue would change, but the plot and characters could remain the same. For example, the samurai could become two wandering security guards who stop at a hotel.
- Have the class work as a whole to create an outline for the book and then divide the outline among the groups so that each group is creating a section of the story. You may want to give groups copies of pages with empty frames provided.
- Remind students that in a comic strip, speech appears in balloons above a speaker's head and events are narrated through dialogue and drawings. For example, one bubble might read "Look how different that house looks. It looks at least fifty years older!"
- When each group has finished, arrange the strips in sequential order and post for the class to see.

an inn, gentlemen," she croaked. "My father used to operate an inn. After he died, my husband and I turned this back into a private residence. We didn't need the income, you see."

"Your . . . your . . . f-father?" stammered Tokubei.

"Yes," replied the old woman. "He was a ronin, forced to go into inn keeping when he lost his position. But he never liked the work. Besides, our inn had begun to acquire an unfortunate reputation. Some of our guests disappeared, you see."

Even before she finished speaking, a horrible suspicion had begun to dawn on me. Her *father* had been an innkeeper, she said, her father who used to be a ronin. The man who had been our host was a ronin-turned-innkeeper. Could this mean that this old woman was actually the same person as the young girl we had seen?

I sat stunned while I tried to absorb the implications. What had happened to us? Was it possible that Tokubei and I had slept while this young girl grew into a mature woman, got married, and bore a son, a son who was now an adult? If that was the case, then we had slept for fifty years!

The old woman's next words confirmed my fears. "I recognize you now! You are two of the lost guests from our inn! The other lost ones I don't remember so well, but I remember *you* because your disappearance made me so sad. Such a handsome youth, I thought; what a pity that he should have gone the way of the others!"

A high wail came from Tokubei, who began to keen[5] and rock himself back and forth. "I've lost fifty years! Fifty years of my life went by while I slept at this accursed inn!"



Snow-laden grasses [and] Snow-laden pine branches (Edo Period) by Ogata Kenzan. Fan; ink and color on paper. A. 7 5/8 x 19 1/2 in. B. 7 5/8 x 19 7/16 in.

The inn was indeed accursed. Was the fate of the other guests similar to ours? "Did anyone else return as we did, fifty years later?" I asked.

The old woman looked uncertain and turned to her son. He frowned thoughtfully. "From time to time wild-looking people have come to us with stories similar to yours. Some of them went mad with the shock."

5. **keen:** wail.

Think About/Talk About

Comprehension

N Read and Discuss

Possible response: *The innkeepers do not recognize the travelers and the inn itself appears different than it did the previous evening. The valuable paintings appear aged and damaged.*

O Reading Focus

Possible response: *He might be concluding that the house seems much older and that possibly many years have passed since he fell asleep. He is also looking for evidence of a trick.*

? Extend the Discussion

Finding Details At what point does Zenta begin to think that it is not a trick? ***Possible response:*** *He starts to think that old woman is the young girl all grown up.*

Guided Practice

Model and Apply

- Demonstrate how to **analyze details** by reading aloud the story about the priestess. Tell students that the host mentions how a priestess at a local shrine went into a trance and revealed that an evil spirit lived in the bamboo grove. Tokubei accepts this and is concerned only about the cost. This implies that the culture of sixteenth-century Japan placed value on people who could communicate with spirits. It was probably a custom to consult with them in difficult times.
- Remind students that details can also reveal information about the setting.
- Tell students to reread the details about Tokubei on this page. Ask them to think about those details that express Tokubei's thoughts and emotions.
- Have students write their responses on a piece of paper. ***Possible responses:*** *Tokubei's "hectic flush" and the fact that his "eyes narrowed" reveal that he is probably panicked, and then scheming. Later, he sighs as though in resignation.*

Tokubei wailed again. "I've lost my business! I've lost my wife, my young and beautiful wife! We had been married only a couple of months!"

A gruesome chuckle came from the old woman. "You may not have lost your wife. It's just that she's become an old hag like me!"

That did not console Tokubei, whose keening became louder. Although my relationship with my employer had not been characterized by much respect on either side, I did begin to feel very sorry for him. He was right: He had lost his world.

As for me, the loss was less traumatic. I had left home under extremely painful circumstances and had spent the next three years wandering. I had no friends and no one I could call a relation. The only thing I had was my duty to my employer. Somehow, someway, I had to help him.

"Did no one find an explanation for these disappearances?" I asked. "Perhaps if we knew the reason why, we might find some way to reverse the process."

The old woman began to nod eagerly. "The priestess! Tell them about the shrine priestess!"

"Well," said the man, "I'm not sure if it would work in your case. . . ."

"What? What would work?" demanded Tokubei. His eyes were feverish.

"There was a case of one returning guest who consulted the priestess at our local shrine," said the man. "She went into a trance and revealed that there was an evil spirit dwelling in the bamboo grove here. This spirit would put unwary travelers into a long, unnatural sleep. They would wake up twenty, thirty, or even fifty years later."

"Yes, but you said something worked in his case," said Tokubei.

The man seemed reluctant to go on. "I don't like to see you cheated, so I'm not sure I should be telling you this."

"Tell me! Tell me!" demanded Tokubei. The host's reluctance only made him more impatient.

"The priestess promised to make a spell that would undo the work of the evil spirit," said the man. "But she demanded a large sum of money, for she said that she had to burn some very rare and costly incense before she could begin the spell."

At the mention of money Tokubei sat back. The hectic[6] flush died down on his face and his eyes narrowed. "How much money?" he asked.

The host shook his head. "In my opinion the priestess is a fraud and makes outrageous claims about her powers. We try to have as little to do with her as possible."

6. **hectic:** feverish.

Vocabulary **traumatic** (traw MAT ihk) *adj.*: emotionally painful; causing shock.

Differentiating Instruction

Readers Gaining Proficiency

List the following boldface words on the board. Remind students that they can use word clues, called context clues, to help them figure out the meaning of a word. For each of the following words, there is a synonym in the text on this page. Have students read the page again and look for words or phrases that help them figure out the meaning of each word on the board.

1. **keening** [*wailed again*]
2. **traumatic** [*painful*]
3. **explanation** [*if we knew the reason why*]
4. **feverish** [*hectic*]

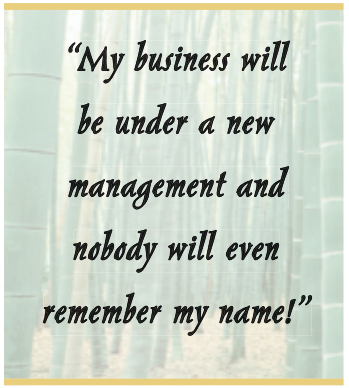
"Yes, but did her spell work?" asked Tokubei. "If it worked, she's no fraud!"

"At least the stranger disappeared again," cackled the old woman. "Maybe he went back to his own time. Maybe he walked into a river."

Tokubei's eyes narrowed further. "How much money did the priestess demand?" he asked again.

"I think it was one gold piece for every year lost," said the host. He hurriedly added, "Mind you, I still wouldn't trust the priestess."

"Then it would cost me fifty gold pieces to get back to my own time," muttered Tokubei. He looked up. "I don't carry that much money with me."



"No, you don't," agreed the host.

Something alerted me about the way he said that. It was as if the host knew already that Tokubei did not carry much money on him.

Meanwhile Tokubei sighed. He had come to a decision. "I do have the means to obtain more money, however. I can send a message to my chief clerk and he will remit the money when he sees my seal."

"Your chief clerk may be dead by now," I reminded him.

"You're right!" moaned Tokubei. "My business will be under a new management and nobody will even remember my name!"

"And your wife will have remarried," said the old woman, with one of her chuckles. I found it hard to believe that the gentle young girl who had served us wine could turn into this dreadful harridan.[7]

"Sending the message may be a waste of time," agreed the host.

"What waste of time!" cried Tokubei. "Why shouldn't I waste time? I've wasted fifty years already! Anyway, I've made up my mind. I'm sending that message."

"I still think you shouldn't trust the priestess," said the host.

That only made Tokubei all the more determined to send for the money. However, he was not quite resigned to the amount. "Fifty gold pieces is a large sum. Surely the priestess can buy incense for less than that amount?"

"Why don't you try giving her thirty gold pieces?" cackled the old woman. "Then the priestess will send you back thirty years, and your wife will only be middle-aged."

While Tokubei was still arguing with himself about the exact sum to send for, I decided to have a look at the

7. **harridan:** spiteful old woman.

Read and Discuss What is this passage telling us?

Think About/Talk About

Comprehension

Read and Discuss

Possible response: *The old woman is chastising Tokubei for trying to lower the fee for the priestess.*

Extend the Discussion

Motives Why do you think the host is reluctant to give Tokubei information about the priestess? ***Possible response:*** *The more reluctant the host seems, the more interested Tokubei is. The host is leading Tokubei on.*

Interpreting Why do you think Tokubei calms down when the host mentions paying the priestess? ***Possible response:*** *Tokubei does not like to spend his money. Even in this stressful situation, the thought of parting with his money makes him hesitate.*

Advanced Learners

Acceleration Have students review the story up to this point.

- Have students list details about custom. Remind students that these details pertain to the historical setting.
- Ask students to compare these details to modern alternatives. For example, in the beginning of the story the farmhouse is lit and warmed by a charcoal brazier. A modern home might have central heating. In another example, Tokubei writes a letter in order to send for money; a modern alternative might be to use a cell phone.
- Have students draw a two-column chart. They should label the first column Japan, 1600s and the second column, United States, today. Have students complete the chart with their examples.
- Students should then discuss how the story might change if it was set in the present.
- Have students share their charts with English-language learners and readers gaining proficiency.

Guided Practice

Model and Apply

- Model the skill of **analyzing details** to reveal story information like character motives. Point out that when Zenta announces that he is going for a walk, the host turns sharply to look at him and gives a "faint, rueful smile." The host seems to be aware that Zenta has suspicions that the travelers have not really lost fifty years of time after all.
- Have students finish reading Zenta's story. Tell them to work in pairs to analyze the details about the bamboo, the door panels, the pretty young girl, and the darkened thatched roof.

bamboo grove. "I'm going for a walk," I announced, rising and picking up my sword from the floor beside me.

The host turned sharply to look at me. For an instant a faint, rueful smile appeared on his lips. Then he looked away.

Outside, I went straight to the clump of shoots in the bamboo grove. On the previous night—or what I perceived as the previous night—I had noticed that clump of bamboo shoots particularly, because I had been so hungry that I pictured them being cut up and boiled.

The clump of bamboo shoots was still in the same place. That in itself proved nothing, since bamboo could spring up anywhere, including the place where a clump had existed fifty years earlier. But what settled the matter in my mind was that the clump looked almost exactly the way it did when I had seen it before, except that every shoot was about an inch taller. That was a reasonable amount for bamboo shoots to grow overnight.

Overnight. Tokubei and I had slept on the ground here overnight. We had not slept here for a period of fifty years.



Analyzing Visuals **Viewing and Interpreting**

How would you describe the expression on this woman's face? Might the farmer's wife have reacted similarly when the samurai came to visit? Explain.

Young Servant Girl, series of Kabuki theatre, ukiyo-e print, 19th century.

Differentiating Instruction

English-Language Learners

Help students understand words and concepts from the story. Write the following words or phrases on the board, and include a possible meaning for each. Have students provide additional definitions, and use each word or phrase in a sentence.

- bamboo clumps: groups of bamboo plants
- bamboo shoots: new plant growth
- inconsistency: something not fitting the facts
- depressions: dents or indentations
- grizzled-haired host: gray-haired man
- hoax: a plot designed to fool someone
- reluctance: not being willing to do something
- swindle: to take someone's money through trickery
- "a fine fat fish": a rich victim for their plot

Learners with Diverse Needs

Have students choose two of the above words or phrases and find pictures that illustrate them in magazines or on a computer.

Once I knew that, I was able to see another inconsistency: the door panels with the painted landscapes. The painting with the winter scene had been on the *right* last night and it was on the *left* this morning. It wasn't simply a case of the panels changing places, because the depressions in the panel for the handholds had been reversed. In other words, what I saw just now was not a pair of paintings faded and torn by age. They were an entirely different pair of paintings. Q

But how did the pretty young girl change into an old woman? The answer was that if the screens could be different ones, so could the women. I had seen one woman, a young girl, last night. This morning I saw a different woman, an old hag.

The darkening of the thatched roof? Simply blow ashes over the roof. The grizzled-haired host of last night could be the same man who claimed to be his grandson today. It would be a simple matter for a young man to put gray in his hair and assume a stoop.

And the purpose of the hoax? To make Tokubei send for fifty pieces of gold, of course. It was clever of the man to accuse the shrine priestess of fraud and pretend reluctance to let Tokubei send his message.

I couldn't even feel angry toward the man and his daughter—or mother, sister, wife, whatever. He could have killed me and taken my swords, which he clearly admired. Perhaps he was really a ronin and felt sympathetic toward another one.

When I returned to the house, Tokubei was looking resigned. "I've decided to send for the whole fifty gold pieces." He sighed.

"Don't bother," I said. "In fact, we should be leaving as soon as possible. We shouldn't even stop here for a drink, especially not of wine."

Tokubei stared. "What do you mean? If I go back home, I'll find everything changed!"

"Nothing will be changed," I told him. "Your wife will be as young and beautiful as ever."

"I don't understand," he said. "Fifty years . . ."

"It's a joke," I said. "The people here have a peculiar sense of humor, and they've played a joke on us."

Tokubei's mouth hung open. Finally he closed it with a snap. He stared at the host, and his face became first red and then purple. "You—you were trying to swindle me!" He turned furiously to me. "And you let them do this!"

"I'm not letting them," I pointed out. "That's why we're leaving right now."

"Are you going to let them get away with this?" demanded Tokubei. "They might try to swindle someone else!"

"They only went to this much trouble when they heard of the arrival of a fine

Q **Literary Focus** **Setting** What details of the setting provide clues to the mystery of the inn?

Think About/Talk About

Analysis

Q Literary Focus

Possible response: *Details include the exchange of the doors for another pair and the growth of the bamboo shoots.*

? Extend the Discussion

Thinking About Plot When does Zenta figure out that they had only been outside for one night? ***Possible response:*** *Zenta became suspicious when the host seems to know that Tokubei was not carrying fifty gold pieces.*

Analyzing Visuals

Ukiyo-e is a Japanese painting style that utilizes colored woodblocks. Ukiyo-e means "floating-world," a term used to describe the unstable lives of entertainers in Tokyo.

Viewing and Interpreting: *Students may say that the woman looks surprised and perhaps a little fearful. The farmer's wife may have reacted similarly at seeing the samurai visitors.*

Reaching Reluctant Readers

Playing "Inn of Lost Time" Jeopardy

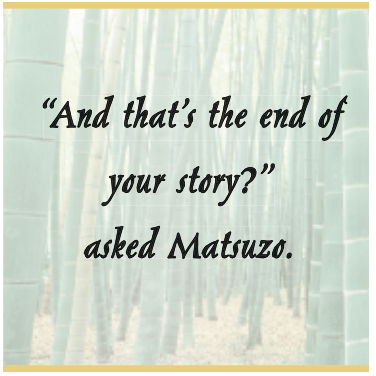
Organize students into groups to develop questions and answers for an "Inn of Lost Time" Jeopardy game.

- Give each group small index cards.
- Have students write incidents from the story on the cards. For example, "This person tells a bedtime story."
- Have students provide the answer on the back. For example, the correct answer is, "Who is the farmer?"
- Collect the cards from the groups and play "Inn of Lost Time" Jeopardy as a class.

fat fish like you," I said. I looked deliberately at the host. "I'm sure they won't be tempted to try the same trick again."

"And that's the end of your story?" asked Matsuzo. "You and Tokubei just went away? How did you know the so-called innkeeper wouldn't try the trick on some other luckless traveler?"

Zenta shook his head. "I didn't know. I merely guessed that once the trick was exposed, they wouldn't take the chance of trying it again. Of course I thought about revisiting the place to check if the people there were leading an honest life."



"Why didn't you?" asked Matsuzo. "Maybe we could go together. You've made me curious about that family now."

"Then you can satisfy your curiosity," said Zenta, smiling. He held his cup out for more tea, and the farmer's wife came forward to pour.

Only now she used both hands to hold the pot, and for the first time Matsuzo saw her left hand. He gasped. The hand had six fingers.

"Who was the old woman?" Zenta asked the farmer's wife.

"She was my grandmother," she replied. "Having six fingers is something that runs in my family."

At last Matsuzo found his voice. "You mean this is the very house you visited? This is the inn where time was lost?"

"Where we *thought* we lost fifty years," said Zenta. "Perhaps I should have warned you first. But I was almost certain that we'd be safe this time. And I see that I was right."

He turned to the woman again. "You and your husband are farmers now, aren't you? What happened to the man who was the host?"

"He's dead," she said quietly. "He was my brother, and he was telling you the truth when he said that he was a ronin. Two years ago he found work with another warlord, but he was killed in battle only a month later."

Matsuzo was peering at the pair of sliding doors, which he hadn't noticed before. "I see that you've put up the faded set of paintings. The winter scene is on the left side."

The woman nodded. "We sold the newer pair of doors. My husband said that we're farmers now and that people in our position don't need valuable paintings. We used the money to buy some new farm implements."

She took up the teapot again. "Would you like another cup of tea?" she asked Matsuzo.

Staring at her left hand, Matsuzo had a sudden qualm. "I—I don't think I want any more."

Everybody laughed.

Read and Discuss Why do you think the author ends the story this way?

Think About/Talk About

Comprehension

Read and Discuss

Possible response: *The author ends the story on a comic note, probably to emphasize that the ronin was correct in assuming that the innkeepers no longer play tricks on their guests like they did in the past.*

Check for Understanding

Monitor Students' Progress Guide the class in answering these comprehension questions.

1. How does the author return the story to the original setting? [*The story begins and ends at the farmhouse.*]
2. Which characters in the first setting also appear in Zenta's story? [*Zenta and the farmer's wife*]
3. Why did Zenta revisit the inn? [*to see if the people were leading an honest life*]

SKILLS FOCUS pp. 49–51

Literary Skills
- Analyze setting and mood.
- Analyze suspense.

Reading Skills
- Analyze story details.

Vocabulary Skills
- Demonstrate knowledge of literal meanings of words and their usage.

Writing Skills
- Establish and develop setting.
- Write to persuade.

Grammar Skills
- Identify and use adjectives.

Listening and Speaking Skills
- Adapt oral messages to speaking purpose: to entertain.
- Participate in group discussions.

Applying Your Skills

The Inn of Lost Time

Respond and Think Critically

Reading Focus

Quick Check

1. Where does the frame story begin and end?
2. What happens in the old Japanese folk tale told by the farmer?
3. In Zenta's story, what do Zenta and his employer think happened to them the night they stayed at the "inn of lost time"?
4. What is revealed to them later? What actually occurred?

Read with a Purpose

5. Did you solve the mystery before or along with Zenta? What clues gave the deceivers away?

Reading Skills: Analyzing Details

6. Review the details of setting that you listed on your chart. Circle details that helped create specific moods. Then, use this chart to answer questions 9 and 10.

Detail: Place	Detail: Time	Detail: Custom
a Japanese farmhouse	nighttime; sixteenth century	people drink tea by a fire and tell stories

Literary Focus

Literary Analysis

7. **Interpret** What connection did you discover between the inn in Zenta's story and the inn in the frame story? Do you think this was an effective way to structure the story? Explain.
8. **Infer** Why do you think the farmer's wife and her family changed their ways?

Literary Skills: Setting and Mood

9. **Analyze** How does the setting of the story affect the story's action? Could this story have taken place in any time and place? Explain.
10. **Draw Conclusions** Look back at your chart of story details that describe setting. What overall mood do these details create?

Literary Skills Review: Suspense

11. **Analyze** The uncertainty or anxiety that a reader feels about what will happen next is called **suspense.** Describe ways in which Lensey Namioka builds suspense in this tale.

Writing Focus

Think as a Reader/Writer

Use It in Your Writing The details Lensey Namioka uses in "The Inn of Lost Time" help create a believable and haunting picture of the past. Write a scene that takes place in another time and place of your choosing. Choose precise descriptive words to establish the setting of this time and place.

What Do You Think Now? Matsuzo calls time "the most precious thing of all." After reading this story, do you agree or disagree with Matsuzo? Explain.

Writing Focus

Alternative Prompt for Writers Gaining Proficiency Remind students that a successful description uses vivid words to create a believable setting. Have students practice this skill by writing a descriptive passage that takes place in another time and place.

What Do You Think Now?

Have students think about events or attitudes that cause people to view time as precious. [*illness, birth of a child, missed opportunities*] Have students provide explanations as to why they agree or disagree with Matsuzo's statement.

Review

Independent Practice

Reading Focus

Answers:

1. *It begins and ends at the farmhouse.*
2. *Urashima Taro rescues a turtle and is taken to live under the sea. When he returns, seventy-two years have passed. When he opens a forbidden box, he instantly becomes an old man.*
3. *They think they have slept for fifty years.*
4. *They discover it was an elaborate hoax. They slept one night.*
5. *The clues that gave the deceivers away include the startled, rueful glance the innkeeper gave Zenta when he announced he was taking a walk; the appearance of the bamboo; logical explanations for the appearance of the innkeeper and the six-fingered woman; and the change in the appearance of the panels and the inn itself.*
6. *Circled entries might include: firelight changing the appearance of the ronin and the changed appearance of the house.*

Literary Focus

Possible Responses:

7. *Students may mention the humble appearance of both places and the similarities between the old women located in both places.*
8. *Earlier in the story the farmer says no amount of gold can make up for losing years of one's life.*
9. *The setting adds to the suspense, but changing the setting to modern times would mean changing the "means" of the hoax.*
10. *Story details create an overall mood that is suspenseful, eerie, and mysterious.*
11. *She creates suspense with a sad story told by the farmer, then adds to the suspense with a mystery told by Zenta.*

Independent Practice

Vocabulary Development

Your Turn

Students will make a word map for each Vocabulary word.

1. *a cheerful or happy mood*
2. *emotional; sad*
3. *an embarrassing experience*
4. ***Possible response:*** *Our car broke down and we had to walk back up the hill to get help.*
5. ***Possible responses:*** *any war or disaster; attack on the World Trade Center and Pentagon; plagues*

Language Coach

Possible responses:

lasagna: blended

campaign: silent

signal: /g/, /n/

Academic Vocabulary

Possible response: *Students may say that no amount of money can substitute for a year of living. The outcome of such an action could be painful to the person's loved ones; it might reveal selfishness as an aspect of someone's personality.*

Applying Your Skills

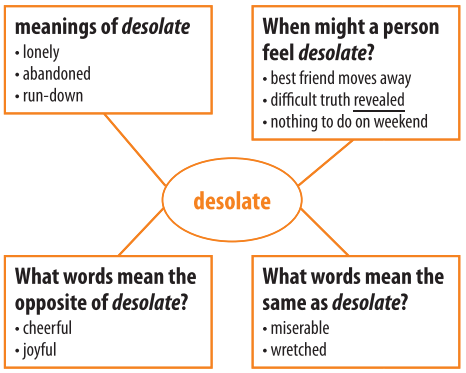
The Inn of Lost Time

Vocabulary Development

Verify Word Meanings

There are many ways to test and verify a word's meaning. You might come up with examples or comparisons or try restating the meaning of the word in slightly different terms. All these strategies lead to a better understanding of a word's meaning.

A word map is an effective tool to help you clarify how a word can be used. See the word map below for the Vocabulary word *desolate*.



Your Turn

Make a word map for each of the Vocabulary words from the list. Use your word maps as you answer the following questions.

desolate
poignant
ruefully
grueling
traumatic

1. What is the opposite of a **desolate** mood?
2. The movie was **poignant**—it left me feeling incredibly _____.
3. What experience might lead someone to smile **ruefully**?
4. Our trip was very difficult. It became especially **grueling** when _____.
5. Name three historical events that would have been **traumatic** to experience.

Language Coach

Oral Fluency The *gn* letter combination can be pronounced in a number of ways. Look up the following words in a dictionary, and write down how each *gn* letter combination is pronounced: *lasagna, campaign, signal.*

Academic Vocabulary

Talk About . . .

The farmer in "The Inn of Lost Time" says he would not sell even one year of his life for money. What do you think? What might be the outcome of selling a year of your life? What might a willingness to sell a year of one's life reveal about someone's personality?

Learn It Online

For more great vocabulary information, use Word Watch at:

go.hrw.com L8-50 Go

Differentiating Instruction: Grammar Link

English-Language Learners

To give students additional practice with adjectives, write the following sentence on the board: The children played with the toys.

- Remind students that adjectives often answer these questions: What kind? Which one? How much or how many? Explain that the sentence on the board does not have any adjectives, but students will add some.
- Ask students to think of an adjective that could describe the children. Suggest that students ask themselves the following questions as they think of an adjective: What kind of children? Which children? How many children? ***Possible responses:*** *the energetic children; these children; the thirty children*
- Follow the same procedure to guide students in thinking of adjectives to describe the toys. ***Possible responses:*** *the new toys; these toys; many toys*
- Ask volunteers to write their revised sentences on the board and have them underline the adjectives.

Learn It Online

Send students to **Word Watch** for audio pronunciations, synonyms and antonyms, and histories of word origins. Preview at **go.hrw.com**.

go.hrw.com L8-50 Go

Grammar Link

Adjectives

What do the phrases *lively boy* and *feisty lion* have in common? Both include a noun modified by an adjective. An adjective is a word that describes a noun (such as *boy* or *lion*) or a pronoun (such as *he, she,* or *them*). Adjectives typically answer one of the following questions: *What kind? Which one? How much* or *how many?* Examples of adjectives are underlined in the chart below.

What kind?	salty snacks fine artist landscape painting
Which one (or ones)?	that inn this young girl any bamboo shoots
How much or many?	fifty years many hills six fingers

Your Turn

Identify the adjective(s) in each sentence or phrase below from "The Inn of Lost Time."

1. "He pretended to put on a stern expression."
2. "The lean faces of the two ronin . . ."
3. "The grateful turtle rewarded Taro . . ."
4. ". . . the mouthwatering smell of the rice . . ."
5. ". . . with several steep hills to climb."

Writing Applications Write three sentences of your own using three different types of adjectives: those answering *What kind?;* those answering *Which one (or ones)?;* and those answering *How much or many?*

CHOICES

As you respond to the Choices, use these **Academic Vocabulary** words as appropriate: effective, outcome, reveal, structure.

REVIEW

Write to Persuade

Timed Writing Is it better to travel alone or with a friend, such as the samurai from the story? Write a short essay to convince others of your opinion. Structure your essay with an introduction stating your opinion, specific examples for support, and a conclusion.

CONNECT

Present a Story

TechFocus A custom in medieval Japan was to gather and tell stories. Select a folk tale to make into a digital story or short video to share with your classmates. Bring the story to life with music, maps, photographs, and pictures.

EXTEND

Discuss a Movie

Group Activity With classmates, watch Akira Kurosawa's classic film *The Seven Samurai.* What do you learn about this time period in Japanese history—what did the film reveal about the class system, the civil wars, and the samurai code?



Grammar Link Mini-Lesson

Have students identify the **adjectives** in the following examples using the What kind? Which one (or ones)? and How much or many? questions listed in the text.

blue skies	thin man
those people	nice cat
three beautiful paintings	dozens of eggs

Your Turn

1. *stern*
2. *lean, two*
3. *grateful*
4. *mouthwatering*
5. *several, steep*

Language Handbook Worksheets, p. 3

Independent Practice

Choices

Review: Timed Writing 40-50 minutes

- Students will write a persuasive essay.
- Essay will include an introduction, examples, and a conclusion.

Connect: Homework Present a Story

- Students will create a digital story or video from a folk tale.
- Presentation will include music, maps, photographs, and pictures.
- The storyteller should be able to state themes from the story.

Extend: Homework Discuss a Movie

- Students should give details about life during this time period in Japan, including class system, civil wars, and the samurai code.
- Students should be able to discuss aspects of "The Inn of Lost Time" that are clarified by the film.

Assess

Collection 1 Resources, Selection Test, p. 16

ThinkCentral Online Assessment, Selection Test

Teacher One Stop™, editable Selection Test

Reteach

ThinkCentral Online Remediation