

L595: Advanced Storytelling Workshop
Fall, 2002
Abbie Anderson

Story #2

I. The Nine Not Chosen

Note: For my second story, I began from the premise that I would either do the pair of authored tales that I settled on—or a folktale. These are nine of the folktales I might have chosen to use for class.

1) “A Robber I Will Be.” In Sharon Creeden’s Fair is Fair: World Folktales of Justice, pp. 132-140 (Some Are Wise: Some Are Otherwise). Little Rock: August House Publishers, 1994. A tale from Majorca, adapted from “The Boy Who Would a Robber Be”, in George and Beatrice Dane’s Once There Was and Was Not: Tales and Rhymes from Majorca.

Synopsis: Pablo’s father dies when he is seven; his father’s will stipulates that Pablo be allowed to choose his own profession. When he is older, Pablo declares, “I want to be robber and a robber I will be,” breaking his mother’s heart. He runs away and seeks out a band of robbers. He cleverly passes the tests the robbers set to become one of them, tricking a rich man out of first one lamb, then a second, and then a third. When after his hard work and success he is still mocked by the thieves and given only cold beans to eat while they enjoy the stew from the lambs he brought them, the injustice changes his mind about being a robber. He goes home, works hard to repay the man whose lambs he stole, and grows up to become a successful sheep farmer himself.

Notes: Pablo’s sassy, swaggering behavior, relishing the breaking of rules and the quest for adventure, makes him appealing as a character you sometimes wish you could be, but who you know is going to come to no good if he keeps treating people so badly. The refrain of “I want to be a robber and a robber I will be,” repeated several times (and becoming “If that’s the way it’s going to be, a robber’s life is not for me” when he changes his mind), helps to structure the telling (and could become opportunities for audience participation). There is much humor not only in Pablo’s insolent, bragging dialog, but in the cleverness of his tricks on the rich man. The lesson to Pablo is a good one: if you want to be an outlaw, don’t expect justice from thieves.

Creeden includes a detail that seems to me to dilute the fun of the story by making Pablo’s lesson more artificial. I don’t know if it comes from the sources she cites. As Pablo leaves on his adventure, we are told that the robber Chief is a boyhood friend of Pablo’s uncle. The uncle tells Pablo he will write a letter of

introduction for him, reassuring the mother privately that he will make sure Pablo is returned to them safely with a lesson learned. Pablo duly delivers the letter to the Chief, but we are never told its contents (the wayward Pablo hasn't learned to read and so does not know what the letter says).

It seems to me to be a mistake not only to signal Pablo's lesson so far in advance, but to cheapen the lesson by making it spring not from the naturally untrustworthy nature of thieves, but from thieves who are working with the adults who care about Pablo to get him back on the straight and narrow. Pablo is essentially tricked into becoming an upright citizen, via a mechanism that is not entirely believable. Although this idea could work—especially if it is framed more clearly as a lesson that thieves don't necessarily *like* living this way, and wouldn't necessarily wish it on anyone—I would seriously consider omitting this detail in my telling, or changing the way it is presented (perhaps not stating overtly that Pablo's uncle is setting out to have Pablo sent back home, leaving that to the audience's imagination).

Audience: 6-8 years, and mixed audiences. Children this age will enjoy Pablo's braggadocio and his quick thinking, but will also savor the balancing of the scales.

2) "The Stolen Smells." In Fair is Fair, pp. 28-33 (When Mercy Season Justice). Retold from a version learned orally from a teller who heard Elizabeth Ellis tell it at Jonesborough. Creeden cites a variety of sources for the core idea, from Africa to Burma to Japan to France.

Synopsis: A stingy baker begrudges a hungry man the smells the poor man savors coming from the bakery. The baker drags the poor man before the magistrate, who hears both their stories. The magistrate demands the few paltry coins the poor man has in his pocket, stating that the baker is entitled to just compensation. The baker is pleased, claiming that it's not the amount of money he receives but the principle of the thing that he cares about. The magistrate then shakes the coins in his hand to hear them jingle together, and returns them to the poor man, saying "I have decided that the price for the smell of the bread shall be the sound of money."

Notes: I love this kind of logic, and the satiric nature of the story. Folktales are sometimes at their most fun when they are being subversive. In this case, the subversion is directed at how silly we can be when we get too possessive of our possessions, and at how the "haves" often mistreat the "have-nots" or "have-lessees". Tales like this one don't necessarily change any of the institutionalized injustice, but they do criticize greed, stinginess, and abuse of the poor. They make us think, and make us smile.

Audience: 8-12 years, and mixed audiences.

3) "The Lion's Whisker." In David Holt and Bill Mooney's Ready-to-Tell Tales: Sure-Fire Stories from America's Favorite Storytellers, pp. 30-33. Little Rock:

August House, 1994. Contributed by Len Cabral, based on Russell Davis and Brent Ashabranner's The Lion's Whiskers: Tales of East Africa.

Synopsis: A boy's mother dies when he is ten years old. His father remarries, but the boy refuses to accept his stepmother no matter what she does to prove her worth and her love for him. When she tries to tell the boy how she feels, he runs away and will only come home after his father goes and talks to him. Heartbroken, she goes to the witch doctor and asks for a potion to make her stepson love her. He tells her to bring him a whisker from a furious mountain lion, and when she asks how she can possibly do that, he tells her to use her wits. The woman takes some pieces of meat to the lion's cave, and manages with much patience and courage to slowly draw out the beast and get close enough to it to snatch the whisker. When she takes this price to the witch doctor, he tells her he will give her no potion: instead, she must approach her stepson the same way she approached the lion, slowly and patiently. She follows this advice, and over time the boy is able to let her into his life, never to take his mother's place in his heart to make her own place there.

Notes: I suspect that Cabral has Americanized some of the emotional details here. When it comes to points like the father talking things through with the boy, and the statement that the stepmother will never take the place of the birth mother, this feels a bit more like contemporary America than traditional East Africa. If I were going to tell this tale, I would go back to the original just to check. It is a lovely story, however, and I'm certainly not one to knock Len Cabral's skill or good judgment!

Cabral says this story works well as a teaching tool about prejudice, for classroom discussion, but that it also makes its own point when told to a large audience. He recommends that the story not be made "too rambunctious", but told quietly and straightforwardly, which sounds like good advice to me.

Audience: Cabral uses this story with sixth graders on up. I think it could work well for younger kids as well (down to about age 8), especially in these days of blended families.

4) "Strength." In Ready-to-Tell Tales, pp. 58-63. A Limba tale from West Africa. Contributed by Margaret Read MacDonald, who cites Ruth Finnegan's Limba Stories and Storytelling as a source.

Synopsis: The animals decide to have a contest to see who is strongest. Chimpanzee, Deer, Leopard, Bushbuck and Elephant all impress the crowd with their different abilities. Man joins the contest, too, hiding his gun in the bushes. When the animals laugh at his demonstration, Man gets his gun and kills Elephant, thinking he has proven himself the strongest after all. The animals flee from him and have shunned him ever since, telling each other that Man is the creature who cannot tell the difference between Strength and Death.

Notes: This can be a powerful tale, with the final message hitting home even harder after the energetically humorous opening, as Christina amply

demonstrated in class for Story #1 (I had already added this tale to my list for Story #2 by then). The mood change from funny animal displays and the chant of “Strength, strength, strength, strength!” to the somber conclusion can be tricky to pull off (Christina did it beautifully). The range of emotion, and the fun of the early characterizations, makes this story one to savor as a teller. MacDonald notes that “children often buy into Man’s ‘triumph’ at the tale’s end and are brought up short when they realize that his actions were perhaps not triumphant after all.”

Audience: For this set of stories I keep coming back to that 8-12 + families idea. Would this story work for younger children, or would they be frightened and/or confused by the ending? I’m forgetting what we said about this one in class.

Note: I discovered Harold Courlander’s collections through Elin Greene’s recommendations, and suspect I will spend many years exploring them. His retellings are cogent, I almost always enjoy the stories a great deal, and I appreciate the fact that they come from direct collection in the field. I was an African Studies minor, and studied the Hausa language of northern Nigeria, so I’m often attracted to African stories.

5) “Musa and Kojere.” In Harold Courlander’s The Crest and the Hide, and Other African Stories of Heroes, Chiefs, Bards, Hunters, Sorcerers and Common People, pp. 91-93 (brief note on p. 135). New York: Coward, McCann & Geoghegan, Inc., 1982. A Hausa tale (northern Nigeria), as told to Courlander by a Yoruba informant (southwestern Nigeria).

Synopsis: Two beggars, Musa and Kojere, have worked as a team for many years, and are close friends. Musa is blind, and Kojere is crippled; Musa carries Kojere on his back, and Kojere acts as Musa’s eyes. They are so successful as beggars that they must hide their wealth, or people will stop giving them alms. Although they have always been like brothers, Kojere begins to want all the money for himself. He decides to get rid of Musa by convincing his friend that he can no longer bear his existence as a cripple and a despised beggar, and that they should end their lives together. Finally Musa agrees, and they go to the riverside.

Kojere leads Musa to the river’s edge, has his friend set him on the ground, and then pretends to throw himself into the water, instead casting a great stone into the river to make a loud splash. Kojere waits impatiently for Musa to follow suit and cast himself over the edge, but Musa begins to talk to himself, saying that a man should not go to his death quietly. He cries out, “He who is about to die should struggle!” He then begins to stagger about, striking out with his staff as he proclaims his struggle against death. Soon he comes close to Kojere, and his staff falls on the cripple with heavy blows. Finally Kojere can bear the beating no longer, and cries out for his friend to stop.

Kojere’s wicked deception revealed, Musa turns around and uses his staff to find his way back to town, leaving Kojere to drag himself where he will.

People in that town never forgot what happened that day, and now they have a saying to aim at those who might try to take advantage of them: “He who is about to die should struggle!”

Notes: I first came across this one at the end of the first Storytelling Workshop in summer 2001. Stories that are partnered with proverbs have a special appeal for me, especially pointed proverbs like this one. Proverbs crystallize thought and values so well, and can make a story more memorable (both for an audience and for the storyteller wanting to keep stories at her fingertips). I am inclined to take the liberty of switching the names of the characters, however: the word “kujera” in Hausa means “chair”, which would be a fitting name for the blind man who always carries his crippled friend. I also find myself substituting “must” for “should”, changing the translation of the proverb to “He who is about to die must struggle!” I made a quick attempt once to find this proverb in volumes of Hausa folklore, but haven’t located it yet.

For me, that final proverb/punch line is an important focus for the story (MIT!). When I tell this one to friends, however, I find that they are so sobered by the crippled man’s craven betrayal of his friend that the idea that so appeals to me (using the final proverbial expression against those you feel are abusing you—which would have been the point of the story in its original context) seems to get a little lost. Maybe I just need to learn to let that go. ☺ This is one I might want to bring before the Storytellers’ Guild for coaching, and I almost chose it for our Workshop for the same reason.

Audience: I see this story working well for Junior High and High Schoolers, since peer relations are so critical then and the betrayal of a friend can mean so much. I would know my story had succeeded if the phrase caught on, “He who is about to die must struggle!” (perhaps I’m a-dreamin’, though). This could also fit for the 8-12 + families slot that I keep finding appropriate for my story choices in Round 2.

6) “The Woodcutter of Gura.” In Harold Courlander and Wolf Leslau’s The Fire on the Mountain, and Other Stories from Ethiopia and Eritrea, pp. 18-22 (story notes pp. 122-123). Adapted by Courlander from a tale told him in Eritrea.

Synopsis: A woodcutter must go far from home in search of wood. He finds a tree, climbs into it and begins to chop off the very branch on which he is sitting. A priest passing by looks up and sees what he is doing, and warns him that if he keeps on this way he will fall to his death. The woodcutter thinks this is silly, however, and finally the priest gives up and goes away. Sure enough, before long the branch gives way and the man falls heavily to the ground. He thinks to himself that the priest was right about the branch—therefore, he must be dead! He closes his eyes and lies still. When friends from his village come by, they too assume he is dead and start to carry him back home. Nobody changes their mind about his status (including the “dead” man) when he reminds them to bring his axe with them; suggests the best way home (“He always *was* an honest

man," they say, when his advice turns out to be good); corrects details about his "death", etc. When his wife is called to his side, and suggests that maybe he's not dead if he's telling everyone how he died, he scolds her for arguing with him, angrily picks up his axe and stomps out to find wood for their fire. "What a fine man," the villagers say. "Even at a time like this he thinks only of his wife's comfort!"

Notes: Most of my picks for this round are serious; I just can't resist the goofy humor of this one, though. For me this is a gem of a silly story—another satire, this time about the dangers of getting fixed ideas in our heads and refusing to accept blatant evidence to the contrary. I get all kinds of Keystone Kops images in my head as I "watch" the villagers take this fella home and set up his "body" in state, eulogizing the fallen man at every opportunity that he himself provides. I'm particularly tickled by a funny bit (omitted from the synopsis) when they find his body and try to revive him by talking to him, rubbing his head, and setting him up on his feet. The narrator drolly comments, "but he fell down again, because whoever heard of a dead man standing up?"

I only rejected it this time because its slap-stick-y tone made it a little too similar to "Baby Rattlesnake", and I felt I should do something different for the Workshop. This is definitely one I want to add to my repertoire.

Audience: Everybody! ☺ Younger children especially will enjoy the silly behavior of these daffy grownups, but may not appreciate the punch-line about the wife as much as older kids and adults.

7) "The Marriage of the Mouse." In The Fire on the Mountain, pp. 78-82 (source notes pp. 126-127). Adapted by Courlander from a tale told to Wolf Leslau by a peasant from the province of Shoa.

Synopsis: A particularly beautiful white mouse is born, and as he grows to adulthood his family is convinced that only the finest of wives will be worthy of him. Surely only God's household could produce such a bride. When they come to God's house to negotiate, God smiles at them and tells them that there is a stronger family than his: the Wind, who blows dust even into God's eyes. The mice agree that if Wind is stronger, they should seek their daughter-in-law in his house. Wind, however, tells them that the Mountain is stronger than he. Going to Mountain's house, the mice are told that there is one still stronger than he, who digs at his foundations, makes holes in his sides, and causes him to crumble. This mighty family is—the Mouse! The mice are delighted, and find a bride for their exceptional son among their own people, pleased to make such a perfect match.

Notes: I just love a good "silly" story, and the circular structure of this one makes it easy to learn and fun to hear (so long as you feel *clever* when you guess the outcome, rather than bored). This one is gentler than the silliness of the Woodcutter of Gura, and just leaves me smiling at the mice (I always like to follow God's example). Like the circular story about the stonecutter's wishes, it has a lesson about being content with yourself and with what you have (and also

features a mountain as its pivot point). Although some may find this lesson a potentially negative reinforcement of status quo social structures and social segregation, I find it hard not to be charmed by the little mice and their pride in their son.

In Courlander's notes, he explains that the greetings exchanged at each household are traditional for bride negotiations ("Why are you standing at the door?"). Details like this strengthen the imagery and remind us that these are Ethiopian mice.

Audience: Would this work for preschoolers? I'm thinking more towards 6-9 years, and family hours.

8) "Tecele's Goat." In The Fire on the Mountain, pp. 83-88 (source notes p. 127). Adapted by Courlander from a tale told to Wolf Leslau in Eritrea.

Synopsis: Tecele's goat talks back to the goatherd one day, saying the boy should hit her with a stick to make her move, rather than just shouting at her. The boy takes her advice, pleased that it works. When Tecele comes to milk her, she is dry, and she tells Tecele that it is because the boy beat her with the stick. Tecele is incensed—not that she is dry, or that the boy beat her, but because she speaks to him. He has her butchered and roasted. The meat and the skin, however, continue to talk to people and cause great offense. The skin is burned, but even broken down to ashes it can still speak to intruding thieves, convince them to spread ashes on their faces to disguise themselves—and then shout to the village to turn them in. "As people say, 'It is hard to stop talk.'"

Notes: Another surprising story with a "punch line", structurally similar to "The Freedom Bird" that Patty tells (albeit with a less lofty message). The goat may seem perverse in getting herself killed, and its voice may seem mean as it repeatedly persuades people to do things (like sampling the meat being taken to a neighbor) and then tattles on them for doing what it suggested. Pointedly, though, nobody (except the thieves) gets in trouble for doing the things the goat and its parts try to entangle them in. All ire is directed at the inappropriately talking goat/meat/skin. All of this feeds into the "moral" of how hard it is to stop "talk", and what that kind of "talk" really accomplishes. Ironically, it is this "talk" that saves the day in the end by exposing the thieves—but it is really just doing what it has done throughout the story, which is to try to cause trouble for whomever it encounters. Idle talk doesn't care who it hurts or helps, so long as it's telling somebody else's business!

This could be a good teaching story, with discussion about all these aspects of "talk". It is another one I would want coaching on from more experienced tellers, however. I really enjoy reading and thinking about this tale, but am not sure how effective it would be in a single performance; I would be tempted to try to add some commentary to focus audience attention, which could be a disastrously pedantic move! ☺ Hopefully, the more I clarify my MIT to myself, the more effectively I will achieve the transfer of imagery to the

audience. Part of the trick, I think, is to *not* present the goat sympathetically at the beginning; or at least to make clear from the first reversal (when the goat tells on the goatherd for hitting her with the stick like she told him to) that this goat is nobody's friend.

Audience: Middle School, Junior High and maybe High School, since gossip gets to be so critical in social configurations at that age. Again, it could be a good classroom story.

9) "The Judgment of the Wind." In The Fire on the Mountain, pp. 43-48 (source notes p. 125). Based on a story told to Wolf Leslau by a priest in the city of Gondar; Courlander also heard a variant told by a Somali boy in New York. Similar stories are found in India, Southeast Asia, Indonesia, the Philippines, and among the Shilluks of East Africa.

Synopsis: A farmer agrees to hide a snake that is fleeing from hunters after having made a menace of itself by killing many goats and cattle. When the hunters are safely away, the snake turns on the farmer, saying that it is hungry and must eat him. The farmer protests, and the snake agrees to take their disagreement into arbitration. They go before a tree, the river, and the grass—all of whom decide against the farmer, saying that humans take from them all day long without a moment's consideration, and they don't see why the snake shouldn't eat when he is hungry. Finally they come before the wind, who reasons that all things must behave according to their nature. The snake has to let go of the farmer when the wind suggests that they sing and dance to celebrate this liberating principle. The wind sings to the snake that it is his nature to eat man, so he should eat man—then he sings to the man that it is his nature not to be eaten, "so do not be eaten!" "Amen!" cries the farmer, and runs home to safety.

Notes: This is the story I would have chosen if you had recommended against attempting an authored tale. Like so many of my picks for Round 2, it dwells on aspects of justice. I like the complaints of the tree, river, and grass against human beings; and I like the way out found by the wind, which is essentially fair to both parties (even if he has to trick the snake into letting the man go in order to effect his justice). This one can also be seen as subtly subversive against an unjust status quo: it may be the nature of the rich and powerful to squeeze the poor people who have no social influence, and the poor may even be convinced that this is just the way of things and there is nothing they can do—but it's also the nature of man not to be eaten!

Audience: Older kids, teens, and families (8-12+ again).

II. The Story Chosen: Two Short Authored Tales about Falling in Love

Shel Silverstein's "The Bagpipe Who Didn't Say No" (from *Where the Sidewalk Ends*), and Arnold Lobel's "The Ostrich in Love" (from *Fables*)

A. "The Bagpipe Who Didn't Say No," by Shel Silverstein. In *Where the Sidewalk Ends*, pp. 132-133. New York: Harper & Row, 1974.

Synopsis: In rhymed verse, a turtle meets a bagpipe on the shoreside by the sea, and falls in love. When the bagpipe never says no to the turtle's queries regarding first sitting with it, then marrying it, then allowing itself to be squeezed, the turtle embraces his newfound beloved—whereupon the bagpipe says, "Aaooga." The startled turtle asks if this means their love is ended, and if the bagpipe wants it to go—and the bagpipe still doesn't say no. Crushed, the turtle leaves the bagpipe behind on that smooth and sandy shore. The bagpipe is still there, and if you go up to it and ask if this story's really true, the bagpipe won't say no.

Notes: This has always been one of my favorite Shel Silverstein gems—a classic tale of an unlikely couple separated by an inability to communicate (heh). Part of the joke, of course, is the whole problem of mistaking an inanimate object for a potential spouse. Another level to the "tragedy" is the foolishness of placing one's own interpretations on another's behavior: this love story is played out entirely inside the turtle's head, who takes an absence of "no" for an invitation (ahem). One has to wonder how many similar encounters this lonely turtle has had. How well has his "I have talked to waves and pebbles" pick-up line worked on seashells and kelp?

I used to think the turtle was just a sweet, deluded romantic, but when I came to perform this poem (and with a better understanding of some of Silverstein's more risqué material than I had when I was a kid), I suddenly heard the incorrigible lech in this turtle's voice. It all came from his opening words of "My dearie," which I can no longer say without wanting to waggle my eyebrows suggestively like a middle-aged man hitting on a waitress. He's still a deluded romantic, but he's also a guy who's trying to get into the skirt (so to speak) of a bagpipe he just met.

We had a Shel Silverstein record when I was growing up, where the author sings his own material. There are some more "grown-up" songs on it, such as "Never Bite a Married Woman on the Thigh", and "Liz" (wherein a drunken man in a bar lists all the men Elizabeth Taylor has married, declaring "I know she's gonna git around ta me some day!"). Performing "The Bagpipe Who Didn't Say No," I can't help but remember a voice I now recognize as enthusiastically lecherous and degenerate (in the nicest possible way).

Audience: Middle School on up, skewing toward the older kids and adults targeted for our Workshop's public event. As noted above, my turtle is mildly lecherous.

A1. Analysis**1) Most Important Thing (MIT): “didn’t say no”**

The turtle is able to conjure a petting session from the bagpipe’s silence. He interprets the sound a bagpipe naturally makes when squeezed as a rejection, which the bagpipe cannot deny when confronted directly. Nor would the bagpipe deny the reliability of this account if you were to ask it.

Don’t assume; don’t jump to conclusions; beware the power of wishful thinking and of self-fulfilling prophecies as you try to interpret other people; be sure you know who/what you’re falling in love with.

Second most important thing: A turtle squeezing a bagpipe is really funny.

2) Outline

1. Turtle meets Bagpipe.
 - a) Turtle hits on bagpipe.
 - b) Bagpipe doesn’t say No.
 - c) Turtle assumes consent.
2. Pivot: Turtle squeezes bagpipe.
 - a) Bagpipe says “Aaoga.” (note: no exclamation point in text)
 - b) Turtle assumes rejection.
 - c) Bagpipe doesn’t say No.
3. Turtle leaves bagpipe.
 - a) Bagpipe still there on shore.
 - b) Ask it if this story’s really so.
 - c) Bagpipe won’t say No.

3) Timeline

meet bagpipe | ask re: sit/marry/squeeze/confess | bagpipe doesn’t say no | squeeze | Aaoga | assume rejection | bagpipe doesn’t say no | turtle leaves | epilogue: ask bagpipe

4) Chart

[hand-drawn]

B. "The Ostrich in Love," by Arnold Lobel. In Fables, pp. 20-21. New York: Harper & Row, 1980.

Synopsis: On Sunday the ostrich sees a young lady in the park, and falls in love with her. Each day he performs an act of devotion, from picking violets to dreaming of dancing with her, but he never approaches her. On the following Sunday he sees her in the park again, and decides he is too shy for love. "Yet, surely this has been a week well spent." The moral: *Love can be its own reward.*

Notes: I was thoroughly charmed by this soulful Ostrich. The quiet matter-of-factness of Lobel's text lets the emotional images shimmer as each day of devotion passes (I think I was hooked by "putting his feet in the very places where she had stepped"; it was the line, "He awoke feeling wonderfully alive" that clinched it for me). He can seem silly, because on one level he's making this up just as much as the turtle was (he never actually meets his young lady, and build his whole week around distant observations); but for me it's key to take the Ostrich's feelings seriously. He learns something important about himself, and is also fortified for the day when he *will* be ready to approach his love. Although, like the turtle, he does not end in the arms of his beloved, it is for the opposite reason: the decision *not* to approach, rather than the assumption of welcome. He certainly ends up better off and with a finer self-knowledge than the turtle, and is more likely to have a happy ending later in life. There is a very gentle lesson here about giving yourself time and space to learn how to love, and knowing yourself well enough to wait until you're ready to really share with someone (if that's not too grandiose for this little tongue-in-cheek vignette). I don't think the story works as well if you make fun of the smitten Ostrich.

B1. Analysis

1. Most Important Thing (MIT): "Love can be its own reward."

Lobel, of course, has handed this one to me on a platter, since it's the overt moral of the story. We can agree with the Ostrich that he has not wasted his week, even if was all a fantasy. This fantasy has fed the Ostrich's spirit for seven days, leading him to new creative expressions and generating memories he will treasure (he also got a new suit out of it). Surely the development of such capacities is not a waste of time.

2. Outline

1. Catalyst

- a) Ostrich sees young lady in park
- b) falls in love

2. Acts of Devotion

- a) Sunday: "He followed behind her at a distance, putting his feet in the very places where she had stepped."
- b) Monday: violets left at door, "but there was a great joy in his heart."
- c) Tuesday: song

- d) Wednesday: watches her dine in a restaurant—forgets his own supper.
“He was too happy to be hungry.”
- e) Thursday: poem
- f) Friday: new suit of clothes
- g) Saturday: dream of waltzing: “He awoke feeling wonderfully alive.”

3. Conclusion

- a) returns to park and sees her there again
- b) Three-part realization:
 - 1) “Alas, it seems that I am much too shy for love.”
 - 2) “Perhaps another time will come.”
 - 3) “Yet, surely, this has been a week well spent.”
- c) Moral: Love can be its own reward.

3. Timeline

Sunday: sees—falls | 7 Days of Devotion (follows; violets; song; dine; poem; clothes; dream) | Sunday: sees—concludes (too shy; another time; well spent) | moral

4. Chart

[hand-drawn]