



PREPARING to Read

Teenage Wasteland

Short Story by ANNE TYLER

Connect to Your Life

Troubled Teen In this story, Daisy and Matt learn that their teenage son, Donny, is having trouble in school. What advice would you give to parents in this situation? With a small group of classmates, discuss things you would do or rules you might enforce to help a teenager improve in school.

Build Background

Academic Reform Debate In keeping with other changes during the 1960s and 1970s, experimental theories of education were being tested in many U.S. schools and universities. Believing that teachers should act as assistants or helpers rather than as authority figures, supporters of “alternative schools” and “the open classroom” wanted to do away with traditional teaching methods. They wanted students to be free to discover their own learning styles, guide their own curriculum, and progress at their own pace. While quite successful in some schools, this academic reform movement met resistance from some educators and parents who felt that students, if left to themselves, would not be taught the basic skills of reading, writing, and arithmetic. In “Teenage Wasteland,” Daisy and Matt, like many parents at the time, find themselves caught in the middle of this continuing debate. They receive conflicting advice from educators about how to help their son.

WORDS TO KNOW Vocabulary Preview

amiably	qualm
forlorn	shamble
looming	subdued
morass	temporize
punitive	vindictive

Focus Your Reading

LITERARY ANALYSIS CHARACTER: PROTAGONIST AND ANTAGONIST

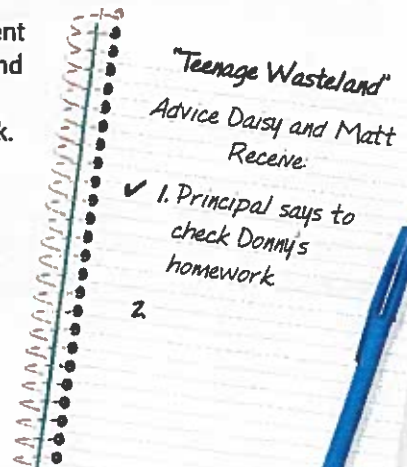
The **protagonist** is the central character in a short story, novel, or play. The **antagonist** is the character or force that the protagonist is pitted against. Decide who is the protagonist and who is the antagonist in this story.

ACTIVE READING RECOGNIZING IMPORTANT DETAILS

In “Teenage Wasteland,” Tyler uses many **details**—or specific pieces of information—to create an experience for your imagination. All of these details contribute to the total effect of the story, and you should savor them as you read. For example, notice the following details that reveal how Daisy imagines the principal’s perception of herself and her husband: “an overweight housewife in a cotton dress and a too-tall, too-thin insurance agent in a baggy, frayed suit.” These details provide a strong clue about Daisy’s self-image. Still, some details are more compelling than others and deserve special attention as you read. In this story about a troubled teen, one cluster of important details concerns the different pieces of advice that the parents receive about how to help their son.

READER'S NOTEBOOK

To help you track the different kinds of advice that Daisy and Matt receive, keep a list of that advice in your notebook. As you read, write down what the principal, the teachers, and the tutor say about how to help Donny. Put a check mark beside each piece of advice that Daisy and Matt follow.



He used to have very blond hair—almost white—cut shorter than other children's so that on his crown a little cowlick always stood up to catch the light. But this was when he was small. As he grew older, his hair grew darker, and he wore it longer—past his collar even. It hung in lank, taffy-colored ropes around his face, which was still an endearing face, fine-featured, the eyes an unusual aqua blue. But his cheeks, of course, were no longer round, and a sharp new Adam's apple jogged in his throat when he talked.

In October, they called from the private school he attended to request a conference with his parents. Daisy went alone; her husband was at work. Clutching her purse, she sat on the principal's couch and learned that Donny was noisy, lazy, and disruptive; always fooling around with his friends, and he wouldn't respond in class.

In the past, before her children were born, Daisy had been a fourth-grade teacher. It shamed her now to sit before this principal as a parent, a delinquent parent, a parent who struck Mr. Lanham, no doubt, as unseeing or uncaring. "It isn't that we're not concerned," she said. "Both of us are. And we've done what we could, whatever we could think of. We don't let him watch TV

Teenage Wasteland

Ann
Tyle

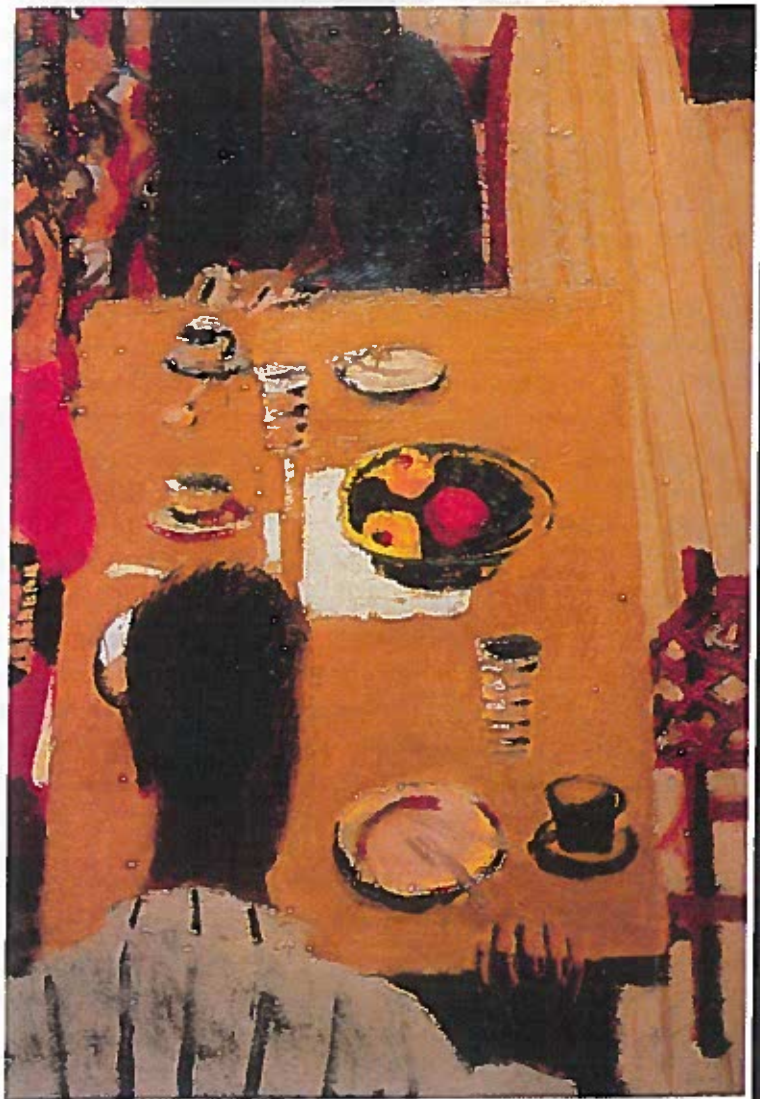


Table with Fruit
(1951–1952), David Park,
Oil on canvas, 46" x 35",
collection of Mr. and Mrs.
R. Crosby Kemper. Photo
by Edward B. Bigelow.

on school nights. We don't let him talk on the phone till he's finished his homework. But he tells us he doesn't *have* any homework or he did it all in study hall. How are we to know what to believe?"

From early October through November, at Mr. Lanham's suggestion, Daisy checked Donny's assignments every day. She sat next to him as he worked, trying to be encouraging, sagging inwardly as she saw the poor quality of everything he did—the sloppy mistakes in math, the illogical leaps in his English themes, the history questions left blank if they required any research.

Daisy was often late starting supper, and she couldn't give as much attention to Donny's younger sister. "You'll never guess what happened at . . ." Amanda would begin, and Daisy would have to tell her, "Not now, honey."

By the time her husband Matt came home, she'd be snappish. She would recite the day's hardships—the fuzzy instructions in English, the botched history map, the morass of unsolvable algebra equations. Matt would look surprised and confused, and Daisy would gradually wind down. There was no way, really, to convey how exhausting all this was.

In December, the school called again. This time, they wanted Matt to come as well. She and Matt had to sit on Mr. Lanham's couch like two bad children and listen to the news: Donny had improved only slightly, raising a D in history to a C, and a C in algebra to a B-minus. What was worse, he had developed new problems. He had cut classes on at least three occasions. Smoked in the furnace room. Helped Sonny Barnett break into a freshman's locker. And last week, during athletics, he and three friends had been seen off the school grounds; when they returned, the coach had smelled beer on their breath.

Daisy and Matt sat silent, shocked. Matt rubbed his forehead with his fingertips. Imagine, Daisy thought, how they must look to Mr. Lanham: an overweight housewife in a cotton

dress and a too-tall, too-thin insurance agent in baggy, frayed suit. Failures, both of them—the kind of people who are always hurrying to catch up, missing the point of things that everyone else grasps at once. She wished she'd worn nylons instead of knee socks.

It was arranged that Donny would visit a psychologist for testing. Mr. Lanham knew just the person. He would set this boy straight, he said.

When they stood to leave, Daisy held her stomach in and gave Mr. Lanham a firm, responsible handshake.

Donny said the psychologist was a jackass and the tests were really dumb; but he kept all three of his appointments, and when it was time for the follow-up conference with the psychologist and both parents, Donny combed his hair and seemed unusually sober and subdued. The psychologist said Donny had no serious emotional problems. He was merely going through a difficult period in his life. He required some academic help and a better sense of self-worth. For this reason, he was suggesting a man named Calvin Beadle, a tutor with considerable psychological training.

In the car going home, Donny said he'd be damned if he'd let them drag him to some stupid fairy tutor. His father told him to watch his language in front of his mother.

That night, Daisy lay awake pondering the term "self-worth." She had always been free with her praise. She had always told Donny he had talent, was smart, was good with his hands. She had made a big to-do over every little gift he gave her. In fact, maybe she had gone too far, although, Lord knows, she had meant every word. Was that his trouble?

She remembered when Amanda was born. Donny had acted lost and bewildered. Daisy had been alert to that, of course, but still, a new baby keeps you so busy. Had she really done all she could have? She longed—she ached—for a time machine. Given one more chance, she'd do

WORDS
TO
KNOW

morass (mə-rās') *n.* a difficult, confused, or entangled state of affairs; puzzling mess
subdued (səb-dōōd') *adj.* made submissive; reduced in intensity; toned down
subdue *v.*



Girl Looking at Landscape (1957), Richard Diebenkorn. Oil on canvas, 59" x 60 1/2", collection of Whitney Museum of American Art, New York, gift of Mr. and Mrs. Alan H. Temple (61.49). Photo by Geoffrey Clements, New York. Photo Copyright © 1995 Whitney Museum of American Art.

She longed—
she ached—
for a time machine.
Given one more chance,
she'd do it perfectly—
hug him more,
praise him more,
or perhaps
praise him less.
Oh, who can say . . .

it perfectly—hug him more, praise him more, or perhaps praise him less. Oh, who can say . . .

The tutor told Donny to call him Cal. All his kids did, he said. Daisy thought for a second that he meant his own children, then realized her mistake. He seemed too young, anyhow, to be a family man. He wore a heavy brown handlebar mustache. His hair was as long and stringy as Donny's, and his jeans as faded. Wire-rimmed spectacles slid down his nose. He lounged in a canvas director's chair with his fingers laced across his chest, and he casually, amiably questioned Donny, who sat upright and glaring in an armchair.

"So they're getting on your back at school," said Cal. "Making a big deal about anything you do wrong."

"Right," said Donny.

"Any idea why that would be?"

"Oh, well, you know, stuff like homework and all," Donny said.

"You don't do your homework?"

"Oh, well, I might do it sometimes but not just exactly like they want it." Donny sat forward and said, "It's like a prison there, you know? You've got to go to every class, you can never step off the school grounds."

"You cut classes sometimes?"

"Sometimes," Donny said, with a glance at his parents.

Cal didn't seem perturbed. "Well," he said, "I'll tell you what. Let's you and me try working together three nights a week. Think you could handle that? We'll see if we can show that school of yours a thing or two. Give it a month; then if you don't like it, we'll stop. If I don't like it, we'll stop. I mean, sometimes people just don't get along, right? What do you say to that?"

"Okay," Donny said. He seemed pleased.

"Make it seven o'clock till eight, Monday, Wednesday, and Friday," Cal told Matt and Daisy. They nodded. Cal shambled to his feet, gave them a little salute, and showed them to the door.

This was where he lived as well as worked, evidently. The interview had taken place in the dining room, which had been transformed into kind of office. Passing the living room, Daisy winced at the rock music she had been hearing, without registering it, ever since she had entered the house. She looked in and saw a boy about Donny's age lying on a sofa with a book. Another boy and a girl were playing Ping-Pong in front of the fireplace. "You have several here together?" Daisy asked Cal.

"Oh, sometimes they stay on after their sessions, just to rap. They're a pretty sociable group, all in all. Plenty of goof-offs like young Donny here."

He cuffed Donny's shoulder playfully. Donny flushed and grinned.

Climbing into the car, Daisy asked Donny, "Well? What did you think?"

But Donny had returned to his old evasive self. He jerked his chin toward the garage. "Look," he said. "He's got a basketball net."

Now on Mondays, Wednesdays, and Fridays, they had supper early—the instant Matt came home. Sometimes, they had to leave before they were really finished. Amanda would still be eating her dessert. "Bye, honey. Sorry," Daisy would tell her.

Cal's first bill sent a flutter of panic through Daisy's chest, but it was worth it, of course. Just look at Donny's face when they picked him up: alight and full of interest. The principal telephoned Daisy to tell her how Donny had improved. "Of course, it hasn't shown up in his grades yet, but several of the teachers have noticed how his attitude's changed. Yes, sir, I think we're onto something here."

At home, Donny didn't act much different. He still seemed to have a low opinion of his parents. But Daisy supposed that was unavoidable—part of being fifteen. He said his parents were too "controlling"—a word that made Daisy give him a sudden look. He said they acted like wardens.

WORDS
TO
KNOW

amiably (ā'mē-ə-blē) *adv.* in a pleasant and friendly manner; good-naturedly
shamble (shām'bəl) *v.* to walk or move awkwardly or clumsily

On weekends, they enforced a curfew. And any time he went to a party, they always telephoned first to see if adults would be supervising. “For God’s sake!” he said. “Don’t you trust me?”

“It isn’t a matter of trust, honey . . .” But there was no explaining to him.

His tutor called one afternoon. “I get the sense,” he said, “that this kid’s feeling . . . underestimated, you know? Like you folks expect the worst of him. I’m thinking we ought to give him more rope.”

“But see, he’s still so suggestible,” Daisy said. “When his friends suggest some mischief—smoking or drinking or such—why, he just finds it hard not to go along with them.”

“Mrs. Coble,” the tutor said, “I think this kid is hurting. You know? Here’s a serious, sensitive kid, telling you he’d like to take on some grown-up challenges, and you’re giving him the message that he can’t be trusted. Don’t you understand how that hurts?”

“Oh,” said Daisy.

“It undermines his self-esteem—don’t you realize that?”

“Well, I guess you’re right,” said Daisy. She saw Donny suddenly from a whole new angle: his pathetically poor posture, that slouch so forlorn that his shoulders seemed about to meet his chin . . . oh, wasn’t it awful being young? She’d had a miserable adolescence herself and had always sworn no child of hers would ever be that unhappy.

They let Donny stay out later, they didn’t call ahead to see if the parties were supervised, and they were careful not to grill him about his evening. The tutor had set down so many rules! They were not allowed any questions at all about any aspect of school, nor were they to speak with his teachers. If a teacher had some complaint, she should phone Cal. Only one teacher disobeyed—the history teacher, Miss Evans. She

called one morning in February. “I’m a little concerned about Donny, Mrs. Coble.”

“Oh, I’m sorry, Miss Evans, but Donny’s tutor handles these things now . . .”

“I always deal directly with the parents. You are the parent,” Miss Evans said, speaking very slowly and distinctly. “Now, here is the problem. Back when you were helping Donny with his homework, his grades rose from a D to a C, but now they’ve slipped back, and they’re closer to an F.”

“They are?”

“I think you should start overseeing his homework again.”

“But Donny’s tutor says . . .”

“It’s nice that Donny has a tutor, but you should still be in charge of his homework. With you, he learned it. Then he passed his tests. With the tutor, well, it seems the tutor is more of a crutch. ‘Donny,’ I say, ‘a quiz is coming up on Friday. Hadn’t you better be listening instead of talking?’ ‘That’s okay, Miss Evans,’ he says. ‘I have a tutor now.’ Like a talisman! I really think you ought to take over, Mrs. Coble.”

“I see,” said Daisy. “Well, I’ll think about that. Thank you for calling.”

Hanging up, she felt a rush of anger at Donny. A talisman! For a talisman,

she’d given up all luxuries, all that time with her daughter, her evenings at home!

She dialed Cal’s number. He sounded muzzy. “I’m sorry if I woke you,” she told him, “but Donny’s history teacher just called. She says he isn’t doing well.”

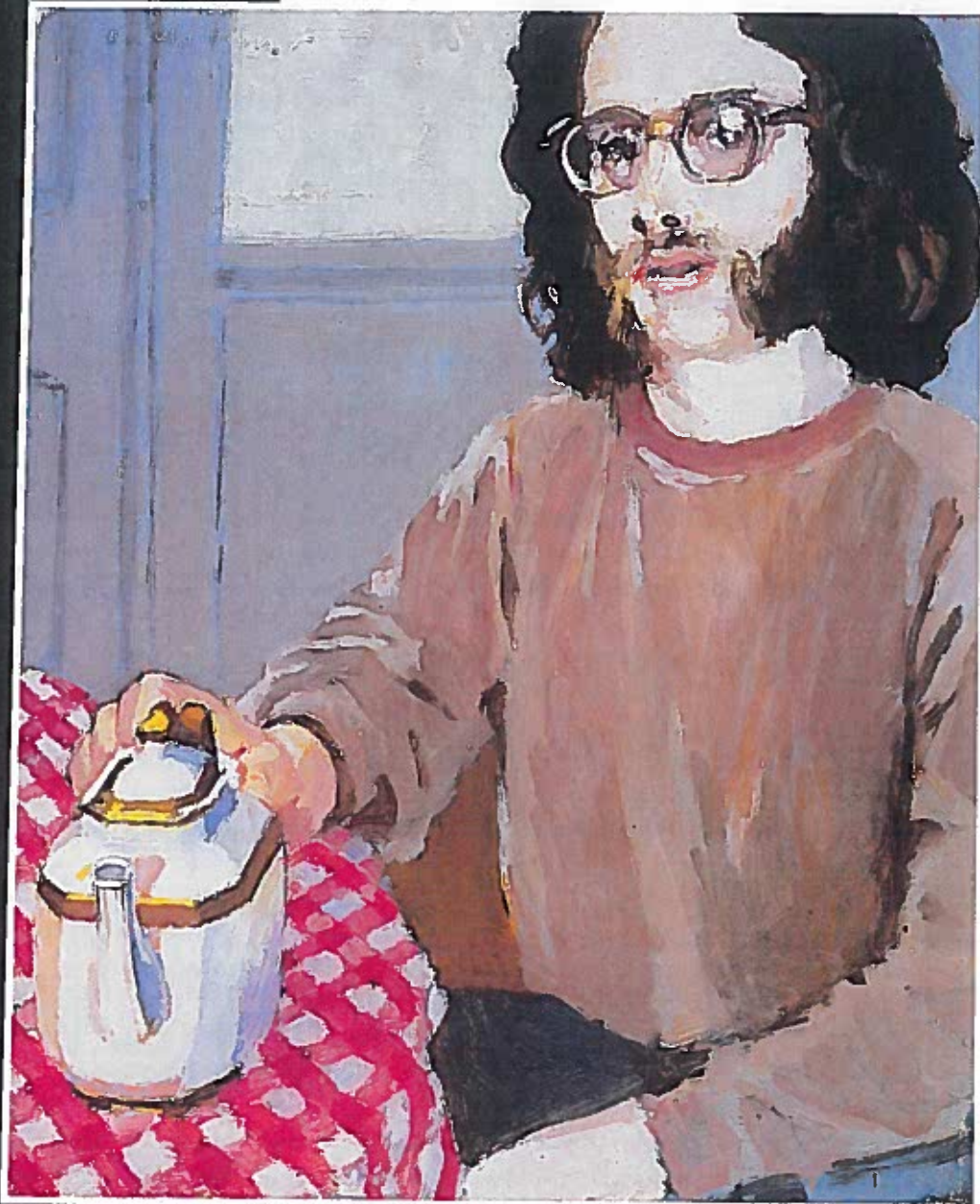
“She should have dealt with me.”

“She wants me to start supervising his homework again. His grades are slipping.”

“Yes,” said the tutor, “but you and I both

She’d had
a miserable
adolescence
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had always
sworn no
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that unhappy.

1. talisman (təl’is-mən): a thing believed to possess magic power or to bring good luck.



*Portrait of Richard
Freeman* (1974),
Fairfield Porter. Oil on
panel, Bowdoin College
Museum of Art,
Brunswick, Maine,
anonymous gift
(1986,74.1).

"I care about
the *whole* child—
his happiness,
his self-esteem.
The grades will come.
Just give them time."

know there's more to it than mere grades, don't we? I care about the *whole* child—his happiness, his self-esteem. The grades will come. Just give them time."

When she hung up, it was Miss Evans she was angry at. What a narrow woman!

It was Cal this, Cal that, Cal says this, Cal and I did that. Cal lent Donny an album by the Who.² He took Donny and two other pupils to a rock concert. In March, when Donny began to talk endlessly on the phone with a girl named Miriam, Cal even let Miriam come to one of the tutoring sessions. Daisy was touched that Cal would grow so involved in Donny's life, but she was also a little hurt, because she had offered to have Miriam to dinner and Donny had refused. Now he asked them to drive her to Cal's house without a qualm.

This Miriam was an unappealing girl with blurry lipstick and masses of rough red hair. She wore a short, bulky jacket that would not have been out of place on a motorcycle. During the trip to Cal's she was silent, but coming back, she was more talkative. "What a neat guy, and what a house! All those kids hanging out, like a club. And the stereo playing rock . . . gosh, he's not like grown-up at all! Married and divorced and everything, but you'd think he was our own age."

"Mr. Beadle was married?" Daisy asked.

"Yeah, to this really controlling lady. She didn't understand him a bit."

"No, I guess not," Daisy said.

Spring came, and the students who hung around at Cal's drifted out to the basketball net above the garage. Sometimes, when Daisy and Matt arrived to pick up Donny, they'd find him there with the others—spiky and excited, jittering on his toes beneath the backboard. It was staying light much longer now, and the neighboring fence cast narrow bars across the bright grass. Loud music would be spilling from Cal's windows. Once it was the Who, which Daisy recognized from the time that Donny had bor-

rowed the album. "*Teenage Wasteland*,"³ she said aloud, identifying the song, and Matt gave a short, dry laugh. "It certainly is," he said. He'd misunderstood; he thought she was commenting on the scene spread before them. In fact, she might have been. The players looked like hoodlums, even her son. Why, one of Cal's students had recently been knifed in a tavern. One had been shipped off to boarding school in midterm; two had been withdrawn by their parents. On the other hand, Donny had mentioned someone who'd been studying with Cal for five years. "Five years!" said Daisy. "Doesn't anyone ever stop needing him?"

Donny looked at her. Lately, whatever she said about Cal was read as criticism. "You're just feeling competitive," he said. "And controlling."

She bit her lip and said no more.

In April, the principal called to tell her that Donny had been expelled. There had been a locker check, and in Donny's locker they found five cans of beer and half a pack of cigarettes. With Donny's previous record, this offense meant expulsion.

Daisy gripped the receiver tightly and said, "Well, where is he now?"

"We've sent him home," said Mr. Lanham. "He's packed up all his belongings, and he's coming home on foot."

Daisy wondered what she would say to him. She felt him looming closer and closer, bringing this brand-new situation that no one had prepared her to handle. What other place would take him? Could they enter him in public school? What were the rules? She stood at the living room window, waiting for him to show up. Gradually, she realized that he was taking too long. She checked the clock. She stared up the street again.

2. the Who: a British rock group formed in the early 1960s.

3. "Teenage Wasteland": The song is actually titled "Baba O'Riley" and can be found on the album *Who's Next* (1971).

When an hour had passed, she phoned the school. Mr. Lanham's secretary answered and told her in a grave, sympathetic voice that yes, Donny Coble had most definitely gone home. Daisy called her husband. He was out of the office. She went back to the window and thought awhile, and then she called Donny's tutor.

"Donny's been expelled from school," she said, "and now I don't know where he's gone. I wonder if you've heard from him?"

There was a long silence. "Donny's with me, Mrs. Coble," he finally said.

"With you? How'd he get there?"

"He hailed a cab, and I paid the driver."

"Could I speak to him, please?"

There was another silence. "Maybe it'd be better if we had a conference," Cal said.

"I don't *want* a conference. I've been standing at the window picturing him dead or kidnapped or something, and now you tell me you want a—"

"Donny is very, very upset. Understandably so," said Cal. "Believe me, Mrs. Coble, this is not what it seems. Have you asked Donny's side of the story?"

"Well, of course not, how could I? He went running off to you instead."

"Because he didn't feel he'd be listened to."

"But I haven't even—"

"Why don't you come out and talk? The three of us," said Cal, "will try to get this thing in perspective."

"Well, all right," Daisy said. But she wasn't as reluctant as she sounded. Already, she felt soothed by the calm way Cal was taking this.

Cal answered the doorbell at once. He said, "Hi, there," and led her into the dining room.

Donny sat slumped in a chair, chewing the knuckle of one thumb. "Hello, Donny," Daisy said. He flicked his eyes in her direction.

"Sit here, Mrs. Coble," said Cal, placing her opposite Donny. He himself remained standing, restlessly pacing. "So," he said.

Daisy stole a look at Donny. His lips were swollen, as if he'd been crying.

"You know," Cal told Daisy, "I kind of expected something like this. That's a very punitive school you've got him in—you realize that. And any half-decent lawyer will tell you they've violated his civil rights. Locker checks! Where's their search warrant?"

"But if the rule is—" Daisy said

"Well, anyhow, let him tell you his side."

She looked at Donny. He said, "It wasn't my fault. I promise."

"They said your locker was full of beer."

"It was a put-up job! See, there's this guy that doesn't like me. He put all these beers in my locker and started a rumor going, so Mr. Lanham ordered a locker check."

"What was the boy's *name*?" Daisy asked.

"Huh?"

"Mrs. Coble, take my word, the situation is not so unusual," Cal said. "You can't imagine how vindictive kids can be sometimes."

"What was the boy's name," said Daisy, "so that I can ask Mr. Lanham if that's who suggested he run a locker check."

"You don't believe me," Donny said.

"And how'd this boy get your combination in the first place?"

"Frankly," said Cal, "I wouldn't be surprised to learn the school was in on it. Any kid that

He did his assignments, and he earned average grades, but he gathered no friends, joined no clubs. There was something exhausted and defeated about him.

WORDS
TO
KNOW

punitive (pyoo'nĭ-tĭv) *adj.* punishing or having to do with punishment

vindictive (vĭn-dĭk'tĭv) *adj.* wanting revenge; bearing a grudge

marches to a different drummer,⁴ why, they'd just love an excuse to get rid of him. The school is where I lay the blame."

"Doesn't Donny ever get blamed?"

"Now, Mrs. Coble, you heard what he—"

"Forget it," Donny told Cal. "You can see she doesn't trust me."

Daisy drew in a breath to say that of course she trusted him—a reflex. But she knew that bold-faced, wide-eyed look of Donny's. He had worn that look when he was small, denying some petty misdeed with the evidence plain as day all around him. Still, it was hard for her to accuse him outright. She temporized and said, "The only thing I'm sure of is that they've kicked you out of school, and now I don't know what we're going to do."

"We'll fight it," said Cal.

"We can't. Even you must see we can't."

"I could apply to Brantly," Donny said.

Cal stopped his pacing to beam down at him. "Brantly! Yes. They're really onto where a kid is coming from, at Brantly. Why, I could get you into Brantly. I work with a lot of their students."

Daisy had never heard of Brantly, but already she didn't like it. And she didn't like Cal's smile, which struck her now as feverish and avid—a smile of hunger.

On the fifteenth of April, they entered Donny in a public school, and they stopped his tutoring sessions. Donny fought both decisions bitterly. Cal, surprisingly enough, did not object. He admitted he'd made no headway with Donny and said it was because Donny was emotionally disturbed.

Donny went to his new school every morning, plodding off alone with his head down. He did his assignments, and he earned average grades, but he gathered no friends, joined no clubs. There was

something exhausted and defeated about him.

The first week in June, during final exams, Donny vanished. He simply didn't come home one afternoon, and no one at school remembered seeing him. The police were reassuring, and for the first few days, they worked hard. They combed Donny's sad, messy room for clues; they visited Miriam and Cal. But then they started talking about the number of kids who ran away every year. Hundreds, just in this city. "He'll show up, if he wants to," they said. "If he doesn't, he won't."

Evidently, Donny didn't want to.

It's been three months now and still no word. Matt and Daisy still look for him in every crowd of awkward, heartbreaking teenage boys. Every time the phone rings, they imagine it might be Donny. Both parents have aged. Donny's sister seems to be staying away from home as much as possible.

At night, Daisy lies awake and goes over Donny's life. She is trying to figure out what went wrong, where they made their first mistake. Often, she finds herself blaming Cal, although she knows he didn't begin it. Then at other times she excuses him, for without him, Donny might have left earlier. Who really knows? In the end, she can only sigh and search for a cooler spot on the pillow. As she falls asleep, she occasionally glimpses something in the corner of her vision. It's something fleet⁵ and round, a ball—a basketball. It flies up, it sinks through the hoop, descends, lands in a yard littered with last year's leaves and striped with bars of sunlight as white as bones, bleached and parched and cleanly picked. ♦

4. marches to a different drummer: thinks and acts independently; a reference to Henry David Thoreau's famous quotation (page 390).

5. fleet: swiftly moving; fast.

Connect to the Literature

1. **What Do You Think?**
How did you react to Donny's running away? Share your comments with your classmates.

Comprehension Check

- After the first conference with the principal, what does Daisy do at his suggestion?
- Why is Donny expelled from school?
- What does Donny do at the end of the story?

Think Critically

2. What do you think will happen to Donny?
3. Who or what do you think is most responsible for Donny's running away?

THINK ABOUT

- how Daisy tries to help him
- what Cal says and does
- Daisy's question, "Doesn't Donny ever get blamed?" (page 1177)

4. With whom do you sympathize more, Daisy or Donny? Explain why.
5. **ACTIVE READING** **RECOGNIZING IMPORTANT DETAILS**
Consider the pieces of advice that Daisy and Matt follow, as listed in your **READER'S NOTEBOOK**. Do you think that Daisy and Matt could have handled the situation better if they had done something differently? Explain your opinion.
6. From the **tone** of this story, do you think Anne Tyler takes sides in the academic reform debate? Support your opinion.

Extend Interpretations

7. **Critic's Corner** Anne Tyler has said that she uses the family unit to show "how people manage to endure together—how they grate against each other, adjust, intrude, and protect themselves from intrusions, give up, and start all over again in the morning." How effectively do you think Tyler has portrayed the family in "Teenage Wasteland"?
8. **Comparing Texts** Compare "Teenage Wasteland" to another story of childhood troubles and parental guilt, "I Stand Here Ironing" (page 806). Which one do you think is sadder? Which mother do you think faces the greater difficulty in finding the right way to raise her child?
9. **Connect to Life** How would you describe a good parent?

Literary Analysis

PROTAGONIST AND ANTAGONIST

The **protagonist** is the main character in a narrative or drama, usually the one with whom the audience identifies. The **antagonist** is usually the principal character in opposition to the protagonist. The antagonist can also be a force of nature. Both of these characters are involved in a story's central conflict, and after the climax, the protagonist often has a change in feelings, personality, or outlook.

Cooperative Learning Activity With a small group of classmates, share your views about which character is the protagonist and which is the antagonist in "Teenage Wasteland." Give specific reasons for your answers. Discuss whether the protagonist changes by the end of the story. If so, how? If not, what prevents that character from changing? Share your opinions with other pairs of students.

Writing Options

1. Rewritten Episode Retell an episode from this story—such as the meeting between Donny and his mother after his expulsion from school—from Donny’s point of view.

2. Persuasive Speech Draft a persuasive speech that could be delivered to the PTA, explaining how much control parents should exert over their teenage children. Use examples from the story and from your own experience as support. Place this piece in your **Working Portfolio**. 📁

Writing Handbook

See page 1285: Persuasive Writing.

Activities & Explorations

Dramatic Scene With a small group, act out one of the scenes from this story or imagine a related scene. For example, you might choose to show the first conversation between Daisy and the principal or Cal’s interaction with his students. Stage your scene for your classmates.

Vocabulary in Action

EXERCISE: SYNONYMS AND ANTONYMS Identify each pair of words by writing “Synonyms” or “Antonyms.”

- | | |
|-----------------------|-------------------------|
| 1. temporize—delay | 6. morass—predicament |
| 2. punitive—forgiving | 7. subdued—excited |
| 3. shamle—stride | 8. amiably—agreeably |
| 4. forlorn—sad | 9. looming—menacing |
| 5. qualm—confidence | 10. vindictive—spiteful |

Building Vocabulary

One of the Words to Know, *looming*, has two meanings. For an in-depth lesson on homophones, homographs, and homonyms, see page 728.



Anne Tyler

1941–

Other Works

Celestial Navigation
Earthly Possessions
Saint Maybe
Ladder of Years
Patchwork Planet

Nomadic Childhood Shy, quiet, and keenly observant, Anne Tyler is the oldest of four children of Quaker parents. On a quest for the ideal community, her family moved frequently, living in several different Quaker communes throughout the Midwest and South. As Tyler later explained, this experience taught her to “look at the normal world with a certain amount of distance and surprise.” This unusual point of view continues to influence her fiction.

Popular Novelist Tyler began writing while she was a student at Duke University, where she studied under the novelist Reynolds Price. In 1963 she married, and a few years later began both a family and a serious writing career. She did not receive national recognition until the publication of her sixth novel, *Searching for Caleb*, in 1976. Tyler first hit the bestseller list in 1982 with *Dinner at the Homesick Restaurant*. In 1988 another best-selling novel, *The Accidental Tourist*, was made into a movie, and a year later Tyler won a Pulitzer Prize for *Breathing Lessons*.

Her Fictional Characters In her more than 14 novels and 40 short stories, Tyler looks at the loneliness and isolation of middle-class family life. Many of her characters are comical and quirky—like the character who shelves her groceries in alphabetical order in *The Accidental Tourist*. Tyler portrays these characters with sympathy and gentle irony. She has said that the real heroes of her books are “first the ones who manage to endure and second the ones who are somehow able to grant other people the privacy of the space around them and yet still produce some warmth.”