

## Practice Cold-Read Task

*This is the first chapter of a short story by F. Scott Fitzgerald which details the life of a unique boy named Benjamin Button who was born in 1860 in Baltimore. Read the text independently and then answer the questions.*

Excerpt from “The Curious Case of Benjamin Button”

F. Scott Fitzgerald

### Chapter 1

As long ago as 1860 it was the proper thing to be born at home. At present, so I am told, the high gods of medicine have decreed that the first cries of the young shall be uttered upon the anaesthetic air of a hospital, preferably a fashionable one. So young Mr. and Mrs. Roger Button were fifty years ahead of style when they decided, one day in the summer of 1860, that their first baby should be born in a hospital. Whether this anachronism had any bearing upon the astonishing history I am about to set down will never be known. (1)

I shall tell you what occurred, and let you judge for yourself. The Roger Buttons held an enviable position, both social and financial, in antebellum Baltimore. They were related to the This Family and the That Family, which, as every Southerner knew, entitled them to membership in that enormous peerage which largely populated the Confederacy. This was their first experience with the charming old custom of having babies—Mr. Button was naturally nervous. He hoped it would be a boy so that he could be sent to Yale College in Connecticut, at which institution Mr. Button himself had been known for four years by the somewhat obvious nickname of “Cuff.” (2)

On the September morning consecrated to the enormous event he arose nervously at six o’clock, dressed himself, adjusted an impeccable stock, and hurried forth through the streets of Baltimore to the hospital, to determine whether the darkness of the night had borne in new life upon its bosom. (3)

When he was approximately a hundred yards from the Maryland Private Hospital for Ladies and Gentlemen he saw Doctor Keene, the family physician, descending the front steps, rubbing his hands together with a washing movement—as all doctors are required to do by the unwritten ethics of their profession. (4)

Mr. Roger Button, the president of Roger Button & Co., Wholesale Hardware, began to run toward Doctor Keene with much less dignity than was expected from a Southern gentleman of that picturesque period. “Doctor Keene!” he called. “Oh, Doctor Keene!” (5)

The doctor heard him, faced around, and stood waiting, a curious expression settling on his harsh, medicinal face as Mr. Button drew near.

“What happened?” demanded Mr. Button, as he came up in a gasping rush. “What was it? How is she? A boy? Who is it? What—”

“Talk sense!” said Doctor Keene sharply. He appeared somewhat irritated.

“Is the child born?” begged Mr. Button.

Doctor Keene frowned. “Why, yes, I suppose so—after a fashion.” Again he threw a curious glance at Mr. Button. (10)

“Is my wife all right?”

“Yes.”

“Is it a boy or a girl?”

“Here now!” cried Doctor Keene in a perfect passion of irritation, “I’ll ask you to go and see for yourself. Outrageous!” He snapped the last word out in almost one syllable, then he turned away muttering: “Do you imagine a case like this will help my professional reputation? One more would ruin me—ruin anybody.”

“What’s the matter?” demanded Mr. Button, appalled. “Triplets?” (15)

“No, not triplets!” answered the doctor cuttingly. “What’s more, you can go and see for yourself. And get another doctor. I brought you into the world, young man, and I’ve been physician to your family for forty years, but I’m through with you! I don’t want to see you or any of your relatives ever again! Good-bye!”

Then he turned sharply, and without another word climbed into his phaeton, which was waiting at the curbstone, and drove severely away.

Mr. Button stood there upon the sidewalk, stupefied and trembling from head to foot. What horrible mishap had occurred? He had suddenly lost all desire to go into the Maryland Private Hospital for Ladies and Gentlemen—it was with the greatest difficulty that, a moment later, he forced himself to mount the steps and enter the front door.

A nurse was sitting behind a desk in the opaque gloom of the hall. Swallowing his shame, Mr. Button approached her.

“Good-morning,” she remarked, looking up at him pleasantly.

“Good-morning. I—I am Mr. Button.”

At this a look of utter terror spread itself over girl’s face. She rose to her feet and seemed about to fly from the hall, restraining herself only with the most apparent difficulty.

“I want to see my child,” said Mr. Button.

The nurse gave a little scream. “Oh—of course!” she cried hysterically. “Upstairs. Right upstairs. Go—up!”

She pointed the direction, and Mr. Button, bathed in cool perspiration, turned falteringly, and began to mount to the second floor. In the upper hall he addressed another nurse who approached him, basin in hand. “I’m Mr. Button,” he managed to articulate. “I want to see my—” (25)

Clank! The basin clattered to the floor and rolled in the direction of the stairs. Clank! Clank! It began a methodical decent as if sharing in the general terror which this gentleman provoked.

“I want to see my child!” Mr. Button almost shrieked. He was on the verge of collapse.

Clank! The basin reached the first floor. The nurse regained control of herself, and threw Mr. Button a look of hearty contempt.

“All right, Mr. Button,” she agreed in a hushed voice. “Very well! But if you knew what a state it’s put us all in this morning! It’s perfectly outrageous! The hospital will never have a ghost of a reputation after—”

“Hurry!” he cried hoarsely. “I can’t stand this!” (30)

“Come this way, then, Mr. Button.”

He dragged himself after her. At the end of a long hall they reached a room from which proceeded a variety of howls—indeed, a room which, in later parlance, would have been known as the “crying-room.” They entered.

“Well,” gasped Mr. Button, “which is mine?”

“There!” said the nurse.

Mr. Button’s eyes followed her pointing finger, and this is what he saw. Wrapped in a voluminous white blanket, and partly crammed into one of the cribs, there sat an old man apparently about seventy years of age. His sparse hair was almost white, and from his chin dripped a long smoke-colored beard, which waved absurdly back and forth, fanned by the

breeze coming in at the window. He looked up at Mr. Button with dim, faded eyes in which lurked a puzzled question. (35)

“Am I mad?” thundered Mr. Button, his terror resolving into rage. “Is this some ghastly hospital joke?”

“It doesn’t seem like a joke to us,” replied the nurse severely. “And I don’t know whether you’re mad or not—but that is most certainly your child.”

The cool perspiration redoubled on Mr. Button’s forehead. He closed his eyes, and then, opening them, looked again. There was no mistake—he was gazing at a man of threescore and ten<sup>1</sup>—a baby of threescore and ten, a baby whose feet hung over the sides of the crib in which it was reposing.

The old man looked placidly from one to the other for a moment, and then suddenly spoke in a cracked and ancient voice. “Are you my father?” he demanded.

Mr. Button and the nurse started violently. (40)

“Because if you are,” went on the old man querulously, “I wish you’d get me out of this place—or, at least, get them to put a comfortable rocker in here.”

“Where in God’s name did you come from? Who are you?” burst out Mr. Button frantically.

“I can’t tell you exactly who I am,” replied the querulous whine, “because I’ve only been born a few hours—but my last name is certainly Button.”

“You lie! You’re an impostor!”

The old man turned wearily to the nurse. “Nice way to welcome a newborn child,” he complained in a weak voice. “Tell him he’s wrong, why don’t you?” (45)

“You’re wrong, Mr. Button,” said the nurse severely. “This is your child, and you’ll have to make the best of it. We’re going to ask you to take him home with you as soon as possible—some time today.”

“Home?” repeated Mr. Button incredulously.

“Yes, we can’t have him here. We really can’t, you know?”

---

<sup>1</sup> “a man of threescore and ten” means someone who has lived a full life; at the time this text was written, it generally meant seventy years old.

“I’m right glad of it,” whined the old man. “This is a fine place to keep a youngster of quiet tastes. With all this yelling and howling, I haven’t been able to get a wink of sleep. I asked for something to eat”—here his voice rose to a shrill note of protest—“and they brought me a bottle of milk!”

Mr. Button sank down upon a chair near his son and concealed his face in his hands. “My heavens!” he murmured, in an ecstasy of horror. “What will people say? What must I do?” (50)

“You’ll have to take him home,” insisted the nurse—“immediately!”

A grotesque picture formed itself with dreadful clarity before the eyes of the tortured man—a picture of himself walking through the crowded streets of the city with this appalling apparition stalking by his side.

“I can’t. I can’t,” he moaned.

People would stop to speak to him, and what was he going to say? He would have to introduce this—this septuagenarian: “This is my son, born early this morning.” And then the old man would gather his blanket around him and they would plod on, past the bustling stores, the slave market—for a dark instant Mr. Button wished passionately that his son was black—past the luxurious houses of the residential district, past the home for the aged . . .

“Come! Pull yourself together,” commanded the nurse. (55)

“See here,” the old man announced suddenly, “if you think I’m going to walk home in this blanket, you’re entirely mistaken.”

“Babies always have blankets.”

With a malicious crackle the old man held up a small white swaddling garment. “Look!” he quavered. “This is what they had ready for me.”

“Babies always wear those,” said the nurse primly.

“Well,” said the old man, “this baby’s not going to wear anything in about two minutes. This blanket itches. They might at least have given me a sheet.” (60)

“Keep it on! Keep it on!” said Mr. Button hurriedly. He turned to the nurse. “What’ll I do?”

“Go downtown and buy your son some clothes.”

Mr. Button’s son’s voice followed him down into the hall: “And a cane, father. I want to have a cane.”

Mr. Button banged the outer door savagely . . .

---

1. Read this sentence from the passage.

“People would stop to speak to him, and what was he going to say? He would have to introduce this—this septuagenarian: “This is my son, born early this morning.”

**Part A**

What is the meaning of the word *septuagenarian*?

- a. a mysterious creature
- b. a seventy-year-old person
- c. a newborn child
- d. an African American person

**Part B**

What evidence from the chapter **best** supports the answer to Part A?

- a. “. . . there sat an old man apparently about seventy years of age.” (paragraph 35)
  - b. “. . . with this appalling apparition stalking by his side.” (paragraph 52)
  - c. “This is my son, born early this morning.” (paragraph 54)
  - d. “. . . for a dark instant Mr. Button wished passionately that his son was black . . .” (paragraph 54)
- 

2. **Part A**

Which of the sentences below **best** summarizes the passage?

- a. A first-time father is frightened and embarrassed when his first child is born as a seventy-year-old man.
- b. An anxious man worries that something is wrong with his first-born child after speaking with several members of the hospital staff.
- c. A well-to-do Southern man is saddened by the loss of his wife who died while giving birth to their seventy-year-old son.
- d. A hospital staff is out of sorts after a patient delivers what appears to be a seventy-year-old baby.

**Part B**

What evidence from the chapter **best** supports the answer to Part A?

- a. ““Is my wife all right?”” (paragraph 11)
  - b. ““Do you imagine a case like this will help my professional reputation?”” (paragraph 14)
  - c. ““The nurse regained control of herself, and threw Mr. Button a look of hearty contempt.”” (paragraph 28)
  - d. ““Am I mad?’ . . . ‘Is this some ghastly hospital joke?’” (paragraph 36)
- 

3. **Part A**

How does Mr. Button’s son’s calm acceptance of his situation affect Mr. Button?

- a. It saddens Mr. Button.
- b. It embarrasses Mr. Button.
- c. It angers Mr. Button.
- d. It puzzles Mr. Button.

**Part B**

What evidence from the chapter **best** supports the answer to Part A?

- a. ““Where in God’s name did you come from? Who are you?’ burst out Mr. Button frantically.” (paragraph 42)
  - b. ““Mr. Button sank down upon a chair near his son and concealed his face in his hands.” (paragraph 50)
  - c. ““People would stop to speak to him, and what was he going to say?” (paragraph 54)
  - d. ““Mr. Button banged the outer door savagely . . .” (paragraph 64)
- 

4. Read this phrase from the passage.

**“ . . . a picture of himself walking through the crowded streets of the city with this appalling apparition by his side.”**

What is the impact of the words *appalling apparition*?

- a. The horrific connotations emphasize Fitzgerald’s eerie tone as he describes the strangeness surrounding the birth of Mr. Button’s son.
- b. The negative connotations emphasize Fitzgerald’s satirical tone as he highlights the hypocrisy of a new father more concerned with appearances over his newly born son.
- c. The harsh connotations emphasize Fitzgerald’s aggressive tone as he describes the anger Mr. Button’s feels toward his newly born son.

- d. The sorrowful connotations emphasize Fitzgerald’s melancholy tone as he highlights the obvious sorrow Mr. Button feels after the disappointing birth of his son.
- 

5. Which **best** explains how the story’s structure contributes to its meaning?

- a. Fitzgerald’s use of supernatural language and dialogue throughout the story extends on the idea of magical realism.
  - b. Fitzgerald presents a seemingly ordinary event in chronological order and gives it an extraordinary and unexplainable outcome to create a sense of magical realism.
  - c. Fitzgerald’s use of flashback and situational irony to present an outcome much different from what the reader expects contrasts with the idea of magical realism.
  - d. Fitzgerald presents a mystical situation by interweaving multiple perspectives and lets the reader form his or her own opinion of magical realism.
- 

6. **Part A**

How do the attitudes of Mr. Button and his son help develop the theme of the story?

- a. The unexpected circumstances of the birth combined with the despairing attitudes of the father and son indicate the development of a “sins of the father” theme.
- b. The newborn’s efforts to define who he is coupled with Mr. Button’s imaginary redefinition of himself as a father begin to develop the theme of transforming identity early on in the story.
- c. Mr. Button’s ability to accept the reality of his situation contrasts with his son’s disbelief to introduce the theme of appearance versus reality.
- d. The harshness of Mr. Button’s thoughts toward his new son in addition to his son’s cantankerous attitude develops the theme of unwillingness to accept change as the chapter progresses.

**Part B**

What evidence **best** supports the answer to Part A?

- a. “. . . at which institution Mr. Button himself had been known for four years by the somewhat obvious nickname of ‘Cuff.’” (paragraph 2)
  - b. “‘I can’t tell you exactly who I am,’ replied the querulous whine, ‘because I’ve only been born a few hours—but my last name is certainly Button.’” (paragraph 43)
  - c. “‘You lie! You’re an impostor!’” (paragraph 44)
  - d. “‘Nice way to welcome a new-born child,’ he complained in a weak voice. ‘Tell him he’s wrong, why don’t you?’” (paragraph 45)
-



7. Write a narrative in which you describe the next scene that might take place in “The Curious Case of Benjamin Button.” Maintain the same point of view, mood/tone, and pacing of the original story. Be sure to observe the conventions of standard English. Your narrative should have an introduction, presentation and examination of the conflict, and a clear resolution.

**Practice Cold-Read Task Answer Sheet**

1. \_\_\_\_\_ Part A  
\_\_\_\_\_ Part B

2. \_\_\_\_\_ Part A  
\_\_\_\_\_ Part B

3. \_\_\_\_\_ Part A  
\_\_\_\_\_ Part B

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_ Part A  
\_\_\_\_\_ Part B

7.

---

---

---

---

---

---

---

---







