

A Crush

Short Story by Cynthia Rylant

What makes a GIFT special?

COMMON CORE

RL 1 Cite several pieces of textual evidence to support analysis of what the text says explicitly. **RL 2** Determine a theme. **RL 3** Analyze how particular elements of a story interact.

Everyone loves presents, right? Receiving a special gift is always a treat, but sometimes giving a gift can be even more rewarding. In the story “A Crush,” simple but generous gifts bring about positive changes for both the recipients and the givers.

DISCUSS Gather in a small group to talk about gifts. Consider the following questions: What is the most special gift you have ever received? What is the most special gift you have ever given? How does gift giving make you feel? Do gifts have to cost a lot of money to be special? After your discussion, jot down one or two key points about gifts and giving.



● TEXT ANALYSIS: THEME AND CHARACTER

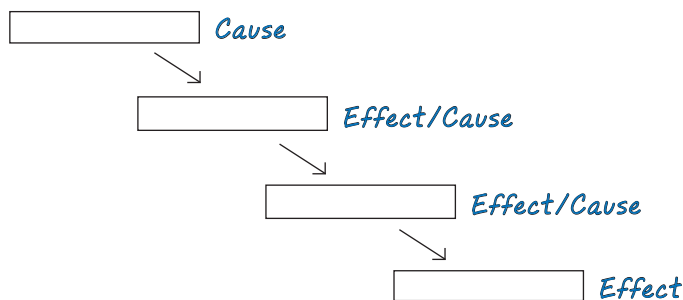
Paying attention to what **characters** say, do, think, and feel can help you identify a story's **theme**, or message about life. The following questions can guide you:

- What important statements are made by the characters or about the characters?
- What lessons do the characters learn?
- Do any characters change over the course of the story? If so, how do they change?

As you read "A Crush," keep these questions in mind to help you determine the story's theme.

● READING SKILL: IDENTIFY CAUSE AND EFFECT

Seeing how things are related can help you understand them. Events in a plot are often related to each other by **cause and effect**. Sometimes, an effect becomes the cause of another event, and so on until the end of the story. This is called a cause-and-effect chain. As you read "A Crush," record events in a chain graphic organizer like the one shown.



▲ VOCABULARY IN CONTEXT

The words in column A help tell Rylant's story about **giving**. For each word, choose the word or phrase in column B that is related in meaning.

Column A

- cherish
- usher
- improbable
- excess
- taut
- discreetly

Column B

- overflow
- tall tale
- Valentine card
- escort
- barely noticed
- strong knot

Cynthia Rylant

born 1954

Humble Beginnings

Award-winning author Cynthia Rylant grew up in the mountains of West Virginia. Rylant lived with her grandparents for four years while her mother was in nursing school. Her grandfather was a coal miner, and the family lived in a small house with no plumbing. When Rylant's mother finished school, she found an apartment for herself and her daughter. Rylant says she "felt rich" living there because the building had running water and an indoor bathroom.

BACKGROUND TO THE STORY

Inspiration

In Kent, Ohio, where Cynthia Rylant once lived, a man sometimes brought flowers to the waitresses at a little diner. He was Rylant's inspiration for one of the main characters in "A Crush." Next to the diner was a hardware store. "That's where my imagination found Dolores," said Rylant, referring to another character in the story. Rylant says she enjoys taking "people who don't get any attention in the world and making them really valuable in my fiction—making them absolutely shine with their beauty!"



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A Crush



Cynthia Rylant

When the windows of Stan’s Hardware started filling up with flowers, everyone in town knew something had happened. **Excess** flowers usually mean death, but since these were all real flowers bearing the aroma of nature instead of floral preservative, and since they stood bunched in clear Mason jars¹ instead of impaled on Styrofoam crosses,² everyone knew nobody had died. So they all figured somebody had a crush and kept quiet. **A**

There wasn’t really a Stan of Stan’s Hardware. Dick Wilcox was the owner, and since he’d never liked his own name, he gave his store half the name of his childhood hero, Stan Laurel³ in the movies. Dick had been married for twenty-seven years. Once, his wife, Helen, had dropped a German chocolate cake on his head at a Lion’s Club dance, so Dick and Helen were not likely candidates for the honest expression of the flowers in those clear Mason jars lining the windows of Stan’s Hardware, and speculation had to move on to Dolores.

Dolores was the assistant manager at Stan’s and had worked there for twenty years, since high school. She knew the store like a mother knows her baby, so Dick—who had trouble keeping up with things like prices and new brands of drywall compound⁴—tried to keep himself busy in the back and give Dolores the run of the floor. This worked fine because the carpenters and plumbers and painters in town trusted Dolores and took her advice to heart. They also liked her tattoo.

excess (ĭk-sĕs’) *adj.*
too much or too many

A CAUSE AND EFFECT

The first paragraph of this story presents a cause-and-effect relationship. What is the effect of the windows’ filling up with flowers?

Analyze Visuals ▶

Why do you think the artist used a “blurry” style for this image?

1. **Mason jars:** glass jars with tight lids, used for canning or preserving foods.
2. **impaled on Styrofoam crosses:** pinned onto crosses made of a lightweight plastic material.
3. **Stan Laurel:** a comedian who with his partner, Oliver Hardy, made comedy films from the 1920s to the 1950s.
4. **drywall compound:** a mixture used to install or repair wallboard, of which the interior walls of many houses are made.



DAVIS

S. BLADEN
HARDWARE

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Dolores was the only woman in town with a tattoo. On the days she went sleeveless, one could see it on the **taut** brown skin of her upper arm: “Howl at the Moon.” The picture was of a baying coyote, which must have been a dark gray in its early days but which had faded to the color of the spackling paste⁵ Dolores stocked in the third aisle. Nobody had gotten out of Dolores the true story behind the tattoo. Some of the men who came in liked to show off their own, and they’d roll up their sleeves or pull open their shirts, exhibiting bald eagles and rattlesnakes and Confederate flags, and they’d try to coax out of Dolores the history of her coyote. All of the men had gotten their tattoos when they were in the service, drunk on weekend leave and full of the spitfire of young soldiers. Dolores had never been in the service, and she’d never seen weekend leave, and there wasn’t a tattoo parlor anywhere near. They couldn’t figure why or where any half-sober woman would have a howling coyote ground into the soft skin of her upper arm. But Dolores wasn’t telling.

taut (tôt) *adj.* not loose or flabby

That the flowers in Stan’s front window had anything to do with Dolores seemed completely **improbable**. As far as anyone knew, Dolores had never been in love, nor had anyone ever been in love with her. Some believed it was the tattoo, of course, or the fine dark hair coating Dolores’s upper lip which kept suitors away. Some felt it was because Dolores was just more of a man than most of the men in town, and fellows couldn’t figure out how to court someone who knew more about the carburetor of a car or the back side of a washing machine than they did. Others thought Dolores simply didn’t want love. This was a popular theory among the women in town who sold Avon and Mary Kay cosmetics. Whenever one of them ran into the hardware for a package of light bulbs or some batteries, she would mentally pluck every one of the black hairs above Dolores’s lip. Then she’d wash that grease out of Dolores’s hair, give her a good blunt cut, dress her in a decent silk-blend blouse with a nice Liz Claiborne skirt from the Sports line, and, finally, tone down that swarthy, longshoreman look⁶ of Dolores’s with a concealing beige foundation,⁷ some frosted peach lipstick, and a good gray liner for the eyes.

improbable
(ĩm-prŏb’ə-bəl) *adj.*
not likely

Dolores simply didn’t want love, the Avon lady would think as she walked back to her car carrying her little bag of batteries. If she did, she’d fix herself up.

5. **spackling paste**: a substance used to repair holes or cracks in plaster.

6. **swarthy, longshoreman look**: darkly tanned skin, like that of a worker who unloads ships all day.

7. **concealing beige foundation**: a liquid makeup that covers skin flaws.

The man who was in love with Dolores and who brought her
60 zinnias and cornflowers and nasturtiums and marigolds and asters and
four-o'clocks in clear Mason jars did not know any of this. He did not
know that men showed Dolores their tattoos. He did not know that
Dolores understood how to use and to sell a belt sander.⁸ He did not
know that Dolores needed some concealing beige foundation so she
could get someone to love her. The man who brought flowers to Dolores
on Wednesdays when the hardware opened its doors at 7:00 A.M. didn't
care who Dolores had ever been or what anyone had ever thought of her.
He loved her, and he wanted to bring her flowers. **B**

Ernie had lived in this town all of his life and had never before met
70 Dolores. He was thirty-three years old, and for thirty-one of those years
he had lived at home with his mother in a small dark house on the edge
of town near Beckwith's Orchards. Ernie had been a beautiful baby, with
a shock of shining black hair and large blue eyes and a round, wise face.
But as he had grown, it had become clearer and clearer that though he
was indeed a perfectly beautiful child, his mind had not developed with
the same perfection. Ernie would not be able to speak in sentences until
he was six years old. He would not be able to count the apples in a bowl
until he was eight. By the time he was ten, he could sing a simple song.
At age twelve, he understood what a joke was. And when he was twenty,
80 something he saw on television made him cry.

Ernie's mother kept him in the house with her because it was easier,
so Ernie knew nothing of the world except this house. They lived, the
two of them, in tiny dark rooms always illuminated by the glow of a
television set, Ernie's bags of Oreos and Nutter Butters littering the floor,
his baseball cards scattered across the sofa, his heavy winter coat thrown
over the arm of a chair so he could wear it whenever he wanted, and his
box of Burpee⁹ seed packages sitting in the middle of the kitchen table.

These Ernie **cherished**. The seeds had been delivered to his home by
mistake. One day a woman wearing a brown uniform had pulled up in
90 a brown truck, walked quickly to the front porch of Ernie's house, set
a box down, and with a couple of toots of her horn, driven off again.
Ernie had watched her through the curtains and, when she was gone,
had ventured onto the porch and shyly, cautiously, picked up the box.
His mother checked it when he carried it inside. The box didn't have their
name on it, but the brown truck was gone, so whatever was in the box was
theirs to keep. Ernie pulled off the heavy tape, his fingers trembling, and
found inside the box more little packages of seeds than he could count. He
lifted them out, one by one, and examined the beautiful photographs of

B THEME AND CHARACTER

How is the man who loves Dolores different from other people in town?

cherish (chĕr'ĭsh) v.
to care for deeply

8. **belt sander**: a machine that uses a rough-textured moving belt to smooth surfaces.

9. **Burpee**: W. Atlee Burpee and Co. is the world's largest mail-order seed company.



flowers on each. His mother was not interested, had returned to the television, but Ernie sat down at the kitchen table and quietly looked at each package for a long time, his fingers running across the slick paper and outlining the shapes of zinnias and cornflowers and nasturtiums and marigolds and asters and four-o'clocks, his eyes drawing up their colors. **C**

Two months later Ernie's mother died. A neighbor found her at the mailbox beside the road. People from the county courthouse came out to get Ernie, and as they **ushered** him from the home he would never see again, he picked up the box of seed packages from his kitchen table and passed through the doorway.

Eventually Ernie was moved to a large white house near the main street of town. This house was called a group home, because in it lived a group of people who, like Ernie, could not live on their own. There were six of them. Each had his own room. When Ernie was shown the room that would be his, he put the box of Burpee seeds—which he had kept with him since his mother's death—on the little table beside the bed, and then he sat down on the bed and cried.

Ernie cried every day for nearly a month. And then he stopped. He dried his tears, and he learned how to bake refrigerator biscuits and how to dust mop and what to do if the indoor plants looked brown. **D**

Ernie loved watering the indoor plants, and it was this pleasure which finally drew him outside. One of the young men who worked at the group home—a college student named Jack—grew a large garden in the back of the house. It was full of tomato vines and the large yellow blossoms of healthy squash. During his first summer at the house, Ernie would stand at the kitchen window, watching Jack and sometimes a resident of the home move among the vegetables. Ernie was curious but too afraid to go into the garden.

C THEME AND CHARACTER

Reread lines 96–103. Why do you think the seeds are so interesting to Ernie?

usher (ŭsh'ər) v. to guide in a certain direction

D CAUSE AND EFFECT

Reread lines 104–118. How does the death of Ernie's mother affect Ernie's life?

Then one day when Ernie was watching through the window, he noticed that Jack was ripping open several slick little packages and emptying them into the ground. Ernie panicked and ran to his room.
130 But the box of Burpee seeds was still there on his table, untouched. He grabbed it, slid it under his bed, then went back through the house and out into the garden as if he had done this every day of his life.

He stood beside Jack, watching him empty seed packages into the soft black soil, and as the packages were emptied, Ernie asked for them, holding out his hand, his eyes on the photographs of red radishes and purple eggplant. Jack handed the empty packages over with a smile and with that gesture became Ernie's first friend.

Jack tried to explain to Ernie that the seeds would grow into vegetables, but Ernie could not believe this until he saw it come true. And when
140 it did, he looked all the more intently at the packages of zinnias and cornflowers and the rest hidden beneath his bed. He thought more deeply about them, but he could not carry them to the garden. He could not let the garden have his seeds.

That was the first year in the large white house.

The second year, Ernie saw Dolores, and after that he thought of nothing else but her and of the photographs of flowers beneath his bed.

Jack had decided to take Ernie downtown for breakfast every Wednesday morning to ease him into the world outside that of the group home. They left very early, at 5:45 A.M., so there would be few
150 people and almost no traffic to frighten Ernie and make him beg for his room. Jack and Ernie drove to the Big Boy restaurant which sat across the street from Stan's Hardware. There they ate eggs and bacon and French toast among those whose work demanded rising before the sun: bus drivers, policemen, nurses, mill workers. Their first time in the Big Boy, Ernie was too nervous to eat. The second time, he could eat, but he couldn't look up. The third time, he not only ate everything on his plate, but he lifted his head and he looked out the window of the Big Boy restaurant toward Stan's Hardware across the street. There he saw a dark-haired woman in jeans and a black T-shirt unlocking the front door of
160 the building, and that was the moment Ernie started loving Dolores and thinking about giving up his seeds to the soft black soil of Jack's garden.

Love is such a mystery, and when it strikes the heart of one as mysterious as Ernie himself, it can hardly be spoken of. Ernie could not explain to Jack why he went directly to his room later that morning, pulled the box of Burpee seeds from under his bed, then grabbed Jack's hand in the kitchen and walked with him to the garden, where Ernie

Language Coach

Oral Fluency Notice the words *packages* in line 128 and *panicked* in line 129. In each word, *ck* is pronounced *k* as in *kangaroo*. Reread lines 127–129 aloud, pronouncing the words *packages* correctly.

had come to believe things would grow. Ernie handed the packets of seeds one by one to Jack, who stood in silent admiration of the lovely photographs before asking Ernie several times, “Are you sure you want to plant these?” Ernie was sure. It didn’t take him very long, and when the seeds all lay under the moist black earth, Ernie carried his empty packages inside the house and spent the rest of the day spreading them across his bed in different arrangements. **E**

That was in June. For the next several Wednesdays at 7:00 A.M. Ernie watched every movement of the dark-haired woman behind the lighted windows of Stan’s Hardware. Jack watched Ernie watch Dolores and **discreetly** said nothing.

When Ernie’s flowers began growing in July, Ernie spent most of his time in the garden. He would watch the garden for hours, as if he expected it suddenly to move or to impress him with a quick trick. The fragile green stems of his flowers stood uncertainly in the soil, like baby colts on their first legs, but the young plants performed no magic for Ernie’s eyes. They saved their shows for the middle of the night and next day surprised Ernie with tender small blooms in all the colors the photographs had promised.

The flowers grew fast and hardy, and one early Wednesday morning when they looked as big and bright as their pictures on the empty packages, Ernie pulled a glass canning jar off a dusty shelf in the basement of his house. He washed the jar, half filled it with water, then carried it to the garden, where he placed in it one of every kind of flower he had grown. He met Jack at the car and rode off to the Big Boy with the jar of flowers held tight between his small hands. Jack told him it was a beautiful bouquet.

When they reached the door of the Big Boy, Ernie stopped and pulled at Jack’s arm, pointing to the building across the street. “OK,” Jack said, and he led Ernie to the front door of Stan’s Hardware. It was 6:00 A.M., and the building was still dark. Ernie set the clear Mason jar full of flowers under the sign that read “Closed,” then he smiled at Jack and followed him back across the street to get breakfast.

When Dolores arrived at seven and picked up the jar of zinnias and cornflowers and nasturtiums and marigolds and asters and four-o’clocks, Ernie and Jack were watching her from a booth in the Big Boy. Each had a wide smile on his face as Dolores put her nose to the flowers. Ernie giggled. They watched the lights of the hardware store come up and saw Dolores place the clear Mason jar on the ledge of the front window. They drove home still smiling.

E THEME AND CHARACTER

Reread lines 162–173. Why does Ernie suddenly want to grow flowers after he sees Dolores?

discreetly (dĭ-skrĕt’lĕ)
adv. in a manner that shows caution and good judgment

VISUAL VOCABULARY



Mason jar *n.* a jar with a wide opening and a twist-on lid, used for canning and preserving foods

All the rest of that summer Ernie left a jar of flowers every Wednesday morning at the front door of Stan's Hardware. Neither Dick Wilcox nor Dolores could figure out why the flowers kept coming, and each of them assumed somebody had a crush on the other. But the flowers had an effect on them anyway. Dick started spending more time out on the floor making conversation with the customers, while Dolores stopped wearing T-shirts to work and instead wore crisp white blouses with the sleeves rolled back off her wrists. Occasionally she put on a bracelet. **F**

By summer's end Jack and Ernie had become very good friends, and when the flowers in the garden behind their house began to wither, and Ernie's face began to grow gray as he watched them, Jack brought home one bright day in late September a great long box. Ernie followed Jack as he carried it down to the basement and watched as Jack pulled a long glass tube from the box and attached this tube to the wall above a table. When Jack plugged in the tube's electric cord, a soft lavender light washed the room.

"Sunshine," said Jack. **G**

Then he went back to his car for a smaller box. He carried this down to the basement, where Ernie still stood staring at the strange light. Jack handed Ernie the small box, and when Ernie opened it, he found more little packages of seeds than he could count, with new kinds of photographs on the slick paper.

"Violets," Jack said, pointing to one of them.

Then he and Ernie went outside to get some dirt. 

F CAUSE AND EFFECT

Reread lines 207–214. What effect do the flowers have on Dick and Dolores?

G THEME AND CHARACTER

How is Jack's gift to Ernie like Ernie's gift to Dolores?

Detail of *Zinnias* (2001), Bill Firestone. © Bill Firestone.



Comprehension

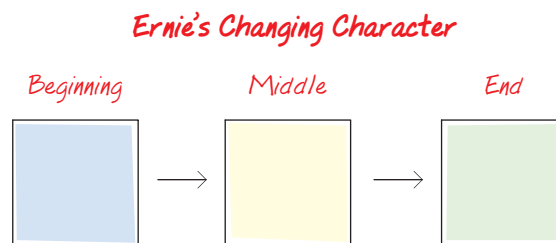
- Recall** How is Ernie different from other people?
- Represent** Using stick figures with labels to represent characters, draw the scene in which Ernie first gets a crush on Dolores.
- Clarify** How does Jack help Ernie at the end of the story?



RL 1 Cite several pieces of textual evidence to support analysis of what the text says explicitly.
RL 2 Determine a theme.
RL 3 Analyze how particular elements of a story interact.

Text Analysis

- Make Inferences** Reflect on Jack’s character. What gifts does he give Ernie in addition to seeds and a light?
- Analyze Character** Ernie changes a great deal from the time he receives the box of seeds to the end of the story. Note details about significant changes in his life and his behavior in a diagram such as the one shown. Using your notes, analyze how Ernie’s behavior changes.
- Analyze Cause and Effect** Look at the cause-and-effect chain you created as you read. On the basis of your notes, which event would you say had the most significant effect on Ernie’s life? Why?
- Identify Theme** Review the questions you asked yourself as you read (see page 375). What did the characters learn in this story? Restate the lesson or lessons as a theme.
- Evaluate Point of View** This story is told from a **third-person omniscient point of view**, in which the narrator is an invisible observer who can get into the minds of all the characters. Why is that the best point of view for the author to use in “A Crush”?



Extension and Challenge

- Creative Project: Newspaper Article** Newspapers often include stories about local events like those that take place in this story. Write a newspaper article about how Dolores’s life changes because of the anonymous gifts of flowers. Remember to include a catchy headline for your article!

What makes a GIFT special?

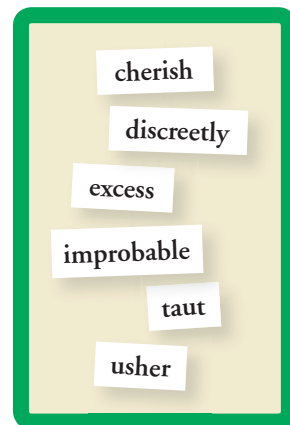
How do you think Dolores might answer this question?

Vocabulary in Context

▲ VOCABULARY PRACTICE

Use context clues to identify the vocabulary word that best completes each sentence.

1. Dolores was a hard-working woman with _____ muscles.
2. For Ernie to fall in love with Dolores at one glance might seem _____.
3. Nevertheless, he began to _____ her from the first day he saw her.
4. Jack kindly helped to _____ Ernie into the world of gardening.
5. Ernie made a large bouquet of flowers, but he still had _____ flowers in his garden.
6. Not wanting to be noticed, Ernie _____ delivered the bouquet early in the morning.



ACADEMIC VOCABULARY IN WRITING

• clause • context • cultural • symbol • theme

In “A Crush,” the flowers become a **symbol** to Ernie, Dick, and Dolores. Write a paragraph about what the flowers mean to each person. Use at least one Academic Vocabulary word and one subordinating **clause** in your response.

VOCABULARY STRATEGY: FORMS OF THE PREFIX *in-*

As you have learned, the prefix *in-* often means “not.” This prefix may have various spellings, depending on the letter that follows it.

- When added to words beginning with *b*, *m*, or *p*, it is spelled *im-*, as in the vocabulary word **improbable**.
- For words beginning with *l*, it is spelled *il-*, as in the word **illogical**.
- For words beginning with *r*, it is spelled *ir-*, as in the word **irreversible**.

Learning to recognize this prefix with its various spellings can help you figure out the meanings of many words.

PRACTICE Choose the word in each group that contains a correctly spelled prefix meaning “not.” Then use the word in a sentence.

1. improper, inperfect, impossible
2. irresponsible, irrelevant, irregular
3. incapable, inhospitable, intolerant
4. imature, imobile, immortal
5. iladvisable, illegal, inlogical
6. irreparable, irreplaceable, irresistible

COMMON CORE

L 4b Use common, grade-appropriate Greek or Latin affixes as clues to the meaning of a word. **L 6** Acquire and use accurately grade-appropriate general academic words.

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