

Background Alma Luz Villanueva was born in 1944 in Lompoc, California, and grew up in the Mission District of San Francisco. She later moved to the mountains in California. Villanueva is of both Chicano and Yaqui Indian ancestry, and she draws inspiration from both cultures. Villanueva has published numerous poetry collections as well as short stories and novels.

Golden Glass

Short Story by Alma Luz Villanueva

1. **READ** ▶ As you read lines 1–25, begin to cite text evidence.
 - Underline text that describes Ted’s character.
 - In the margin, write an inference that explains what food represents to Ted.

It was his fourteenth summer. He was thinning out, becoming **angular** and clumsy, but the cautiousness, the old-man seriousness he’d had as a baby, kept him contained, ageless and safe. His humor, always dry and to the bone since a small child, let you know he was watching everything.

He seemed always to be at the center of his own universe, so it was no surprise to his mother to hear Ted say: “I’m building a fort and sleeping out in it all summer, and I won’t come in for anything, not even food. Okay?”

- 10 This had been their silent **communion**, the steady presence of love that flowed regularly, daily—food. The presence of his mother preparing it, his great appetite and obvious enjoyment of it—his nose smelling everything, seeing his mother more vividly than with his eyes.

He watched her now for signs of offense, alarm, and only saw interest. “Where will you put the fort?” Vida asked.

CLOSE READ Notes

angular:
having sharp
angles; bony
and lean

communion:
deep
understanding

Food stands
for Ted’s
closeness to
his mother.

She trusted him to build well and not ruin things, but of course she had to know where. She looked at his dark, contained face and her eyes turned in and saw him when he was small, with curly golden
20 hair, when he wrapped his arms around her neck. Their quiet times—undemanding—he could be let down, and a small toy could delight him for hours. She thought of the year he began kissing her elbow in passing, the way he preferred. Vida would touch his hair, his forehead, his shoulders—the body breathing out at the touch, his stillness. Then the explosion out the door told her he needed her touch, still.

“I’ll build it by the redwoods, in the cypress trees. Okay?”

“Make sure you keep your nails together and don’t dig into the trees. I’ll be checking. If the trees get damaged, it’ll have to come down.”

30 “Jason already said he’d bring my food and stuff.”

“Where do you plan to shower and go to the bathroom?”

Vida wondered.

“With the hose when it’s hot and I’ll dig holes behind the barn,” Ted said so quietly as to seem unspoken. He knew how to slither under her, smoothly, like silk.

“Sounds interesting, but it better stay clean—this place isn’t that big. Also, on your dinner night, you can cook outdoors.”

His eyes flashed, but he said, “Okay.”

He began to gather wood from various stacks, drying it patiently
40 from the long rains. He kept in his room one of the hammers and a supply of nails that he’d bought. It was early June and the seasonal creek was still running. It was pretty dark out there and he wondered if he’d meant what he’d said.

Ted hadn’t seen his father in nearly four years, and he didn’t miss him like you should a regular father, he thought. His father’s image blurred with the memory of a football hitting him too hard, pointed (a bullet), right in the stomach, and the punishment for the penny candies—a test his father had set up for him to fail. His stomach

2. ◀ **REREAD** Reread lines 1–25. In the margin, write an inference about Ted’s relationship with his mother, Vida.
3. **READ** ▶ As you read lines 26–59, underline text that suggests that Ted may change his mind about the fort.

hardened at the thought of his father, and he found he didn't miss him at all.

50 He began to look at the shapes of the trees, where the limbs were solid, where a space was provided (he knew his mother really would make him tear down the fort if he hurt the trees). The cypress was right next to the redwoods, making it seem very remote. Redwoods do that—they suck up sound and time and smell like another place. So he counted the footsteps, when no one was looking, from the fort to the house. He couldn't believe it was so close; it seemed so separate, alone—especially in the dark, when the only safe way of travel seemed flight (invisible at best).

60 Ted had seen his mother walk out to the bridge at night with a glass of wine, looking into the water, listening to it. He knew she loved to see the moon's reflection in the water. She'd pointed it out to him once by a river where they camped, her face full of longing—too naked somehow, he thought. Then, she swam out into the water, at night, as though trying to touch the moon. He wouldn't look at her. He sat and glared at the fire and roasted another marshmallow the way he liked it: bubbly, soft and brown (maybe six if he could get away with it). Then she'd be back, chilled and bright, and he was glad she went. Maybe I like the moon too, he thought, involuntarily, as though
70 the thought weren't his own—but it was.

He built the ground floor directly on the earth, with a cover of old plywood, then scattered remnant rugs that he'd asked Vida to get for him. He **concocted** a latch and a door, with his hand ax over it, just in case. He brought his sleeping bag, some pillows, a transistor radio, some clothes, and moved in for the summer. The first week he slept with his buck knife open in his hand and his pellet gun loaded on the same side, his right. The second week Ted sheathed the knife and put it under his head, but kept the pellet gun loaded at all times. He

concocted

4. **◀ REREAD** Reread lines 26–38. In the margin, write what you learn about Ted and Vida's relationship from the dialogue.
5. **▶ READ** As you read lines 60–92, continue to cite textual evidence.
 - Circle text that tells something Ted and Vida might have in common.
 - In the margin, explain how the plot advances in each paragraph.

missed no one in the house but the dog, so he brought him into
80 the cramped little space, enduring dog breath and farts because he
missed *someone*.

Ted thought of when his father left, when they lived in the city,
with forty kids on one side of the block and forty on the other. He
remembered that one little kid with the funny sores on his body who
chose an apple over candy every time. He worried they would starve
or something worse. That time he woke up screaming in his room (he
forgot why), and his sister began crying at the same time, “Someone’s
in here,” as though they were having the same terrible dream. Vida
ran in with a chair in one hand and a kitchen knife in the other,
90 which frightened them even more. But when their mother realized it
was only their hysteria, she became angry and left. Later they all
laughed about this till they cried, including Vida, and things felt safer.

He began to build the top floor now but he had to prune some
limbs out of the way. Well, that was okay as long as he was careful. So
he stacked them to one side for kindling and began to brace things in
place. It felt weird going up into the tree, not as safe as his small,
contained place on the ground. He began to build it, thinking of light.
He could bring his comic books, new ones, sit up straight, and eat
snacks in the daytime. He would put in a side window facing the
100 house to watch them, if he wanted, and a tunnel from the bottom
floor to the top. Also, a ladder he’d found and repaired—he could pull
it up and place it on hooks, out of reach. A hatch at the top of the
ceiling for leaving or entering, tied down inside with a rope. He began
to sleep up here, without the dog, with the tunnel closed off.

Vida noticed Ted had become cheerful and would stand next to
her, to her left side, talking sometimes. But she realized she mustn’t
face him or he’d become silent and wander away. So she stood

6. ◀ **REREAD AND DISCUSS** Reread lines 82–92. With a small group, discuss how Ted feels about his father leaving.
7. **READ** ▶ As you read lines 93–135, continue to cite textual evidence.
 - Underline text that shows that Ted has changed.
 - In the margin, summarize how Ted has changed.
 - In the margin, write something you learn about Ted when Vida compares him to wild pheasants in lines 107–112.

listening, in the same even breath and heartbeat she kept when she spotted the wild pheasants with their long, lush tails trailing the grape arbor, picking delicately and greedily at the unpicked grapes in the early autumn light. So sharp, so perfect, so rare to see a wild thing at peace.

She knew he ate well—his brother brought out a half gallon of milk that never came back, waiting to be asked to join him, but never daring to ask. His sister made him an extra piece of ham for his four eggs; most always he ate cold cereal and fruit or got a hot chocolate on the way to summer school. They treated Ted somewhat like a stranger, because he was.

Ted was taking a makeup course and one in stained glass. There, he talked and acted relaxed, like a boy; no one expected any more or less. The colors of the stained glass were deep and beautiful, and special—you couldn't waste this glass. The sides were sharp, the cuts were slow and **meticulous** with a steady pressure. The design's plan had to be absolutely followed or the beautiful glass would go to waste, and he'd curse himself.

It was late August and Ted hadn't gone inside the house once. He liked waking up, hearing nothing but birds—not his mother's voice or his sister's or his brother's. He could tell the various bird calls and liked the soft brown quail call the best. He imagined their taste and wondered if their flesh was as soft as their song. Quail would've been okay to kill, as long as he ate it, his mother said. Instead, he killed jays because they irritated him so much with their shrill cries. Besides, a neighbor paid Ted per bird because he didn't want them in his garden. But that was last summer and he didn't do that anymore, and the quail were proud and plump and swift, and Ted was glad.

8. **◀ REREAD** Reread lines 119–125. Explain what Ted's attitude toward working with stained glass reveals about his character.

9. **▶ READ** As you read lines 136–147, cite textual evidence.

- Underline text that describes the stained glass.
- In the margin, write an inference about why Ted "wouldn't mind at all" being inside again.

The stained glass was finished and he decided to place it in his fort facing the back fields. In fact, it looked like the back fields—trees and the sun in a dark sky. During the day the glass sun shimmered a beautiful yellow, the blue a much better color than the sky outside:

140 deeper, like night.

He was so used to sleeping outside now he didn't wake up during the night, just like in the house. One night, toward the end when he'd have to move back with everyone (school was starting, frost was coming and the rains), Ted woke up to see the stained glass full of light. The little sun was a golden moon and the inside glass sky and the outside sky matched.

In a few days he'd be inside, and he wouldn't mind at all.

10. ◀ **REREAD AND DISCUSS** Reread lines 136–147. With a small group, discuss what the stained glass means to Ted. Cite specific text evidence from the story in your discussion.

SHORT RESPONSE

Cite Text Evidence How does Ted change over the course of the summer? How does his relationship with his mother change? Review your reading notes, and be sure to **cite text evidence** from the story in your response.
