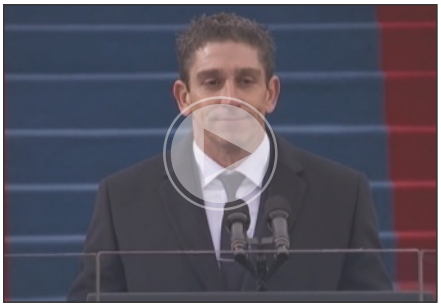
The Individual and Society

Fitting In, or Standing Out?



Richard Blanco Reads "One Today"

Discuss It This poem, read by its author at President Barack Obama's 2013 inaugural, praises America as a society of individuals. How do the details of the poem present individual Americans? What connections among individuals does Blanco see?

Write your response before sharing your ideas.

SCAN FOR MULTIMEDIA

UNIT 2

UNIT INTRODUCTION

ESSENTIAL QUESTION:

What role does individualism play in American society?

LAUNCH TEXT
NARRATIVE MODEL
from Up from Slavery
Booker T. Washington

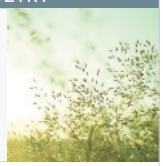
WHOLE-CLASS LEARNING

HISTORICAL PERSPECTIVES

Focus Period: 1800–1870
An American Identity

ANCHOR TEXT: ESSAY | POETRY

The Writing of Walt Whitman
Walt Whitman



COMPARE

ANCHOR TEXT: POETRY COLLECTION

The Poetry of Emily Dickinson
Emily Dickinson

MEDIA: RADIO BROADCAST

from Emily Dickinson
from Great Lives
BBC Radio 4

PERFORMANCE TASK

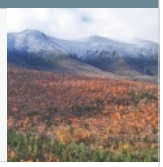
WRITING FOCUS:
Write a Personal Narrative

SMALL-GROUP LEARNING

PHILOSOPHICAL WRITING

from Nature

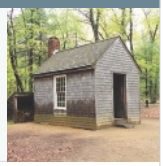
from Self-Reliance
Ralph Waldo Emerson



PHILOSOPHICAL WRITING

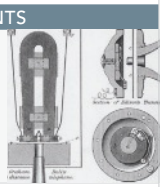
from Walden

from Civil Disobedience
Henry David Thoreau



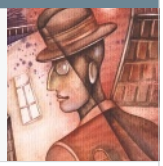
MEDIA: PUBLIC DOCUMENTS

Innovators and Their Inventions



POETRY

The Love Song of J. Alfred Prufrock
T. S. Eliot



SHORT STORY

A Wagner Matinée
Willa Cather

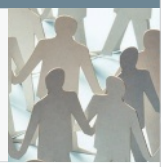
PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:
Present a Personal Narrative

INDEPENDENT LEARNING

NEWS ARTICLE

Sweet Land of . . . Conformity?
Claude Fischer

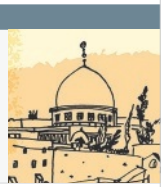


LITERARY CRITICISM

Reckless Genius
Galway Kinnell

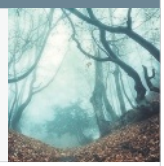
SHORT STORY

Hamadi
Naomi Shihab Nye



SHORT STORY

Young Goodman Brown
Nathaniel Hawthorne



PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for a Personal Narrative

PERFORMANCE-BASED ASSESSMENT

Narrative: Personal Narrative and Storytelling Session

PROMPT:

What significant incident helped me realize that I am a unique individual?

Unit Goals

Throughout this unit, you will deepen your perspective on the concept of individualism by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.

SCALE	1	2	3	4	5
	NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VERY WELL	EXTREMELY WELL

READING GOALS	1	2	3	4	5
• Read a variety of texts to gain the knowledge and insight needed to write about individualism.	○	○	○	○	○
• Expand your knowledge and use of academic and concept vocabulary.	○	○	○	○	○

WRITING AND RESEARCH GOALS	1	2	3	4	5
• Write a personal narrative that establishes a clear point of view and uses a variety of narrative techniques to develop a personal experience.	○	○	○	○	○
• Conduct research projects of various lengths to explore a topic and clarify meaning.	○	○	○	○	○

LANGUAGE GOALS	1	2	3	4	5
• Make effective style choices regarding diction and sentence variety.	○	○	○	○	○
• Correctly use concrete, abstract, and compound nouns.	○	○	○	○	○

SPEAKING AND LISTENING GOALS	1	2	3	4	5
• Collaborate with your team to build on the ideas of others, develop consensus, and communicate.	○	○	○	○	○
• Integrate audio, visuals, and text to present information.	○	○	○	○	○

STANDARDS

L.11–12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

SCAN FOR MULTIMEDIA

Academic Vocabulary: Personal Narrative

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write personal narratives.

Complete the chart.

1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.

TIP

FOLLOW THROUGH

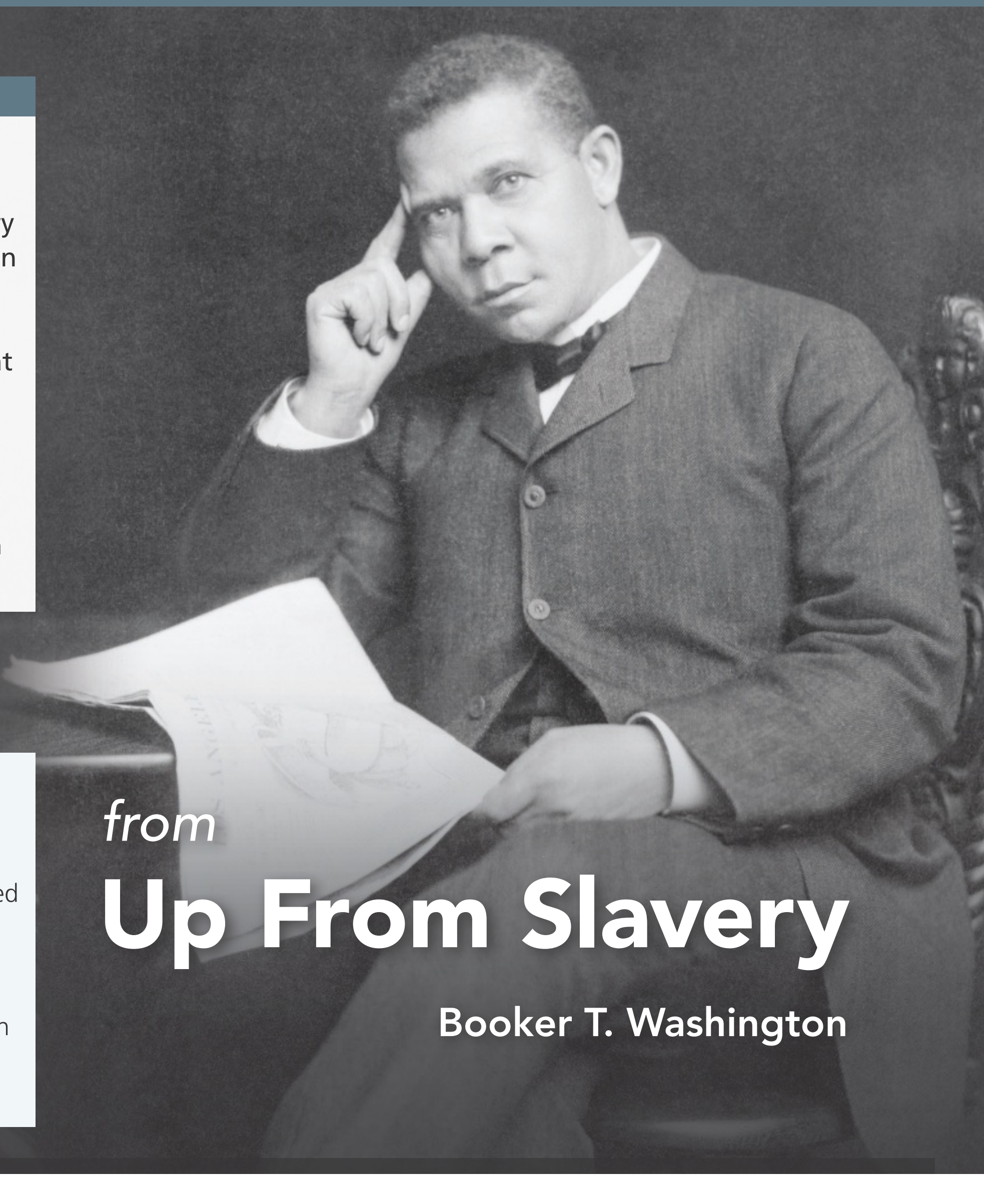
Study the words in this chart, and mark them or their forms wherever they appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
significant ROOT: ***-sign-*** "sign"	1. The fire was a *significant* event in our town's history. 2. Ms. Barnes made no *significant* changes to my report.		signify; significance
incident ROOT: ***-cid-*** "fall"	1. Myron described the *incident* in great detail to the reporter. 2. We avoided an embarrassing *incident* by leaving the room.		
unique ROOT: ***-uni-*** "one"	1. Each of these tables is a *unique*, handmade item. 2. My hairstyle is *unique*; no one would dare to copy it.		
sequence ROOT: ***-sequ-*** "follow"	1. A first-grader should be able to recite numbers in *sequence* to 100. 2. Follow the *sequence* of directions, and the recipe will turn out well.		
impact ROOT: ***-pact-*** "press"; "fasten"	1. His books had a strong *impact* on my beliefs and interests. 2. The *impact* of vaccines on public health has been considerable, and has lead to a healthier population.		

LAUNCH TEXT | NARRATIVE MODEL

This selection is an example of a **narrative text.** It is a **personal narrative**—the author tells a story about himself, using a first-person point of view. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

As you read, notice the author's use of specific details. Mark words and phrases that convey his experiences and feelings with vividness and clarity.



About the Author

Booker T. Washington (1856–1915) was born into slavery and overcame enormous obstacles to become a noted author, educator, and advisor to two American presidents. This excerpt is from chapter 3 of his autobiography *Up From Slavery,* in which Washington describes his experiences at Hampton Institute in the early 1870s.

from

Up From Slavery

Booker T. Washington

NOTES

1 When I had saved what I considered enough money with which to reach Hampton, I thanked the captain of the vessel for his kindness, and started again. Without any unusual occurrence I reached Hampton, with a surplus of exactly fifty cents with which to begin my education. To me it had been a long, eventful journey; but the first sight of the large, three-story, brick school building seemed to have rewarded me for all that I had undergone in order to reach the place. . . .

2 As soon as possible after reaching the grounds of the Hampton Institute, I presented myself before the head teacher for assignment to a class. Having been so long without proper food, a bath, and change of clothing, I did not, of course, make a very favorable impression upon her, and I could see at once that there were doubts in her mind about the wisdom of admitting me as a student. I felt that I could hardly blame her if she got the idea that I was a worthless loafer or tramp. For some time she did not refuse to admit me, neither did she decide in my favor, and I continued to linger about her, and

SCAN FOR MULTIMEDIA

to impress her in all the ways I could with my worthiness. In the meantime I saw her admitting other students, and that added greatly to my discomfort, for I felt, deep down in my heart, that I could do as well as they, if I could only get a chance to show what was in me.

3 After some hours had passed, the head teacher said to me: "The adjoining recitation-room needs sweeping. Take the broom and sweep it."

4 It occurred to me at once that here was my chance. Never did I receive an order with more delight. I knew that I could sweep, for Mrs. Ruffner had thoroughly taught me how to do that when I lived with her.

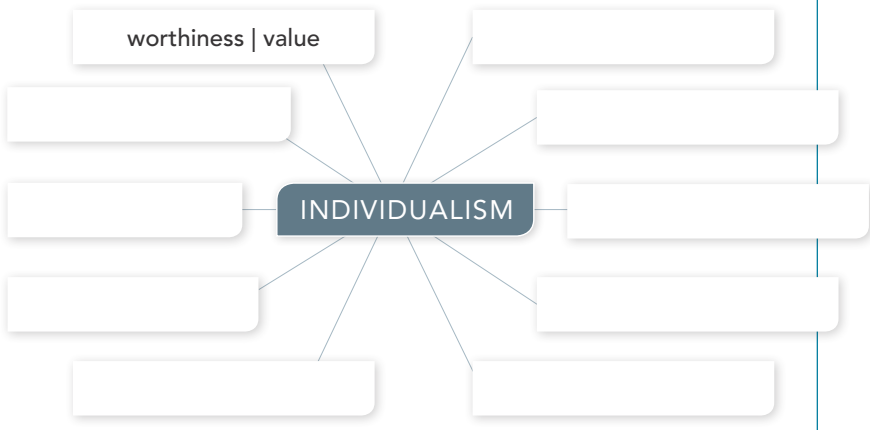
5 I swept the recitation-room three times. Then I got a dusting-cloth and I dusted it four times. All the woodwork around the walls, every bench, table, and desk, I went over four times with my dusting-cloth. Besides, every piece of furniture had been moved and every closet and corner in the room had been thoroughly cleaned. I had the feeling that in a large measure my future depended upon the impression I made upon the teacher in the cleaning of that room. When I was through, I reported to the head teacher. She was a "Yankee" woman who knew just where to look for dirt. She went into the room and inspected the floor and closets; then she took her handkerchief and rubbed it on the woodwork about the walls, and over the table and benches. When she was unable to find one bit of dirt on the floor, or a particle of dust on any of the furniture, she quietly remarked, "I guess you will do to enter this institution."

6 I was one of the happiest souls on earth. The sweeping of that room was my college examination, and never did any youth pass an examination for entrance into Harvard or Yale that gave him more genuine satisfaction. I have passed several examinations since then, but I have always felt that this was the best one I ever passed.

NOTES

WORD NETWORK FOR THE INDIVIDUAL AND SOCIETY

Vocabulary A word network is a collection of words related to a topic. As you read the unit selections, identify words related to *individualism* and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *worthiness*. For each word you add, note a related word, such as a synonym or an antonym. Continue to add words as you complete this unit.



Tool Kit
Word Network Model

Summary

Write a summary of the excerpt from *Up From Slavery*. A **summary** is a concise, complete, and accurate overview of a text. It should not include a statement of your opinion or an analysis.

Launch Activity

Tell a Story Form a talk circle. One by one, take an object from a bag of assorted everyday objects. Then, return to your seat in the circle.

- If you like, trade objects with the person to your left or right.
- Think about a time when you used the object you are holding, or think about what a similar object meant to you at some point in your life. What story could you tell that springs from that incident or moment?
- When your turn comes, tell a one-minute story triggered by the object you chose.
- As you listen to classmates' stories, consider whether your own story about each object would be similar or different. Once everyone has had a turn, discuss what those similarities and differences mean about each person's uniqueness and about the connections among people.

QuickWrite

Consider class discussions, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: **What significant incident helped me realize that I am a unique individual?**

EVIDENCE LOG FOR THE INDIVIDUAL AND SOCIETY

Review your QuickWrite and summarize your initial idea in one sentence to record in your Evidence Log. Then, record evidence from the excerpt from *Up From Slavery* that connects to your idea.

After each selection, you will continue to use your Evidence Log to record the evidence you gather and the connections you make. The graphic shows what your Evidence Log looks like.

Tool Kit
Evidence Log Model

Title of Text: _____ Date: _____

CONNECTION TO PROMPT	TEXT EVIDENCE/DETAILS	ADDITIONAL NOTES/IDEAS

How does this text change or add to my thinking? Date: _____

SCAN FOR MULTIMEDIA

ESSENTIAL QUESTION:

What role does individualism play in American society?

As you read these selections, work with your whole class to explore the meaning of individualism.

From Text to Topic For Walt Whitman, individualism formed the cornerstone of life in America. His writing celebrates the promise of America, in which all people can make an impact by developing their unique abilities. For Emily Dickinson, individualism meant looking inward to express the deepest musings of the soul. As you read, consider what the selections show about perceptions of individualism in American society in the nineteenth century. Also, consider how these works influence American attitudes toward individualism today.

Whole-Class Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them. Add ideas of your own for each step. Get ready to use these strategies during Whole-Class Learning.

STRATEGY	ACTION PLAN
Listen actively	• Eliminate distractions. For example, put your cellphone away. • Record brief notes on main ideas and points of confusion. •
Clarify by asking questions	• If you're confused, other people probably are, too. Ask a question to help your whole class. • Ask follow-up questions as needed—for example, if you do not understand the clarification or if you want to make an additional connection. •
Monitor understanding	• Notice what information you already know and be ready to build on it. • Ask for help if you are struggling. •
Interact and share ideas	• Share your ideas and answer questions, even if you are unsure. • Build on the ideas of others by adding details or making a connection. •

CONTENTS

HISTORICAL PERSPECTIVES

Focus Period: 1800–1870

An American Identity

During the early to mid-nineteenth century, Americans looked both inward and outward, determining their identity and shaping a distinctly "American" character.

ANCHOR TEXT: ESSAY | POETRY

The Writing of Walt Whitman

Walt Whitman

With its bold, energetic language and embracing vision, Whitman's work is for many readers America's epic poem.

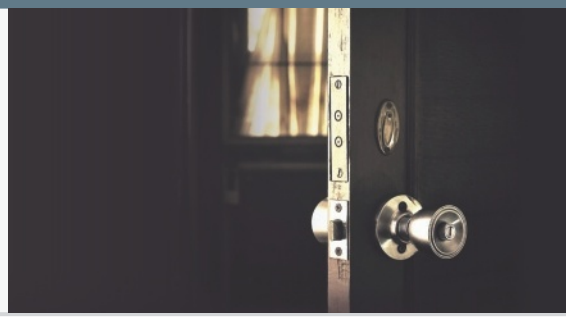
COMPARE

ANCHOR TEXT: POETRY COLLECTION

The Poetry of Emily Dickinson

Emily Dickinson

In brief, precise poems, this great American writer describes sweeping vistas of thought and feeling.



MEDIA: RADIO BROADCAST

from Emily Dickinson

from Great Lives

BBC Radio 4

A poem written in the mid-1860s remains fresh and meaningful for contemporary readers.

PERFORMANCE TASK

WRITING FOCUS

Write a Personal Narrative

The Whole-Class readings were written during a time when American literature celebrated the individual. After reading, you will write a personal narrative that shows how a life experience has shaped your understanding of individuality.

An American Identity

Voices of the Period

"I have always supported measures and principles and not men. I have acted fearless and independent and I never will regret my course."

—Davy Crockett,
frontiersman, folk hero, and statesman

"I have an almost complete disregard of precedent, and a faith in the possibility of something better. It irritates me to be told how things have always been done. I defy the tyranny of precedent. I go for anything new that might improve the past."

—Clara Barton,
founder of the American Red Cross

"There will never be a really free and enlightened State until the State comes to recognize the individual as a higher and independent power, from which all its own power and authority are derived, and treats him accordingly."

—Henry David Thoreau,
author of "Civil Disobedience" and *Walden*

History of the Period

What Is an American? French writer Alexis de Tocqueville came to America in the early 1830s with a colleague to study and write about American prisons. Instead, they ended up traveling extensively and studying American democracy. In his book *Democracy in America,* de Tocqueville coined the word *individualism* as a way of describing the attitudes he found in America, where people are "always considering themselves as standing alone, [imagining] that their whole destiny is in their own hands."

Jefferson's Bargain In 1803, President Thomas Jefferson purchased from France 828,000 square miles of North America for $15 million—about three cents per acre—and in the process, more than doubled the size of the United States. Jefferson sent explorers Meriwether Lewis and William Clark, with their Corps of Discovery, to investigate the land, people, and plants and animals of the new territory. They crossed the continent, reached the Pacific Ocean, and led the way for decades of westward-bound settlers.

The War of 1812 In the War of 1812, the United States once again defeated Great Britain, asserting its independence from European control. However, the most important effect of the war may have been the sense of solidarity it fostered within the young nation.

The People's President The 1828 election of Andrew Jackson, "the People's President," ushered in the era of the "common man." The center of power began to shift west, even as a two-party system was emerging.

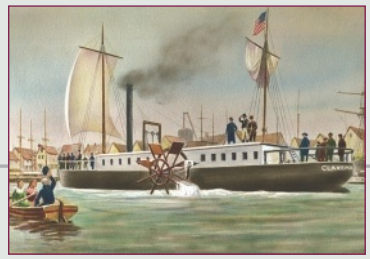
TIMELINE

1800

1803: The Louisiana Purchase nearly doubles the size of the United States.

1804–1806: Lewis and Clark lead an exploration of the Louisiana Purchase, reaching the Pacific Ocean.

1804: France Napoleon Bonaparte declares himself emperor.



1807: Robert Fulton's steamboat makes its first trip, from New York City to Albany.

1808–1833: Latin America Independence movements result in wars and the creation of new governments.

Integration of Knowledge and Ideas

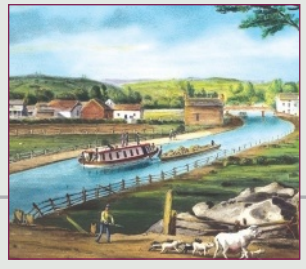
Notebook From which countries did the United States acquire land during this era? How do you think these acquisitions influenced the way that Americans viewed themselves and their nation's future by the 1850s?

Manifest Destiny Many Americans believed in Manifest Destiny, the idea that it was their right to settle America's lands across the continent. By 1840, about 40 percent of the U.S. population lived west of the Appalachian Mountains. By 1860, following the great pioneer migrations to Oregon, California, and Texas, only about half of the population lived in the eastern part of the United States. Westward expansion inspired an upsurge of national pride and self-awareness.

Trail of Tears The tragic policy of "Indian removal," a result of westward expansion, resulted in the confiscation of tribal lands and the relocation of more than 100,000 Native Americans. On the 1838 Trail of Tears, for example, thousands of Cherokee perished on the trek from Georgia to Oklahoma, where the promise of freedom from white settlement would last for only about 15 years.

1812: The United States declares war on Great Britain; a treaty ends the war in 1814.

1813: England Jane Austen's *Pride and Prejudice* is published.



1825: The Erie Canal is completed, spurring canal building across the nation.

1831: Cyrus McCormick invents the mechanical reaper.

1838: Cherokees are forced from Georgia to Oklahoma Territory on the "Trail of Tears."

1840

On the Move Travel was transformed in the nineteenth century by new methods and routes of transportation. The National Road, begun in 1811, reached St. Louis and the Mississippi River by mid-century. In 1860, nearly 1,000 steamboats were plying the Mississippi, and some 30,000 miles of railroad track had been spread across the nation. The lure of the West motivated this revolution in transportation, which created a bond between existing and new states.

Coming to America In the first half of the nineteenth century, hundreds of thousands of immigrants—mostly European—were arriving on American shores. By the 1850s, the number was in the millions. Pushed from home by hardships and revolutions, these people were lured by a land of opportunity.

The Industrial Revolution A machine called the cotton gin, which separated cotton fibers from seeds, invented in 1793, revolutionized American industry. By 1860, more than 1,000 factories, mainly in New England, were turning more than 400 million pounds of Southern cotton into cloth, which was then sold around the world. However, while factories boomed in the North, enlarging the job market for women and immigrants, slavery grew stronger in the South.

A Flood of New Ideas Buoyed by a sense of their power to improve society, Americans set out to reform what they saw as problems or failures. Voters demanded better schools and public education slowly began to expand. Reform movements sprang up in religion, in temperance, and in women's rights. All brought important changes, but the most revolutionary movement was the drive to end slavery.

Slavery and the Civil War States in the North had declared slavery illegal by 1804 and had begun the gradual emancipation of enslaved African Americans within their borders. By 1860, however, slavery was more entrenched than ever in the South. Out of a population of 31.5 million, there were four million enslaved African Americans and about 500,000 free blacks. In six states in the Deep South, the slave population accounted for approximately half of the total population.

Abolitionists—people who worked to end slavery—were black and white, Northern and sometimes Southern. They organized, preached, spoke, published newspapers, and wrote books. They also helped fugitives flee slavery via a network of secret escape routes into the North and into Canada, known as the Underground Railroad. As their actions intensified, they helped push the nation to the breaking point—the eruption of the Civil War. The war lasted for four years and remains to date the deadliest conflict in American history.

Individualism in the Reconstruction Era America emerged from the Civil War with many questions unresolved. Chief among these was how to guarantee the rights of millions whom law and tradition had previously treated as property rather than people. The Reconstruction Era that followed the war was a tumultuous period in which former slaves capitalized on their newfound freedoms, including sending a record number of African Americans into government. The period did not last long, however, as a backlash ensued that included widespread violence. Freedoms for African Americans were rolled back and the rights of individuals were quashed, as the gains of Reconstruction evaporated and the Jim Crow system became firmly established throughout the South.

TIMELINE

1836

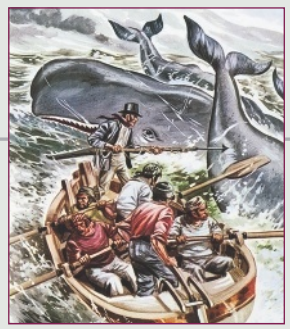
1837: Samuel F. B. Morse patents the telegraph.

1845: Ireland Potato famine begins, leading to massive immigration to North America.

1849: The Gold Rush begins in California.

1850: Nathaniel Hawthorne's *The Scarlet Letter* is published.

1851: Herman Melville's *Moby-Dick* is published.



Literature Selections

Literature of the Focus Period A number of the selections in this unit were written during the Focus Period and pertain to the expansion of the United States, the reforms of American society, and the actions of individuals who influenced its history and culture:

The Writing of Walt Whitman

The Poetry of Emily Dickinson

from "Nature" • from "Self-Reliance," Ralph Waldo Emerson

from *Walden* • from "Civil Disobedience," Henry David Thoreau

"Young Goodman Brown," Nathaniel Hawthorne

Connections Across Time A consideration of the importance of American individualism both preceded and continued past the Focus Period. Indeed, it has influenced writers and commentators in many times and places.

"The Love Song of J. Alfred Prufrock," T. S. Eliot

"A Wagner Matinée," Willa Cather

"Sweet Land of . . . Conformity?" Claude Fischer

"Reckless Genius," Galway Kinnell

"Hamadi," Naomi Shihab Nye

ADDITIONAL FOCUS PERIOD LITERATURE

UNIT 1
The Gettysburg Address, Abraham Lincoln

UNIT 3
"What to the Slave Is the Fourth of July?," Frederick Douglass

Second Inaugural Address, Abraham Lincoln

"Ain't I a Woman?," Sojourner Truth

Declaration of Sentiments, Elizabeth Cady Stanton

UNIT 4
"The Notorious Jumping Frog of Calaveras County," Mark Twain

UNIT 6
"The Tell-Tale Heart," Edgar Allan Poe

1854: Japan The Treaty of Kanagawa opens Japan to trade with the United States.

1860: Abraham Lincoln is elected the sixteenth U.S. President.

1861–1865: The Union and the Confederacy fight the Civil War.

1865: The Reconstruction Era begins in the South.

1870

ESSAY | POETRY COLLECTION

The Writing of Walt Whitman

- *from* the Preface to the 1855 Edition of *Leaves of Grass*
- *from* Song of Myself
- I Hear America Singing
- On the Beach at Night Alone
- America

Concept Vocabulary

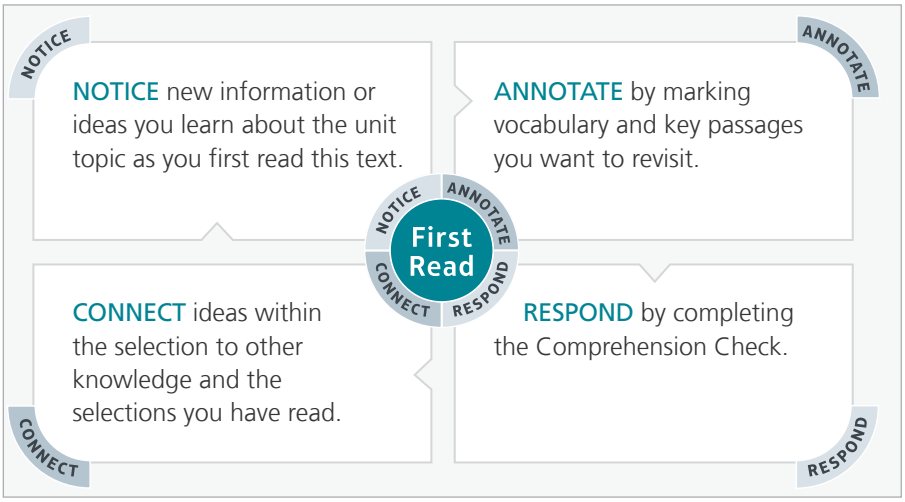
You will encounter the following words as you read part of an essay and a number of poems by Walt Whitman. Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
ampler	
teeming	
vast	
breadth	
prolific	
multitudes	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read NONFICTION and POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.



Tool Kit
First-Read Guide and Model Annotation

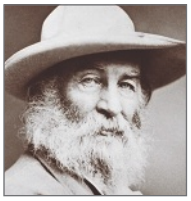
STANDARDS

RL.11–12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

RI.11–12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

About the Author

Walt Whitman



Walt Whitman (1819–1892) was born on Long Island and raised in Brooklyn, New York. His education was not formal, but he read widely, including the works of Sir Walter Scott, Shakespeare, Homer, and Dante. Trained to be a printer, Whitman spent his early years working at times as a printer and at other times as a journalist. When he was twenty-seven, he became the editor of the *Brooklyn Eagle*, a respected newspaper, but the paper fired him in 1848 because of his opposition to slavery. After accepting a job at a newspaper in New Orleans, Whitman traveled across the country for the first time, observing the diversity of America's landscapes and people.

A New Vocation Whitman soon returned to New York City, however, and in 1850, he quit journalism to devote his energy to writing poetry. Impressed by Ralph Waldo Emerson's prophetic description of a new kind of American poet, Whitman had been jotting down ideas and fragments of verse in a notebook for years. His work broke every poetic tradition of rhyme and meter as it celebrated America and the common person. When the first edition of *Leaves of Grass* was published in 1855, critics attacked Whitman's subject matter and abandonment of traditional poetic devices and forms. Noted poet John Greenleaf Whittier hated Whitman's poems so much that he hurled his copy of *Leaves of Grass* into the fireplace. Emerson, on the other hand, responded with great enthusiasm, remarking that the collection was "the most extraordinary piece of wit and wisdom that America has yet contributed."

His Life's Work Though Whitman did publish other works in the course of his career, his life's work proved to be *Leaves of Grass*, which he continually revised, reshaped, and expanded until his death in 1892. The poems in later editions became less confusing, repetitious, and raucous, and more symbolic, expressive, and universal. He viewed the volume as a single long poem that expressed his evolving vision of the world, and in its poems he captured the diversity of the American people and conveyed the energy and intensity of all forms of life. Today, *Leaves of Grass* is regarded as one of the most important and influential collections of poetry ever written.

Background

The Writing of Walt Whitman

During the nineteenth century, American writers found their own voices and began to produce literature that no longer looked to Europe. Emerson, Thoreau, Poe, Dickinson—each contributed to a recognizably American style, but no one sounded as utterly American as Whitman. His style incorporates the plain and the elegant, the high and the low, the foreign and the native. It mixes grand opera, political oratory, journalistic punch, everyday conversation, and biblical cadences. Whitman's sound is the American sound. From its first appearance as twelve unsigned and untitled poems, *Leaves of Grass* grew to include 383 poems in its final, "death-bed" edition (1892). In the preface to the 1855 edition, Whitman wrote: "The proof of a poet is that his country absorbs him as affectionately as he absorbed it." There is little doubt that, according to his own definition, Whitman proved himself a poet.

from the
Preface to the 1855 Edition of

Leaves of Grass

Walt Whitman

SCAN FOR MULTIMEDIA

1 America does not repel the past or what it has produced under its forms or amid other politics or the idea of castes or the old religions . . . accepts the lesson with calmness . . . is not so impatient as has been supposed that the slough still sticks to opinions and manners and literature while the life which served its requirements has passed into the new life of the new forms . . . perceives that the corpse is slowly borne from the eating and sleeping rooms of the house . . . perceives that it waits a little while in the door . . . that it was fittest for its days . . . that its action has descended to the stalwart and well-shaped heir who approaches . . . and that he shall be fittest for his days.

2 The Americans of all nations at any time upon the earth have probably the fullest poetical nature. The United States themselves are essentially the greatest poem. In the history of the earth hitherto the largest and most stirring appear tame and orderly to their **ampler** largeness and stir. Here at last is something in the doings of man that corresponds with the broadcast doings of the day and night. Here is not merely a nation but a **teeming** nation of nations. Here is action untied from strings necessarily blind to particulars and details magnificently moving in **vast** masses. Here is the hospitality that forever indicates heroes. . . . Here are the roughs and beards and space and ruggedness and nonchalance that the soul loves. Here the performance disdaining the trivial unapproached in the tremendous audacity of its crowds and groupings and the push of its perspective spreads with crampless and flowing **breadth** and showers its **prolific** and splendid extravagance. One sees it must indeed own the riches of the summer and winter, and need never be bankrupt while corn grows from the ground or the orchards drop apples or the bays contain fish or men beget children upon women. . . . ❧

NOTES

CLOSE READ

ANNOTATE: Mark details in paragraph 1 that relate to death and other details that relate to new life or rebirth.

QUESTION: Why does Whitman include these details? What is dying and what is being born?

CONCLUDE: What impression of America do these references create?

ampler (AM pluhr) *adj.* more abundant

teeming (TEE mihng) *adj.* full

vast (vast) *adj.* very great in size

breadth (brehdth) *n.* wide range; expansive extent

prolific (pruh LIHF ihk) *adj.* fruitful; abundant

from Song of Myself

Walt Whitman

1

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loaf and invite my soul,
I lean and loaf at my ease observing a spear of summer grass.

My tongue, every atom of my blood, formed from this soil, this air.
Born here of parents born here from parents the same, and
their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

Creeds and schools in abeyance,[1]
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy.

6

A child said *What is the grass?* fetching it to me with full hands,
How could I answer the child? I do not know what it is any
more than he.

I guess it must be the flag of my disposition, out of hopeful
green stuff woven.

Or I guess it is the handkerchief of the Lord,
A scented gift and remembrancer[2] designedly dropped,
Bearing the owner's name someway in the corners, that we may see
and remark, and say *Whose?*

. . .

What do you think has become of the young and old men?
And what do you think has become of the women and children?

They are alive and well somewhere,
The smallest sprout shows there is really no death,
And if ever there was it led forward life, and does not wait at the
end to arrest it,
And ceas'd the moment life appear'd.

All goes onward and outward, nothing collapses,
And to die is different from what anyone supposed, and luckier.

1. **abeyance** (uh BAY uhns) *n.* temporary suspension.
2. **remembrancer** *n.* reminder.

NOTES

CLOSE READ

ANNOTATE: In Section 6, mark the questions.

QUESTION: Why does Whitman choose to present these ideas as questions?

CONCLUDE: What is the effect of these questions?

NOTES

9

The big doors of the country barn stand open and ready,
The dried grass of the harvest-time loads the slow-drawn wagon.
The clear light plays on the brown gray and green intertinged,
The armfuls are pack'd to the sagging mow.

I am there, I help, I came stretch'd atop of the load,
I felt its soft jolts, one leg reclined on the other,
I jump from the crossbeams and seize the clover and timothy,
And roll head over heels and tangle my hair full of wisps.

14

The wild gander leads his flock through the cool night,
Ya-honk he says, and sounds it down to me like an invitation,
The pert may suppose it meaningless, but I listening close,
Find its purpose and place up there toward the wintry sky.

The sharp-hoof'd moose of the north, the cat on the house-sill,
the chickadee, the prairie dog,
The litter of the grunting sow as they tug at her teats,
The brood of the turkey hen and she with her half-spread wings,
I see in them and myself the same old law.

The press of my foot to the earth springs a hundred affections,
They scorn the best I can do to relate them.

I am enamor'd of growing outdoors,
Of men that live among cattle or taste of the ocean or woods,
Of the builders and steerers of ships and the wielders of axes and
mauls, and the drivers of horses,
I can eat and sleep with them week in and week out.

What is commonest, cheapest, nearest, easiest, is Me,
Me going in for my chances, spending for vast returns,
Adorning myself to bestow myself on the first that will take me,
Not asking the sky to come down to my good will,
Scattering it freely forever.

17

These are really the thoughts of all men in all ages and lands,
they are not original with me,
If they are not yours as much as mine they are nothing, or next
to nothing,
If they are not the riddle and the untying of the riddle they are nothing,
If they are not just as close as they are distant they are nothing.

This is the grass that grows wherever the land is and the water is,
This is the common air that bathes the globe.

51

The past and present wilt—I have fill'd them, emptied them,
And proceed to fill my next fold of the future.

Listener up there! what have you to confide to me?
Look in my face while I snuff the sidle of evening,[3]
(Talk honestly, no one else hears you, and I stay only a minute longer.)

Do I contradict myself?
Very well then I contradict myself,
(I am large, I contain **multitudes**.)

I concentrate toward them that are nigh,[4] I wait on the door-slab.

Who has done his day's work? who will soonest be through with his supper?
Who wishes to walk with me?

Will you speak before I am gone? will you prove already too late?

52

The spotted hawk swoops by and accuses me, he complains of my gab and my loitering.

I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp[5] over the roofs of the world.

The last scud[6] of day holds back for me,
It flings my likeness after the rest and true as any on the shadow'd wilds,
It coaxes me to the vapor and the dusk.

I depart as air, I shake my white locks at the runaway sun,
I effuse[7] my flesh in eddies, and drift it in lacy jags.

I bequeath[8] myself to the dirt to grow from the grass I love,
If you want me again look for me under your boot soles.

You will hardly know who I am or what I mean,
But I shall be good health to you nevertheless,
And filter and fiber your blood.

Failing to fetch me at first keep encouraged,
Missing me one place search another,
I stop somewhere waiting for you. ❧

3. **snuff . . . evening** put out the last light of day, which moves sideways across the sky.
4. **nigh** *adj.* near.
5. **yawp** *n.* hoarse cry or shout.
6. **scud** *n.* low, dark, wind-driven clouds.
7. **effuse** (ih FYOOZ) *v.* pour out.
8. **bequeath** (bih KWEETH) *v.* hand down or pass on.

NOTES

CLOSE READ

ANNOTATE: In Section 51, mark details that suggest the speaker is talking to a specific person or group of people.

QUESTION: Why does the speaker include these references? Whom is the speaker addressing?

CONCLUDE: What is the effect of this approach?

multitudes (MUHL tuh toodz) *n.* large number of people or things; masses

I Hear America Singing

Walt Whitman

SCAN FOR MULTIMEDIA

NOTES

CLOSE READ

ANNOTATE: Mark the various kinds of workers mentioned in lines 2–8.

QUESTION: Why does the speaker name so many kinds of workers?

CONCLUDE: What is the effect of these references?

I hear America singing, the varied carols I hear,
Those of mechanics, each one singing his as it should be blithe and strong,
The carpenter singing his as he measures his plank or beam,
The mason singing his as he makes ready for work, or leaves off work.
The boatman singing what belongs to him in his boat, the deckhand singing on the steamboat deck,
The shoemaker singing as he sits on his bench, the hatter[1] singing as he stands,
The woodcutter's song, the plowboy's on his way in the morning, or at noon intermission or at sundown,
The delicious singing of the mother, or of the young wife at work, or of the girl sewing or washing,
Each singing what belongs to him or her and to none else,
The day what belongs to the day—at night the party of young fellows, robust, friendly,
Singing with open mouths their strong melodious songs.

1. **hatter** *n.* person who makes, sells, or cleans hats.

On the Beach at Night Alone

Walt Whitman

SCAN FOR MULTIMEDIA

On the beach at night alone,
As the old mother sways her to and fro singing her husky song,
As I watch the bright stars shining, I think a thought of the clef[1]
of the universes and of the future.

A vast similitude[2] interlocks all,
All spheres, grown, ungrown, small, large, suns, moons, planets,
All distances of place however wide,
All distances of time, all inanimate forms,
All souls, all living bodies though they be ever so different, or in different worlds,
All gaseous, watery, vegetable, mineral processes, the fishes, the brutes,
All nations, colors, barbarisms, civilizations, languages,
All identities that have existed or may exist on this globe, or any globe,
All lives and deaths, all of the past, present, future,
This vast similitude spans them, and always has spann'd,
And shall forever span them and compactly hold and enclose them.

NOTES

1. **clef** *n.* symbol that is placed at the beginning of a line of written music to indicate the pitch of the notes.
2. **similitude** (suh MIHL uh tood) *n.* similarity or likeness.

America

Walt Whitman

SCAN FOR MULTIMEDIA

NOTES

Center of equal daughters, equal sons,
All, all alike endear'd, grown, ungrown, young or old,
Strong, ample, fair, enduring, capable, rich,
Perennial[1] with the Earth, with Freedom, Law and Love,
A grand, sane, towering, seated Mother,
Chair'd in the adamant[2] of Time.

1. **perennial** *adj.* enduring; consistently recurring or returning.
2. **adamant** *n.* legendary rock of impenetrable hardness.

Comprehension Check

Complete the following items after you finish your first read.

1. In his Preface to *Leaves of Grass*, how does Whitman define America's attitude toward the past?

2. In Section 1 of "Song of Myself," what does the speaker celebrate and sing?

3. In Section 52 of "Song of Myself," what does the speaker "bequeath" to the dirt?

4. Cite three types of songs the speaker hears in "I Hear America Singing."

5. According to the speaker in "On the Beach at Night Alone," what connects all things?

6. In the opening line of "America," how does the speaker describe the nation?

RESEARCH

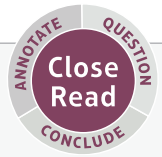
Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of Walt Whitman's work?

Research to Explore Conduct research to find out why Whitman was regarded as a revolutionary writer in his time.

THE WRITING OF WALT WHITMAN

Close Read the Text

1. This model, from paragraph 2 of the Preface to *Leaves of Grass*, shows two sample annotations, along with questions and conclusions. Close read the passage and find another detail to annotate. Then, write a question and your conclusion.



ANNOTATE: The passage contains some repeated words.

QUESTION: What idea does the repetition emphasize?

CONCLUDE: Whitman emphasizes a "right now" picture of America.

Here at last is something in the doings of man that corresponds with the broadcast doings of the day and night. Here is not merely a nation but a teeming nation of nations. . . . Here are the roughs and beards and space and ruggedness and nonchalance that the soul loves.

ANNOTATE: This list juxtaposes concrete and abstract nouns.

QUESTION: Why does Whitman include these particular nouns?

CONCLUDE: He is painting a diverse and exuberant picture of America.

2. For more practice, go back into the text and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely and **annotate** what you notice. Ask yourself **questions** such as "Why did the author make this choice?" What can you **conclude**?

Tool Kit
Close-Read Guide and Model Annotation

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. (a) **Interpret** In the Preface to *Leaves of Grass*, what does Whitman mean when he calls America a "nation of nations"? (b) **Connect** How does he develop that idea in "I Hear America Singing"?
2. (a) In Section 51 of "Song of Myself," what attitude toward time does the speaker express? Cite time-related details to support your answer. (b) **Analyze** What does the speaker seem to want of the listener? Explain.
3. **Summarize** What main idea does the speaker express in lines 2–3 of Section 52 of "Song of Myself"?
4. **Interpret** In "On the Beach at Night Alone," how does the second stanza state and develop the "thought" the speaker has in the third line of the poem? Explain.
5. **Historical Perspectives** The French political thinker Alexis de Tocqueville wrote that Americans are "always considering themselves as standing alone, [imagining] that their whole destiny is in their own hands." To what extent do you think Walt Whitman's writing illustrates that idea?
6. **Essential Question:** ***What role does individualism play in American society?*** What have you learned about American individualism from reading Whitman's writings?

STANDARDS

RL.11–12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11–12.5 Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11–12.9 Demonstrate knowledge of eighteenth-, nineteenth-, and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

Analyze Craft and Structure

Poetic Structures Traditional epic poetry tells a long story about a hero whose adventures embody the values of a nation. Today, many readers consider *Leaves of Grass* an American epic because it expresses national ideals. Underlying the poem's diverse subjects is the constant echo of an **epic theme**—that all people are inherently equal and connected by the shared experience of being alive. Whitman uses specific poetic structures to establish a sense of epic sweep suitable for this theme.

- **Free Verse:** Unlike formal verse, which has strict rules, free verse has irregular meter, no rhyme scheme, and varying line lengths. It simulates natural speech. Free verse allows Whitman to shape every line and stanza to suit his meaning, rather than fitting his message to a form:

  Do I contradict myself?

  Very well then I contradict myself, . . .

- **Anaphora:** A type of rhetorical device, anaphora is the repetition of a word or group of words at the beginnings of successive sentences or sections of text. It creates a majestic tone and rhythm.

  If they are not yours as much as mine . . .

  If they are not the riddle and the untying of the riddle . . .

  If they are not just as close as they are distant . . .

- **Catalogue:** Whitman's use of catalogues, or lists, of people, objects, or situations evokes the infinite range of elements that make up human experience. "I am enamor'd," he writes,

  Of the builders and steerers of ships and the wielders of axes and mauls, and the drivers of horses . . .

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Answer the questions, and complete the activity.

1. (a) How does line 1 of Section 17 of "Song of Myself" express Whitman's epic theme? (b) How does "On the Beach at Night Alone" relate to this theme?
2. (a) Cite specific lines from Section 51 of "Song of Myself" that sound like natural speech. Explain your choices. (b) What does this speech-like quality suggest about the speaker's attitudes toward the listener and the topic?
3. (a) Identify at least one example of each poetic structure as it appears in the Preface or poems. (b) For each example, explain how it contributes to the expansive, epic-like quality of the work.

POETIC STRUCTURE	EFFECT
free verse:	
anaphora:	
catalogues:	

THE WRITING OF WALT WHITMAN

Concept Vocabulary

ampler	vast	prolific
teeming	breadth	multitudes

Why These Words? These concept words are used to describe abundance, even overabundance. Whitman believes that all people of all times are connected. As he writes in "On the Beach at Night Alone," a "*vast* similitude interlocks all." America is a "*teeming* nation of nations," Whitman declares, that "showers its *prolific* and splendid extravagance."

1. How does the concept vocabulary clarify the reader's understanding of Whitman's worldview?

2. What other words in these selections connect to this concept?

Practice

Notebook Answer these questions.

1. Which is the *ampler* unit of measure: a pint or a cup? Explain.
2. Why might life in a *teeming* urban area be challenging?
3. How would you feel if you were set adrift on a raft in a *vast* ocean? Why?
4. Why might a job candidate emphasize his or her *breadth* of experience?
5. What would a songwriter need to do to be considered *prolific*?
6. Why do *multitudes* of people sometimes gather in sports stadiums?

Word Study

Latin Combining Form: *multi-* A **combining form** is a word part that can be added to a word or to another word part—such as a root or an affix—to create a new word. The Latin combining form *multi-* means "many" or "much." In the word *multitudes*, it combines with *-tude*, another word-forming element that means "state or quality of." *Multitudes*, thus, means "the state or quality of being multiple or many."

1. *Multi-* is part of some words that relate to math or science. Write a definition of *multiply* that demonstrates your understanding of the combining form *multi-*. Check your answer in a college-level dictionary.

2. Identify and define two other words that include *multi-* and relate to math or science. Consult etymological references in a dictionary to verify your choices.

WORD NETWORK

Add words related to individualism from the text to your Word Network.

STANDARDS

RL.11–12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

L.11–12.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

L.11–12.4.d Verify the preliminary determination of the meaning of a word or phrase.

Conventions and Style

Author's Choices: Diction Whitman's style is as individual and as revolutionary as his use of poetic structure. His **diction,** or word choice, features the following elements:

- **Variety of Types of Words:** Whitman's poetry features an exuberant blend of different types of diction.

Simple: *wherever the land is and the water is*	Intellectual: *Creeds and schools in abeyance*
Sensory: *I shake my white locks at the runaway sun.*	Abstract: *Nature without check with original energy.*
Specific: *I loaf and invite my soul*	General: *I am large, I contain multitudes*

- **Onomatopoeia:** Whitman sometimes uses sensory words that mimic the sounds they name.
  EXAMPLE: *I sound my barbaric yawp over the roofs of the world.*
- **Words in Pairs:** One of Whitman's favorite tactics is to use words in pairs joined by *and*. These pairings create a biblical cadence, assert the sacred quality of everyday things, and suggest a higher unity behind the diversity of life Whitman describes.
  EXAMPLE: *If they are not the riddle and the untying of the riddle they are nothing*

In the end, even Whitman's simple and specific words, such as *grass,* come to represent larger ideas, while his more intellectual or abstract words, such as *atom* and *multitudes,* come to take on an almost sensory weight.

Read It

1. In these lines of Whitman's, mark specific or sensory words. Then, mark abstract or general words. Finally, identify words paired by *and.*
   a. All goes onward and outward, nothing collapses.
   b. The old mother sways while she sings her husky song.
   c. I roll head over heels and tangle my hair full of wisps.
2. Reread Section 14 of "Song of Myself." Identify two instances of onomatopoeia, two sensory words or phrases, and two abstract or general words.
3. **Notebook Connect to Style** In a brief paragraph, explain how Whitman's diction in "I Hear America Singing" makes his portrait of America seem comprehensive and fundamental, like a passage in scripture or an epic. Then, identify the shift in diction in the final line and explain its effect.

Write It

Notebook Write three sentences in which you imitate Whitman's style of pairing words, using pairs of words from the list.

sneakers	ocean	malls	stream	expand	data
sky	laboratories	pixels	laces	farms	channel surf

THE WRITING OF WALT WHITMAN

Writing to Sources

In "I Hear America Singing," Walt Whitman vividly describes the work that various Americans do. His descriptions are full of **sensory language**—words and phrases that appeal to one or more of the five senses. Sight and hearing are the chief senses engaged in "I Hear America Singing." However, Whitman also appeals to touch, as when he refers to the carpenter who is measuring "his plank or beam."

Assignment

Using Section 9 of "Song of Myself" as a model, write a brief **narrative account** about something that happened to you while you were working. You may narrate an event related to household chores, homework, or an after-school job. Use precise details and sensory language to make your account vivid and interesting for readers. Be sure to include your reactions to the event and also your reflections on what the event revealed to you about yourself.

Vocabulary Connection Consider using several of the concept vocabulary words in your narrative account.

ampler	vast	prolific
teeming	breadth	multitudes

Reflect on Your Writing

After you have drafted your narrative account, answer the following questions.

1. Does your narrative account both tell a story and share a reflection?

2. What sensory language did you use?

3. How much did you vary your diction?

4. **Why These Words?** The words you choose make a difference in your writing. Which words helped you make your narrative vivid and engaging?

STANDARDS

W.11–12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11–12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

W.11–12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

SL.11–12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Speaking and Listening

Assignment

With a partner, prepare and deliver an **oral interpretation** of one of the poems by Whitman. As you prepare, discuss how to read the poem to preserve the flow of the lines and the excitement and expansiveness of the verse. Then, deliver your oral interpretation to the class as a whole.

1. **Choose a Poem** Together, review the poems by Walt Whitman in this section. Choose the one that appeals to you the most, whether for its themes or language.
2. **Analyze the Poem** Once you and your partner have chosen a poem, reread it carefully to analyze its structure and meaning. Decide whether you will present the text together in a choral reading or will divide it into parts for individual interpretation. Take a few minutes to discuss the level of formality and tone, or emotional attitude, you want to convey. In addition, consider how you will use your voices and gestures to emphasize meaning and demonstrate your interpretation of the poem. Together, mark up the text with notes that you can follow as you read for the class. Keep in mind that you should work together to build a single overall impression of the poem.
3. **Rehearse Your Presentation** Read the poem aloud, following the notes and presentation cues you have drawn up together. Pay special attention to the ways in which your reading can enhance Whitman's meaning. Consider how body language, including gestures, can contribute to the impact of your reading. Likewise, vary your volume and pace to make your reading as expressive as possible.
4. **Evaluate Partner Readings** After you have presented your oral interpretation and listened to those of your classmates, use a presentation evaluation guide like the one shown to assess what you heard.

PRESENTATION EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 5 (demonstrated). Be prepared to defend your ratings, using examples.

- ☐ The speakers held the audience's attention.
- ☐ The speakers clearly conveyed the poem's main idea.
- ☐ The speakers used effective pacing and employed suitable volume, emphasis, and tone.
- ☐ The speakers used appropriate gestures and body language to emphasize aspects of the poem.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the writing of Walt Whitman.

POETRY COLLECTION

The Poetry of Emily Dickinson

- The Soul selects her own Society –
- The Soul unto itself
- Fame is a fickle food
- They shut me up in Prose –
- There is a solitude of space
- I heard a Fly buzz – when I died –
- I'm Nobody! Who are you?

Concept Vocabulary

You will encounter the following words as you read these poems by Emily Dickinson. Before reading, note how familiar you are with each word. Then, rank the words in order, from most familiar (1) to least familiar (5).

WORD	YOUR RANKING
emperor	
imperial	
treason	
sovereign	
captivity	

After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete the close-read notes after your first read.

Tool Kit
First-Read Guide and Model Annotation

STANDARDS
RL.11–12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

About the Poet

Emily Dickinson

Emily Dickinson (1830–1886) wrote nearly two thousand poems with a unique voice of lyrical intensity. Dickinson is invariably named as one of our nation's greatest poets. Yet in her own lifetime, only a small circle of friends and relatives knew of Dickinson's poetic genius.

A Life Apart Born into a prominent family in Amherst, Massachusetts, Dickinson attended Amherst Academy and nearby Mount Holyoke Female Seminary. As a teenager she had an active social life, but over time she became increasingly reclusive, rarely venturing from her home after she was thirty. Devoting most of her time to writing poetry, she saw only the occasional visitor and communicated with friends and family mainly through letters.

Insecure Genius Uncertain about her abilities, in 1862 Dickinson sent four poems to the influential literary critic Thomas Wentworth Higginson. With the poems she enclosed a card in which she asked, "Are you too deeply occupied to say if my verse is alive?" Higginson recognized her talent and encouraged her to keep writing.

Dickinson's Legacy Although she sometimes enclosed poetry in letters, Dickinson published only a handful of her poems in her lifetime. When she died, her sister Lavinia found more than one thousand poems in the drawers of Dickinson's dresser, neatly tied in bundles known as fascicles. Dickinson left instructions that the poems be destroyed, but her family overrode that wish, recognizing that such a valuable legacy should be shared.

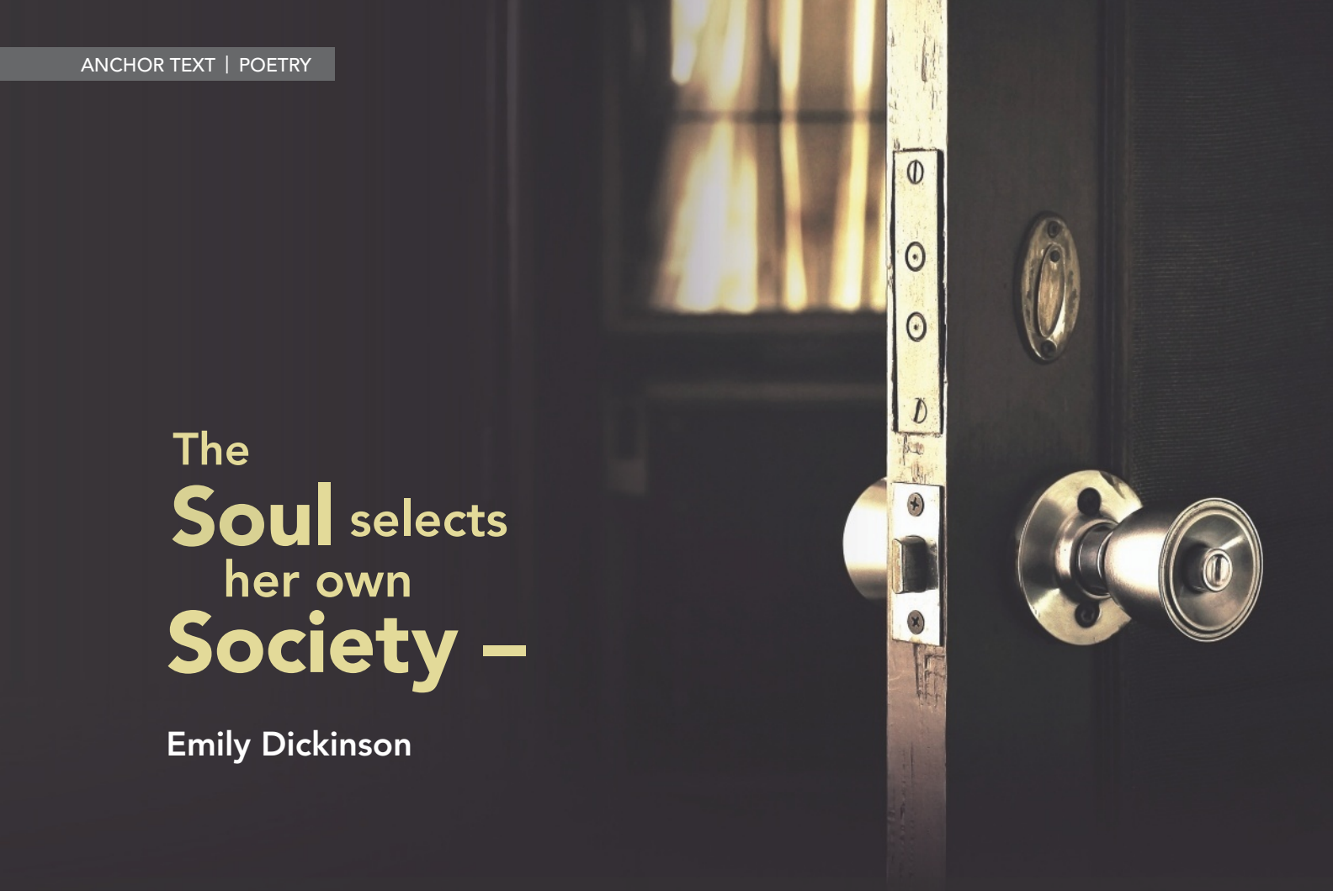
The Belle of Amherst In the years since the publication of her work, Dickinson has become the subject of plays, novels, and poems that have romanticized her life and celebrated her genius with varying levels of sentimentality and accuracy. In these works, Dickinson has been given a public personality that may or may not resemble the truth of who she was. However, in her poems, the writers who have followed her find no peer.

Background

The Poetry of Emily Dickinson

Unfortunately, Dickinson's early editors, including Thomas Wentworth Higginson, diminished the power of Dickinson's verse by changing it to be more conventional in language and style. Higginson was especially concerned by Dickinson's unorthodox use of dashes and capitalization. He failed to recognize that Dickinson crafted her poems with great precision and that eccentric capitalization and punctuation were important elements in her poetry.

When Thomas H. Johnson came out with his edition of Emily Dickinson's poetry in 1955, he restored original elements, including the dashes and capital letters, so that today we can read the poems as Dickinson meant them to be read. With the appearance of the Johnson edition, appreciation for Dickinson's poetic genius blossomed, and she is now acknowledged as a visionary who was far ahead of her time.



The Soul selects her own Society –

Emily Dickinson

SCAN FOR MULTIMEDIA

NOTES

emperor (EHM puhr uhr) *n.* ruler of highest rank and authority, especially of an empire

The Soul selects her own Society –
Then – shuts the Door –
To her divine Majority –
Present no more –

Unmoved – she notes the Chariots – pausing –
At her low Gate –
Unmoved – an **Emperor** be kneeling
Upon her Mat –

I've known her – from an ample nation –
Choose One –
Then – close the Valves of her attention –
Like Stone –

The Soul unto itself

Emily Dickinson

SCAN FOR MULTIMEDIA

The Soul unto itself
Is an **imperial** friend –
Or the most agonizing Spy –
An Enemy – could send –

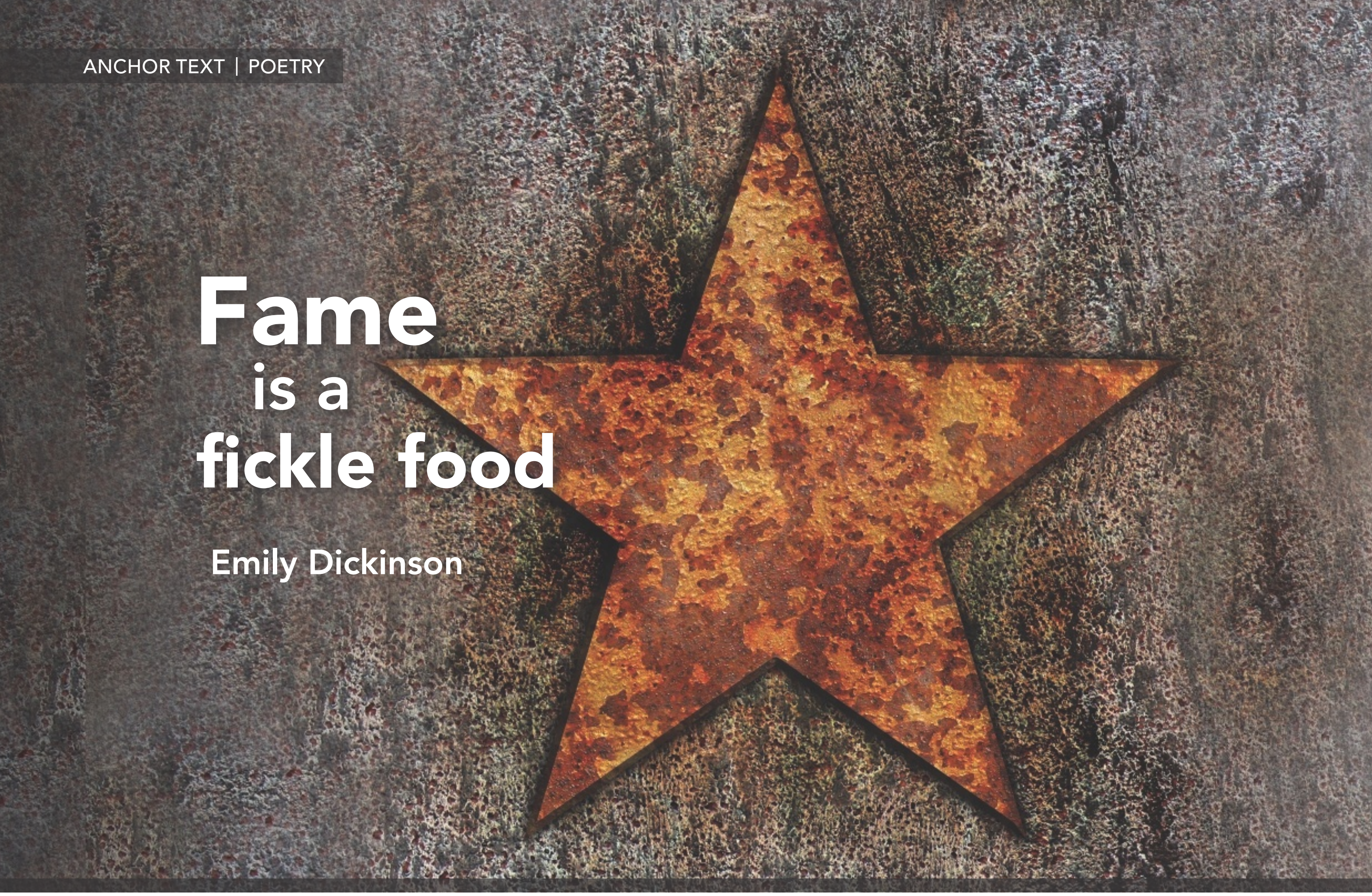
Secure against its own –
No **treason** it can fear –
Itself – it's **Sovereign** – Of itself
The Soul should stand in Awe –

NOTES

imperial (ihm PEER ee uhl) *adj.* like something associated with an empire; magnificent or majestic

treason (TREE zuhn) *n.* betrayal of trust or faith, especially against one's country

sovereign (SOV ruhn) *n.* monarch or ruler



Fame is a fickle food

Emily Dickinson

SCAN FOR MULTIMEDIA

NOTES

CLOSE READ

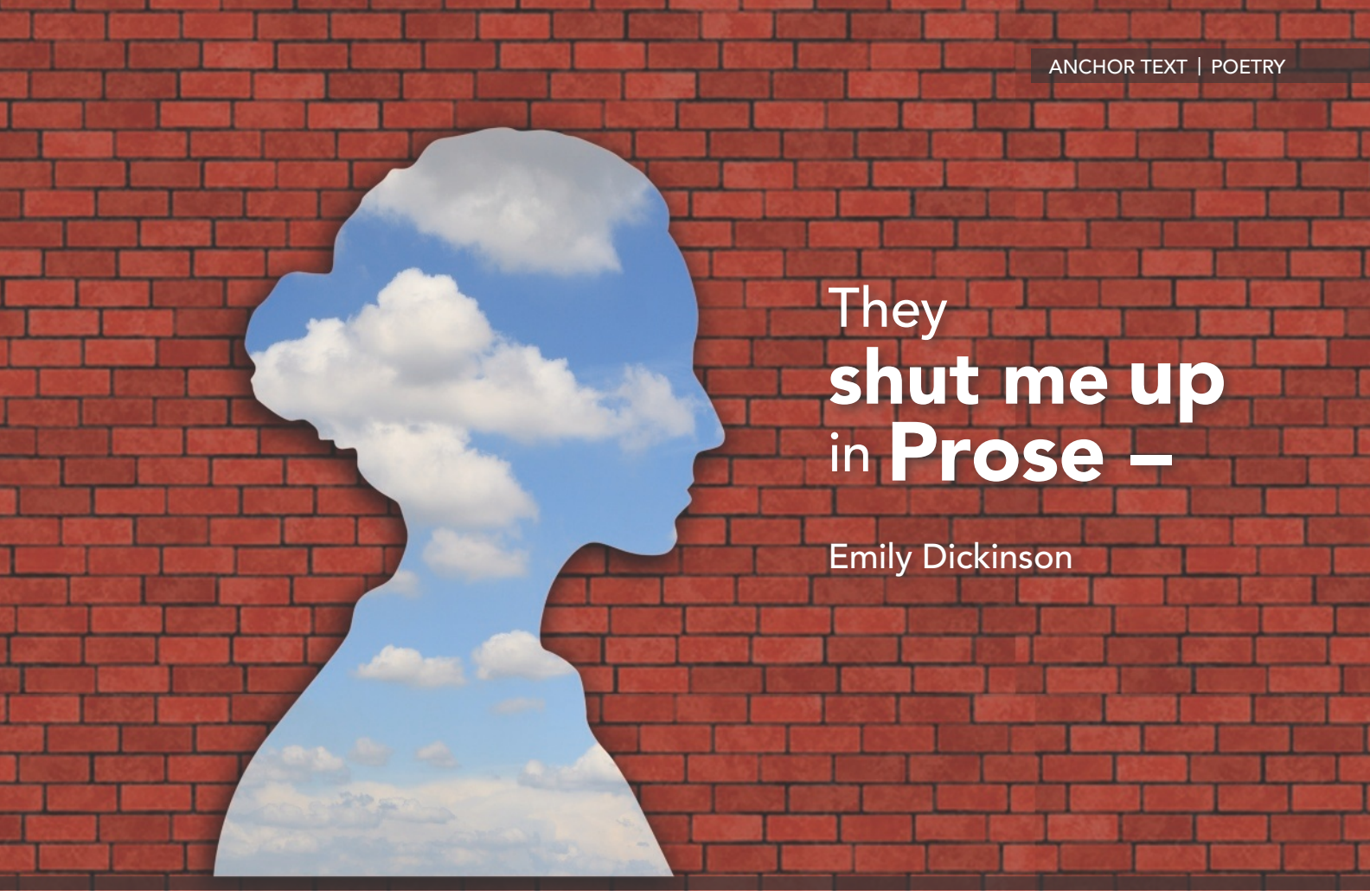
ANNOTATE: Mark the repeated use of *f*, *t*, and *c* sounds throughout the poem.

QUESTION: Why does the author repeat these consonant sounds?

CONCLUDE: What quality do these repeated sounds create?

Fame is a fickle food
Upon a shifting plate
Whose table once a
Guest but not
The second time is set
Whose crumbs the crows inspect
And with ironic caw*
Flap past it to the
Farmer's corn
Men eat of it and die

* **caw** *n.* piercing cry of a crow or raven.



They shut me up in Prose –

Emily Dickinson

SCAN FOR MULTIMEDIA

They shut me up in Prose –
As when a little Girl
They put me in the Closet –
Because they liked me "still" –

Still! Could themself have peeped –
And seen my Brain – go round –
They might as wise have lodged a Bird
For Treason – in the Pound –

Himself has but to will
And easy as a Star
Look down upon **Captivity** –
And laugh – No more have I –

NOTES

captivity (kap TIHV ih tee)
n. condition of being held prisoner

There is a solitude of space

Emily Dickinson

SCAN FOR MULTIMEDIA

NOTES

CLOSE READ

ANNOTATE: Mark the types of solitude the speaker identifies in the first three lines.

QUESTION: Why does the speaker make a point of identifying different types of solitude?

CONCLUDE: What is the effect of these details?

There is a solitude of space
A solitude of sea
A solitude of Death, but these
Society shall be
Compared with that profounder site
That polar privacy
A soul admitted to itself –
Finite Infinity.

I heard a Fly buzz – when I died —

Emily Dickinson

SCAN FOR MULTIMEDIA

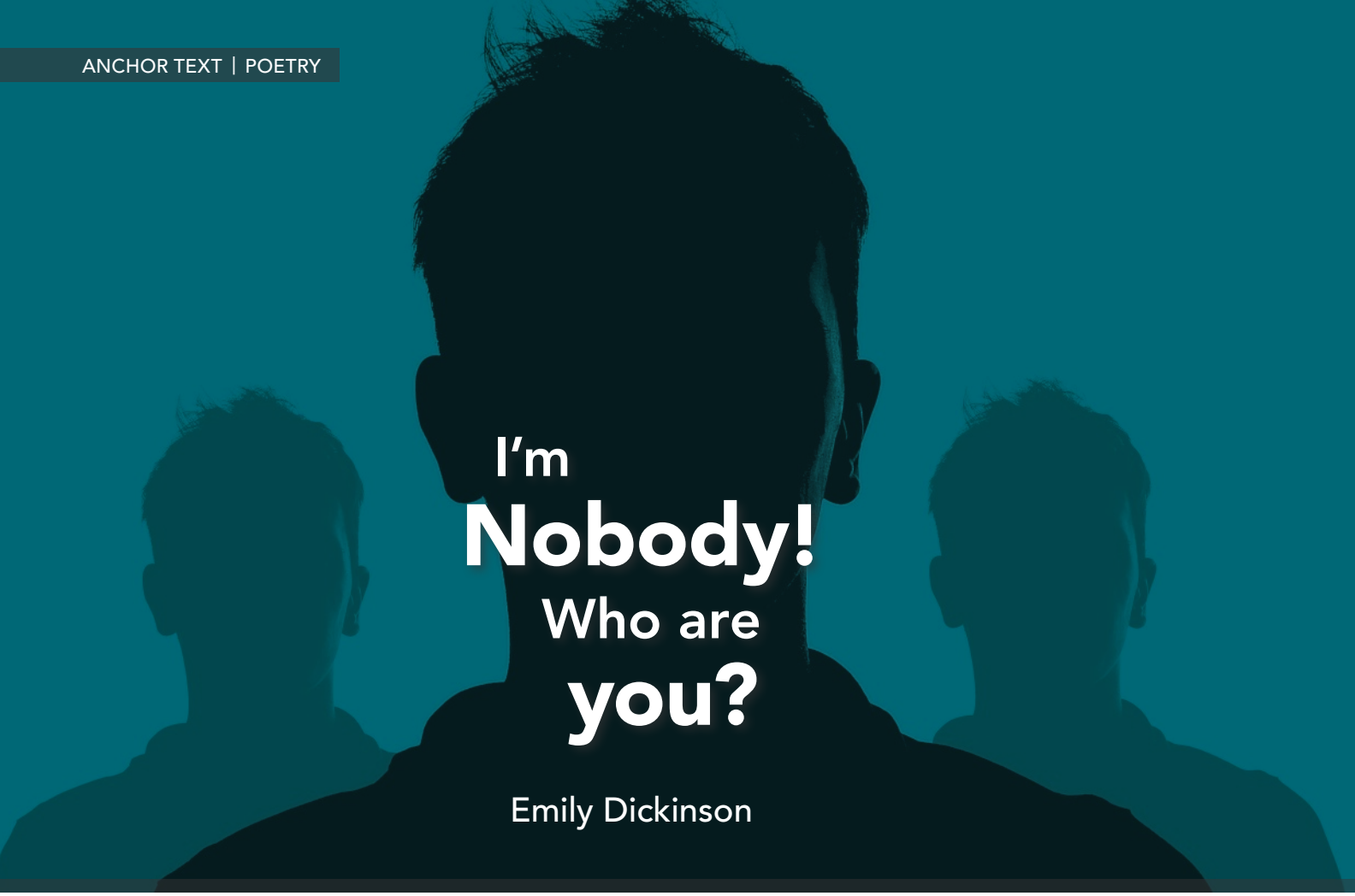
I heard a Fly buzz – when I died –
The Stillness in the Room
Was like the Stillness in the Air –
Between the Heaves of Storm –

The Eyes around – had wrung them dry –
And Breaths were gathering firm
For that last Onset – when the King
Be witnessed – in the Room –

I willed my Keepsakes – Signed away
What portion of me be
Assignable – and then it was
There interposed a Fly –

With Blue – uncertain – stumbling Buzz –
Between the light – and me –
And then the Windows failed – and then
I could not see to see –

NOTES



I'm Nobody! Who are you?

Emily Dickinson

SCAN FOR MULTIMEDIA

NOTES

I'm Nobody! Who are you?
Are you – Nobody – too?
Then there's a pair of us!
Don't tell! they'd advertise – you know!

How dreary – to be – Somebody!
How public – like a Frog –
To tell one's name – the livelong June –
To an admiring Bog!

Comprehension Check

Complete the following items after you finish your first read.

1. In "The Soul selects her own Society –," what leaves the soul "unmoved"?

2. In "The Soul unto itself," of what does the speaker say the Soul should stand in awe?

3. In "Fame is a fickle food," what food do the crows prefer to the crumbs left by fame?

4. In "They shut me up in Prose –," why do "they" put the little girl in the closet?

5. According to the speaker in "There is a solitude of space," is death the deepest type of solitude?

6. In "I heard a Fly buzz – when I died –," what do the speaker and those in attendance expect to experience when "the last Onset" occurs?

7. According to the speaker in "I'm Nobody! Who are you?," what would be "dreary"?

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from the poems. Briefly research that detail. In what way does the information you learned shed light on an aspect of Emily Dickinson's poetry?

Research to Explore Conduct research to find out what happened to Dickinson's writing after her death.

THE POETRY OF EMILY DICKINSON

Close Read the Text

1. This model, from lines 1-4 of "I heard a Fly buzz – when I died –," shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

ANNOTATE: The speaker repeats the word *Stillness*.

QUESTION: Why is this word important enough to repeat?

CONCLUDE: The word suggests the intensity of the atmosphere and the sense of waiting.

I heard a Fly buzz – when I died –
The Stillness in the Room
Was like the Stillness in the Air –
Between the Heaves of Storm –

ANNOTATE: Both *Stillness* and *Storm* begin with *s*.

QUESTION: Why does the poet use words with this sound pattern?

CONCLUDE: The sound connects *Stillness* and *Storm*, and suggests that the room only seems still; dramatic events are taking place under the surface.

2. For more practice, go back into the poems and complete the close-read notes.
3. Revisit a section of a poem you found important during your first read. **Annotate** what you notice. Ask yourself **questions** such as "Why did the poet make this choice?" What can you **conclude?**

Tool Kit
Close-Read Guide and Model Annotation

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. (a) In "The Soul selects her own Society –," what choice does the Soul make? (b) **Interpret** What happens after the soul makes her choice? (c) **Generalize** What is the soul's attitude toward the world's attractions?
2. **Compare and Contrast** How are the souls in "The Soul selects her own Society –" and "The Soul unto itself" alike and different? Explain.
3. (a) In the final stanza of "I heard a Fly buzz – when I died –," what adjectives does the speaker use to describe the buzzing of the fly? (b) **Draw Conclusions** What statement about dying is Dickinson making in this poem?
4. (a) **Interpret** In "I'm Nobody! Who are you?," how does the speaker feel about receiving attention? (b) **Connect** Identify two other poems in this grouping that express a similar tension between the private self and a social, or public, self. Explain your choices.
5. **Essential Question:** ***What role does individualism play in American society?*** What have you learned about the nature of individualism from reading these poems?

STANDARDS

RL.11–12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

RL.11–12.5 Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

Analyze Craft and Structure

Poetic Structure and Style Poets use rhyme to emphasize ideas, convey mood, and unify groups of lines. With **exact rhyme,** two or more words have identical sounds in their final stressed syllables, as in *one/begun.* With **slant rhyme,** the final sounds are similar but not identical, as in *one/stone* or *firm/room.* Dickinson's frequent use of slant rhyme where readers expect exact rhyme makes her poetry surprising and thought-provoking.

> *I've known her – from an ample nation –*
> *Choose One –*
> *Then – close the Valves of her attention –*
> *Like Stone –*

Another hallmark of Dickinson's style is her fondness for paradox. A **paradox** is a statement that seems contradictory but actually presents a truth. For example, the statement "You must sometimes be cruel to be kind" is a paradox. It sounds contradictory, but it makes sense when you consider that there are times when seemingly unkind words or actions may actually help someone. Dickinson often explores paradoxes about the nature of solitude, selfhood, society, the mind, nature, and many other abstract concepts.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. (a) Examine the use of slant and exact rhyme in "I heard a Fly buzz – when I died –." Use the chart to identify rhyming words, and note the lines on which they appear. (b) What is the effect of the exact rhyme after so many slant rhymes?

LINES	RHYMING WORDS	TYPE OF RHYME

2. (a) Which two words create a slant rhyme in the second stanza of "The Soul selects her own Society –"? (b) How does Dickinson's avoidance of exact rhyme in this poem fit with her characterization of the "Soul"?
3. (a) Explain how the first line of "I heard a Fly buzz – when I died –" is a paradox. (b) A two-word paradox, such as *cruel kindness*, is called an *oxymoron*. Identify an oxymoron in "There is a solitude of space," and explain the apparent contradiction. (c) For both poems, what explanation makes the situation possible, even though it seems impossible?
4. (a) Which of these poems present human understanding as something boundless or unlimited? (b) Which present it as something small and limited? (c) How would you define Dickinson's view of the individual self?

THE POETRY OF EMILY DICKINSON

Concept Vocabulary

emperor	treason	captivity
imperial	sovereign	

Why These Words? These concept words are used to discuss the power of nations. An *emperor* is a supreme ruler who oversees an *imperial* state. *Treason* is a crime against a nation, and *captivity* is a punishment a state can impose.

1. How does the concept vocabulary emphasize Dickinson's ideas about the supreme power of the soul?

2. What other words in the poems connect to this concept?

WORD NETWORK

Add words related to individualism from the text to your Word Network.

Practice

Notebook Respond to the following.

1. Use each concept word in a sentence that demonstrates your understanding of the word's meaning.
2. Identify as many antonyms for each concept word as you can. Then, ask classmates about each antonym—for example, "True or false: *Monarch* is an antonym for *emperor*."

Word Study

Word Derivations In "The Soul selects her own Society –," Dickinson uses the word *emperor*. In "The Soul unto itself," she uses the word *imperial*. These words have similar derivations. *Emperor* is derived from the Latin noun *imperator. Imperial* is derived from the Latin adjective *imperialis*. Both Latin words can ultimately be traced back to the same root word, the Latin verb *imperare*, meaning "to command." As you would expect, the English words *emperor* and *imperial* have related meanings.

1. Find, define, and identify the parts of speech of two other words that have the same derivation as *imperial* and *emperor*.

2. Use a dictionary or online source to compare the precise meanings and derivations of these related words: *czar, kaiser, caesar*.

STANDARDS

L.11–12.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

L.11–12.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

L.11–12.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Conventions and Style

Parts of Speech Every English word, depending on its meaning and its use in a sentence, can be identified as one of the eight parts of speech: noun, pronoun, verb, adjective, adverb, preposition, conjunction, or interjection. A **noun** names any one of a class of people, places, things, or ideas.

- An **abstract noun** refers to an idea, quality, or concept rather than to a specific object.
- A **concrete noun** names something that you can experience through your five senses.

TIP

USAGE
There is no grammatical difference between concrete and abstract nouns. Both can be subjects, direct objects, or objects of prepositions. The difference is solely in the nature of the things they name.

ABSTRACT NOUNS		CONCRETE NOUNS	
individualism	requirement	door	chariot
eloquence	outrage	stone	windowsill
discovery	loneliness	sea	sky

Emily Dickinson uses concrete nouns to describe abstract concepts. This approach allows her to explore large abstract ideas—such as death, individuality, or fame—in ways that make them tangible and immediate.

Read It

1. Identify each underlined word as an abstract noun or a concrete noun.
   a. Fame is a fickle food / Upon a shifting plate

   b. They shut me up in Prose – / As when a little Girl

   c. A solitude of Death, but these / Society shall be

2. **Connect to Style** Reread the first stanza of "I heard a Fly buzz – when I died –." Identify two concrete nouns. How do those nouns suggest the speaker's view of death?

3. **Notebook** Choose another poem from this collection, and explain how Dickinson uses a concrete noun to describe an abstract idea.

Write It

Notebook Choose one of these abstract nouns. Then, write a passage in which you use concrete nouns and images to describe the abstract noun.

charity	compassion	courage	determination
enthusiasm	fear	generosity	hope

THE POETRY OF EMILY DICKINSON

Writing to Sources

A blog, short for *web log*, is a site on which a writer presents separate entries, or posts, in reverse chronological order. Blogs can focus on any topic and can be written for many different purposes. Perhaps you have read blog posts that recount events in the writer's life, revealing his or her personality and worldview. In some respects, Emily Dickinson's poems are like blog posts: They are serial expressions of her observations on fundamental aspects of life, including identity, love, nature, death, and immortality.

Assignment

Write a **blog post** as if you were the first-person speaker in Dickinson's poems. Give an account of a day in your life, using your interpretation of words, lines, and images from at least two of Dickinson's poems to describe your experiences and observations. Consider what the poetic details suggest about the speaker's character. Include elements such as these:

- precise words and sensory language
- words and phrases that suggest a specific tone, or emotional attitude, such as excitement, tranquility, or reflectiveness.
- a conclusion that sums up the speaker's worldview or opinion

Vocabulary and Conventions Connection Consider including several of the concept vocabulary words. Also, try to use concrete nouns to characterize abstract ideas and make them tangible and vivid for readers.

emperor	treason	captivity
imperial	sovereign	

Reflect on Your Writing

After you have drafted your blog post, answer the following questions.

1. Which poems contributed the most details to your blog post? Why did you choose those poems?

2. How would you describe the speaker that you created?

3. **Why These Words?** The words you choose make a difference in your writing. Which words helped you make your account descriptive and interesting?

STANDARDS

RL.11–12.7 Analyze multiple interpretations of a story, drama, or poem, evaluating how each version interprets the source text.

W.11–12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences

W.11–12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

SL.11–12.1.c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

SL.11–12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Speaking and Listening

Assignment

Participate in a **class discussion** about "The Soul selects her own Society –." Either volunteer to read the poem aloud or simply listen as others do so. As you listen, consider how each reader's choices to emphasize certain words or phrases, indicate line breaks, and reflect the poem's distinctive punctuation affect how you hear and understand the poem. Then, discuss your observations.

1. **Listen to the Readings** Focus on the interpretive choices each reader makes.
   - As you listen, read along in the text.
   - Jot down points at which the reader's pace or emphasis surprises you. Consider whether this surprise illuminates an aspect of the poem, or—perhaps—misrepresents the poem in some way.
   - Share your responses, citing specific examples.
2. **Analyze the Readings** Now, take time to think more deeply about the effects of each reader's interpretive choices.
   - What words or phrases did different readings emphasize? Did these choices clarify or obscure the poem's meaning?
   - What emotional tone or attitude did different readers bring to the poem? Were some choices of tone more appropriate than others? Did some tonal choices reveal nuances in the poem's meaning?
   - Did the reader deliver his or her reading with conviction, speaking at an effective rate and volume? How did the speaker's delivery affect what you heard and appreciated in the poem?
   - Summarize your analysis in two or three sentences. Then, continue to participate in the discussion. As you share ideas and observations with classmates, ask questions and strive to understand one another's ideas and observations.
3. **Evaluate the Readings** Use a presentation evaluation guide like the one shown to assess each speaker's reading.

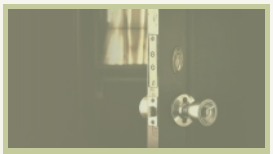
PRESENTATION EVALUATION GUIDE

Rate each statement on a scale of 1 (not demonstrated) to 5 (demonstrated). Be prepared to defend your rating, using examples.

- ☐ The reader's interpretation effectively communicated the poem's point of view, meaning, and tone.
- ☐ The reader's speaking rate and volume reflected the thoughts, feelings, and ideas expressed in the poem in an appropriate way.
- ☐ The reading held the audience's attention.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the poetry of Emily Dickinson.



THE POETRY OF EMILY DICKINSON

Comparing Text to Media

The radio broadcast presented here offers another view of Emily Dickinson and her poetry. In this section, you will compare the ways in which a written text and a radio broadcast can provide information.

from EMILY DICKINSON

About the Poet

Gwyneth Lewis (b. 1959), the poet interviewed in this broadcast, was born and raised in Wales and grew up speaking both Welsh and English. After earning degrees from both Cambridge and Oxford, she moved to the United States, where she studied creative writing at Columbia and Harvard. Lewis returned to Wales to work as a producer and director of documentaries at BBC Wales. In 2005, she became the first National Poet of Wales, a post similar to that of Poet Laureate in the United States.

from Emily Dickinson

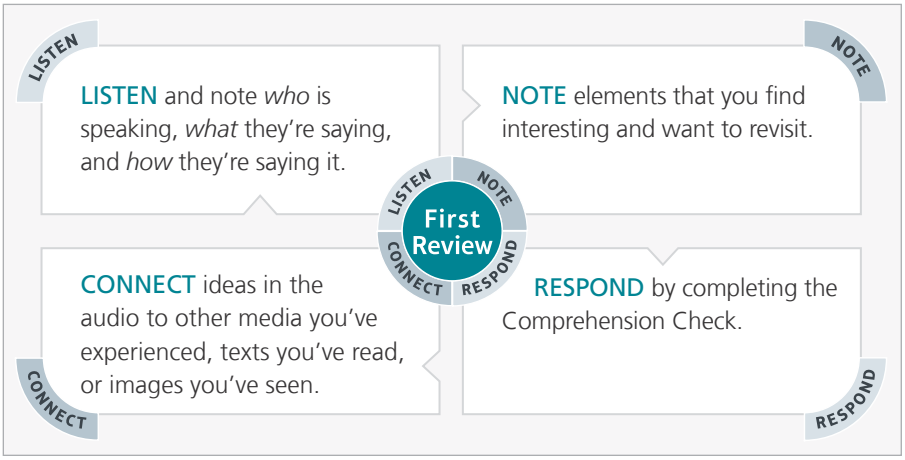
Media Vocabulary

These words will be useful to you as you analyze, discuss, and write about radio broadcasts.

Host: master of ceremonies, moderator, or interviewer on a broadcast	• An effective host puts the guests at ease so that the broadcast flows smoothly. • The host guides the conversation so that the guests stay on topic and provide useful or interesting information to the audience.
Interview: conversation in which a host asks questions of one or more guests	• Formal interviews are often prepared in advance with a script and rehearsal. • Informal interviews are unrehearsed and have a more free-flowing format.
Commentary: remarks that illustrate a point, prompt a realization, or explain something	• Commentary can come not only from guests but also from the host. • Authorities on a topic provide *expert commentary.*

First Review MEDIA: AUDIO

Apply these strategies as you conduct your first review. You will have an opportunity to complete a close review after your first review.



Notebook As you listen, record your observations and questions, making sure to note time codes for later reference.

STANDARDS

RI.11–12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

from Emily Dickinson

from Great Lives

BBC Radio 4

BACKGROUND

Emily Dickinson's poems are generally quite short and filled with everyday words. Those characteristics do not make them "easy," however. They are open to interpretation—indeed, much literary criticism over the years has been devoted to analyzing them and their author. In this 2011 episode of *Great Lives*, a biographical series produced by the British Broadcasting Company's Radio 4, Welsh poet Gwyneth Lewis is asked for her assessment of Dickinson's work.

SCAN FOR MULTIMEDIA

NOTES

Comprehension Check

Complete the following items after you finish your first review.

1. Which poem does Gwyneth Lewis read at the beginning of the radio broadcast?

2. According to Lewis, what was Dickinson "adept" at doing?

3. What phrase does Lewis use to describe her relationship to Dickinson?

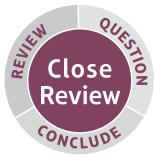
4. What type of pioneer does Lewis call Dickinson?

5. How does Lewis describe Dickinson's life?

6. What ability of Dickinson's does Lewis find encouraging?

Close Review

Review your notes and, if necessary, listen to the broadcast again. Record any new observations that seem important. What **questions** do you have? What can you **conclude?**



from EMILY DICKINSON

Analyze the Media

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. **(a)** What did you notice about Gwyneth Lewis's reading of "I'm Nobody! Who Are You?" **(b) Connect** In what ways does her reading resemble or differ from the way you would read the poem?
2. **(a) Analyze** Lewis thinks that Dickinson speaks through her poetry about her vocation. What does she mean? **(b) Assess** Do you agree with Lewis's statement? Why or why not?
3. **Synthesize** Does Lewis's commentary change your own perception of Dickinson's work? Why or why not?
4. **Historical Perspectives** Lewis mentions that Dickinson was "able to live a life undistracted by many of the things that distract us." How do you think American life in the nineteenth century enabled Dickinson to live a less distracted life?
5. **Essential Question:** ***What role does individualism play in American society?*** What have you learned about American individualism from listening to this broadcast?

LANGUAGE DEVELOPMENT

Media Vocabulary

host **interview** **commentary**

Use the vocabulary words in your responses to the questions.

1. What role does Matthew Parris play in the broadcast? How can you tell?

2. What does Matthew Parris add to the information that listeners get from Gwyneth Lewis?

3. Explain why you think the broadcast begins with Lewis's reading of "I'm Nobody! Who Are You?"

WORD NETWORK

Add words related to individualism from the broadcast to your Word Network.

STANDARDS

RL.11–12.7 Analyze multiple interpretations of a story, drama, or poem, evaluating how each version interprets the source text.

SL.11–12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

THE POETRY OF EMILY DICKINSON

from EMILY DICKINSON

STANDARDS

RL.11–12.7 Analyze multiple interpretations of a story, drama, or poem, evaluating how each version interprets the source text.

W.11–12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.11–12.9.a Apply *grades 11–12 Reading standards* to literature.

SL.11–12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

Writing to Compare

You have read several of Emily Dickinson's poems, including "I'm Nobody! Who are you?" You have also listened to a radio broadcast in which the Welsh poet Gwenyth Lewis gives both a reading and an analysis of "I'm Nobody! Who are you?" Now, deepen your understanding of the poem by comparing Lewis's interpretation of it with your own, in writing.

Assignment

Write a **compare-and-contrast essay** in which you describe Lewis's interpretations of "I'm Nobody! Who are you?" and then present your own interpretation. How are your interpretations similar? How are they different? Support your ideas with details from Dickinson's poem, from the BBC broadcast, and from your own prior knowledge.

Prewriting

Analyze the Texts An **interpretation** can be a new version of a text, such as an oral reading, or a commentary on a text's meaning or importance. Listen again to the broadcast. Use the chart to record your observations and evaluation.

- First, record notes about Lewis's reading of "I'm Nobody! Who are you?" What is her tone of voice? What pace and volume does she use? What words does she emphasize? How would you describe the personality of the speaker she creates?
- Next, record notes about Lewis's understanding of both the poem and Dickinson. Include key quotations from both poets.
- Finally, decide whether you agree with each point you noted in the first column. Would you have made similar choices in an oral reading of the poem? Do you share Lewis's understanding of the poem and poet, or do you have different ideas?

LEWIS'S INTERPRETATION	AGREE OR DISAGREE? WHY?
Her reading of "I'm Nobody! Who are you?" • • • •	 • • • •
Her understanding of the poem and poet • • • •	 • • • •

Notebook Respond to these questions.

1. Where does your interpretation of Dickinson align with Lewis's?
2. Where does your interpretation of Dickinson depart from Lewis's?

Drafting

Draw Conclusions Review your Prewriting notes. Use one color to mark points of agreement between Lewis's interpretation(s) of Dickinson and your own. Use a second color to mark points of difference. Are your interpretations mostly similar, or mostly different? How so? Express your conclusions in the form of a thesis statement.

Thesis Statement: _____

_____

_____

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you've learned from the BBC radio broadcast featuring Gwenyth Lewis.

Organize Ideas In this essay, you will compare and contrast Lewis's interpretation of Dickinson and your own. Consider using one of the following two formats.

Block Organization

I. Lewis's interpretations
   - A. her oral reading of the poem
   - B. her understanding of the poem
   - C. her understanding of Dickinson

II. My interpretation
   - A. how I would read the poem
   - B. how I understand the poem
   - C. my understanding of Dickinson

Point-by-Point Organization

I. Oral readings of the poem
   - A. Lewis's choices
   - B. what I would do similarly or differently

II. Understandings of the poem
   - A. Lewis's
   - B. my own

III. Understandings of Dickinson herself
   - A. Lewis's
   - B. my own

Express an Evaluation As you draft your essay, do the following:

- Include your thesis statement in the introduction.
- Write one paragraph for each major heading or subheading in your outline. Include evidence from both Dickinson's poem and the broadcast to support your ideas.
- Develop a conclusion in which you evaluate Lewis's interpretations of Dickinson in general terms. In your view, does she capture the spirit of both the poem and the poet? Does she help readers understand this poet in a new way? Or are her interpretations in some way "off the mark"?

Review, Revise, and Edit

When you are done drafting, reread your essay. Bracket your thesis statement. Mark sections about Lewis's interpretation in one color and sections about your own interpretation in another color. Are they generally balanced? If not, revise to emphasize both equally. After revising, edit for word choice and sentence structure. Proofread to eliminate errors in spelling, grammar, and punctuation.

WRITING TO SOURCES

- THE WRITING OF WALT WHITMAN
- THE POETRY OF EMILY DICKINSON
- *from* EMILY DICKINSON

Tool Kit
Student Model of a Personal Narrative

ACADEMIC VOCABULARY

As you craft your personal narrative, consider using some of the academic vocabulary you learned in the beginning of the unit.

significant
incident
unique
sequence
impact

Write a Personal Narrative

Individualism usually refers to a belief in the value of self-reliance and personal independence. You have just read several poems by writers who embrace the importance of the individual as a unique soul or as a critical part of a community.

Assignment

Write a brief **personal narrative** in which you address this question:

> How has my personal experience shaped my view of individualism? Do I see it as a guiding principle, something to be avoided, or a combination of both?

Begin by choosing an incident from your life that has shaped your view of individualism. Develop that memory into a narrative, sequencing events so that they reveal how you acquired the view you now hold. Connect your ideas to details from the texts you have just read.

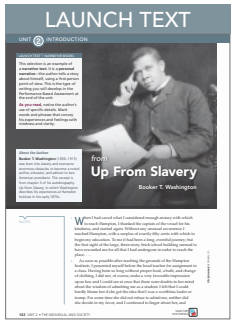
Elements of a Personal Narrative

A **personal narrative** is a first-person story about a real-life experience. In a personal narrative, the author is the narrator. In additional, a well-written personal narrative contains these elements:

- a clear and consistent point of view
- a smooth sequence of events or experiences
- effective use of dialogue and/or description to develop the events and characterize the people in the narrative
- precise words and sensory language to clarify experiences
- a conclusion that follows from and reflects on the events presented in the narrative
- error-free grammar and spelling

Analyze the Writing Model

Model Personal Narrative For a model of a well-crafted personal narrative, see the Launch Text excerpt from *Up From Slavery*. Review the Launch Text for examples of the elements of a well-crafted personal narrative. You will look more closely at these elements as you prepare to write your own personal narrative.



STANDARDS

W.11–12.3.a–e Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11–12.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Prewriting / Planning

Establish the Situation Reread the questions in the prompt and think about the poems you have read and your own experiences. Then, think about a situation that influenced your views on individualism, whether in a positive or a negative way. Break down the situation into consecutive events, and tell how you felt then—and how you feel now. Remember that individualism involves how you weigh the needs of an individual against the sometimes competing needs of a larger group.

EVENT	HOW I FELT THEN	HOW I FEEL NOW
First,		
Next,		
Then,		
Finally,		

Gather Evidence Your evidence for a personal narrative often springs from your own memories. However, many things can spur those memories. Return to the reading selections in Whole-Class Learning, and find examples of the writers' views on individualism. Think about how their experiences reflect or contradict your own.

TITLE OF SELECTION	INDIVIDUALISM MEANS . . .

Connect Across Texts The prompt asks you to connect details from poems by Whitman or Dickinson to your own experience. Begin by skimming the texts and considering which of your chart entries might provide evidence. Note which text or texts come closest to your own views on individualism. Choose a comment from the text that you might quote within your narrative.

EVIDENCE LOG

Review your Evidence Log and identify key details you may want to use in your personal narrative.

STANDARDS

W.11–12.3.a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

Drafting

Developing Conflict All narratives are driven by a **conflict**—a struggle between opposing forces. The conflict may be **internal**, or occurring within the thoughts and feelings of a narrator or person in the story. Alternatively, the struggle may be **external**, or occurring between two people, or between a person and an outside force. A story is more engaging for readers when the conflict is clearly developed using precise, exciting language.

Following Story Structure All narratives follow a basic progression in which the conflict is introduced, developed, and resolved. As you write, decide which details of your narrative belong in each section of the plot.

- In the **exposition,** set the scene and introduce the conflict. For this assignment, you may also choose to begin the discussion about individualism.
- In the **rising action, climax,** and **falling action,** present events in chronological order, build the conflict to its point of greatest tension, and then resolve it.
- In the **conclusion,** reflect on the events described in the narrative. For this assignment, you may choose to summarize how the events shaped your views of individualism.

STANDARDS

W.11–12.3.a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.11–12.3.c Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.

W.11–12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

LAUNCH TEXT EXAMPLE

Model: *from* Up From Slavery

EXPOSITION
Narrator arrives at Hampton, looking shabby after his travels. Head teacher fails to see him as an individual worthy of Hampton, her school.

MAIN PART OF NARRATIVE
Rising Action: Head teacher orders narrator to sweep. He cleans the room thoroughly.
Climax: Teacher evaluates the room.
Falling Action: Teacher accepts the narrator.

CONCLUSION
Adult narrator reflects on the incident and explains its importance.

Personal Narrative Organizer

EXPOSITION

MAIN PART OF NARRATIVE
Rising Action:
Climax:
Falling Action:

CONCLUSION

LANGUAGE DEVELOPMENT: STYLE

Add Variety: Precise Words and Phrases

The English language contains more than one million words. Nevertheless, as you write, you may find that only one word best fits your meaning for a certain detail. Narrowing down language to choose precise words and phrases means finding the word or words that say exactly what you mean.

Read It

Consider these examples from the Launch Text. Booker T. Washington chose precise words and phrases to help his readers understand his experience.

- *To me it had been a long, eventful journey; but the first sight of the large, three-story, brick school building seemed to have rewarded me for all that I had undergone in order to reach the place.* (*Undergone* means "experienced," but it has a connotation of suffering. It suggests that the author had a journey that was long and difficult.)
- *I felt that I could hardly blame her if she got the idea that I was a worthless loafer or tramp.* (The precise nouns *loafer* and *tramp*, combined with the adjective *worthless*, reveal Washington's fears about how the head teacher sees him.)

Write It

As you draft your personal narrative, carefully choose words that exactly express your feelings, actions, and observations. Here are a few examples that show the power of precise language.

INSTEAD OF…	TRY THIS…
The meal was **good.**	The meal was *mouthwatering, well-seasoned, substantial…*
I wore a red **top.**	I wore a *beet-colored polo,* a *burgundy turtleneck,* a *ruby t-shirt…*
We all felt **sad.**	We all felt *somber, regretful, sick at heart…*
They **walked** up the road.	They *sauntered, staggered, toddled like children…*
"Be careful," I **said.**	"Be careful," I *warned, whispered, muttered to myself…*

TIP

USAGE

Some words share denotations, or dictionary meanings, but have subtly different connotations. Some connotations are positive, whereas others are negative. For example, *clever* has a positive connotation, but *wily* has a negative one. Likewise, *cozy* has a positive connotation, but *cramped* has a negative one. Be careful to choose words that fit your meaning exactly.

STANDARDS

W.11–12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

MAKING WRITING SOPHISTICATED

Reflecting on Events The difference between a compelling personal narrative and a simple anecdote is that in a personal narrative, the narrator usually reflects on and comments on events from the past. Nonfiction narrative writers relate events in sequence—but they also describe their feelings about those events and explain why and how those events were painful, instructive, or inspiring.

Read It

These examples from the Launch Text show how the writer moves back and forth between actions and thoughts, feelings and reflections.

LAUNCH TEXT EXCERPT

After some hours had passed, the head teacher said to me: "The adjoining recitation-room needs sweeping. Take the broom and sweep it."

It occurred to me at once that here was my chance. Never did I receive an order with more delight. I knew that I could sweep, for Mrs. Ruffner had thoroughly taught me how to do that when I lived with her.

I swept the recitation-room three times.

…

When she was unable to find one bit of dirt on the floor, or a particle of dust on any of the furniture, she quietly remarked, "I guess you will do to enter this institution."

I was one of the happiest souls on earth. The sweeping of that room was my college examination, and never did any youth pass an examination for entrance into Harvard or Yale that gave him more genuine satisfaction. I have passed several examinations since then, but I have always felt that this was the best one I ever passed.

The writer turns from the head teacher's command to his own thoughts and feelings at the time. This detail helps the reader understand how the incident affected him.

Again, the writer turns from narrating the events to sharing his thoughts about the experience.

Here, the writer records a reflection from his present vantage point—the time in which he is actually writing, as opposed to the time he is writing about.

Connecting the Past to the Present Writers of strong personal narratives reflect on the importance of the stories they tell by connecting the past to the present. In any personal narrative, a reader must understand the importance of the memory being recalled.

Booker T. Washington connects his present self to his past self. He points out that although he has passed many exams in his life, the sweeping test was the most important because it allowed him to start his education at Hampton. This led, in turn, to his life as a teacher, an author, and an orator. If Washington had omitted the sentence that connects the past to the present, the reader might not understand why he recounted this incident in his autobiography.

Write It

Return to the "How I Felt Then/How I Feel Now" chart you completed in Prewriting. Use the following steps to integrate your feelings into your narrative.

- Find each event from the chart in your narrative.
- Have you mentioned your "then" feeling from the chart in your essay? If not, decide how you might work it into the narrative. Here are some basic examples:

  [Event happened], making me feel _____

  _____.

  I was never more [feeling] than when [event happened]. _____

  _____.
- Remember that you may also show how you felt through dialogue, or by describing actions or appearance. Here are some more sophisticated examples:

  "I can't believe my luck," I moaned as [event happened]. _____

  _____.

  As [event happened], my face got hot, and my hands felt sweaty.

  _____.
- Consider how to include your "now" feeling. This might appear near the event in question, or it might appear in your conclusion. Here are examples of both:

  I felt _____ when [event happened], although now it just seems funny. _____.

  Although the [events] were traumatic at the time, looking back, I realize that they taught me a valuable lesson: _____

  _____.

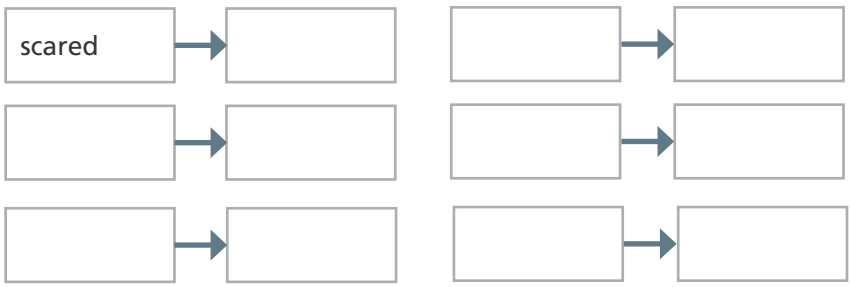
TIP

PUNCTUATION

Make sure to punctuate dialogue correctly.

- Use quotation marks before and after a character's exact words.
- Use a comma to set off a quotation from the speaker's tag (e.g., *I said*).
- If the quotation is a question or exclamation, keep the question mark or exclamation point inside the quotation marks.

Use Precise Words Readers will better understand your feelings and ideas if you use powerful, precise words. Use this graphic to replace some of your "feelings" words with stronger, more precise choices. Write a feeling word from your text in the first box in each pair. Then, write a more precise word in the second box.



STANDARDS

W.11–12.3.b Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.11–12.3.e Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

Revising

Evaluating Your Draft

Use this checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

FOCUS AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS
☐ Provides an exposition that sets the scene, introduces the conflict, and establishes a point of view.	☐ Uses techniques such as dialogue, description, and reflection to develop the experience being narrated.	☐ Attends to the norms and conventions of the discipline, especially regarding sequence of events and appropriate attention to connotative meanings.
☐ Establishes a sequence of events that unfolds smoothly and logically.	☐ Uses precise words and phrases, specific details, and sensory language to clarify events for the reader.	
☐ Includes a conclusion that resolves the narrative in a satisfying way.	☐ Uses vocabulary and word choice that is appropriate for the audience and purpose.	

Revising for Focus and Organization

First-Person Narration As the narrator of your own story, you can describe what you saw, experienced, thought, and felt. You can also describe what others did or said, as well as what you imagine they may have thought or felt. However, you cannot with authority say exactly what others felt or thought. Reread your narrative and make sure you have presented a first-person point of view consistently, and that you have not included information that steps outside the limits of that perspective.

Conclusion A satisfying, effective conclusion connects to the story being told and explores the significance of those events. Review your conclusion, and make sure it succeeds in doing both.

Revising for Evidence and Elaboration

Sensory Language Return to your narrative, and imagine that you are a stranger encountering your story for the first time. Decide whether any sections feel flat or uninteresting. Then, consider adding sensory details to show what you as the narrator saw, heard, smelled, tasted, and felt. This might involve simple additions or changes to certain words. Consider these examples:

Lacking Sensory Details: I *walked slowly* along the path.
Using Sensory Details: I *scuffed my way* along the *gravel* path.

Lacking Sensory Details: A *bird called* from a tree.
Using Sensory Details: An *owl screeched* from a *shadowy tree.*

WORD NETWORK

Include interesting words from your Word Network in your personal narrative.

STANDARDS

W.11–12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

L.11–12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

PEER REVIEW

Exchange narratives with a classmate. Use the checklist to evaluate your classmate's personal narrative and provide supportive feedback.

1. Did the narrative explain how the experience shaped the writer's views about individualism?
   ☐ yes ☐ no If no, explain what might be added.
2. Did the sequence of events lead naturally to the writer's views on individualism?
   ☐ yes ☐ no If no, tell what needs clarifying.
3. Are the writer's views on individualism clear to you now?
   ☐ yes ☐ no If no, suggest what you might change.
4. What is the strongest part of your classmate's narrative? Why?

Editing and Proofreading

Edit for Conventions Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Be sure that any shifts in time between past and present are clear.

Proofread for Accuracy Reread your draft carefully, looking for errors in spelling and punctuation. Be sure to punctuate dialogue correctly.

Publishing and Presenting

Use an app of your choice to save your personal narrative as an ebook. Depending on the app, you may include illustrations, and you may have a choice of preserving it in print or as a vocal recording. Share your ebook with others in your class. Ask your classmates to leave comments on a comment sheet that you provide. As you read classmates' ebooks, remember to keep your comments positive and helpful.

Reflecting

Consider what you learned by writing your personal narrative. Would a different incident from your life have provided a stronger response to the prompt? Does your narrative accurately reflect what happened to you and explain its importance in shaping your view about individualism? Think about what you might do differently the next time you write a personal narrative.

STANDARDS

W.11–12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11–12.6 Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

ESSENTIAL QUESTION:

What role does individualism play in American society?

As you read these selections, work with your group to explore the meaning of individualism.

From Text to Topic In the nineteenth century, America's spirit of individualism was evident in every sphere of activity, from the arts to exploration to the development of new technologies. For instance, the completion of the Erie Canal in 1825—the first transportation system between New York City and the Great Lakes that did not require carrying cargo over land—helped open the West to settlers. In 1844, Samuel Morse sent the first telegraph message, pioneering the first near-instant means of communication between cities. As you read, consider how these selections show individualism in all realms of American life.

Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to develop strategies when you work in teams. Use these strategies during Small-Group Learning. Add ideas of your own for each step.

STRATEGY	ACTION PLAN
Prepare	• Complete your assignment so that you are prepared for group work. • Organize your thinking so you can contribute to your group's discussions.
Participate fully	• Make eye contact to signal that you are listening and taking in what is being said. • Use text evidence when making a point.
Support others	• Build on ideas from others in your group. • Invite others who have not yet spoken to join the discussion.
Clarify	• Paraphrase the ideas of others to ensure that your understanding is correct. • Ask follow-up questions.

SCAN FOR MULTIMEDIA

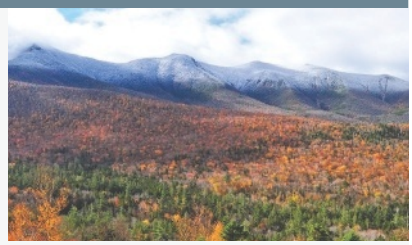
PHILOSOPHICAL WRITING

from Nature

from Self-Reliance

Ralph Waldo Emerson

An important American philosopher praises the power of nature—and nonconformity.



PHILOSOPHICAL WRITING

from Walden

from Civil Disobedience

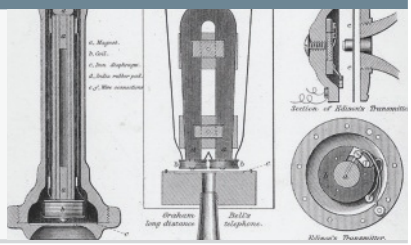
Henry David Thoreau

Can we maintain both a sense of individuality and a commitment to community at the same time?

MEDIA: PUBLIC DOCUMENTS

Innovators and Their Inventions

Inventors stand out from and often defy "the crowd." How does "the crowd" then benefit from their creativity and perseverance?



POETRY

The Love Song of J. Alfred Prufrock

T. S. Eliot

What does it mean to be an individual in the modern world?

SHORT STORY

A Wagner Matinée

Willa Cather

What happens to a woman's sense of self when she must give up all she loves most?

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

Present a Personal Narrative

The Small-Group readings explore the complex relationship between individuality and community in American life. After reading, your group will deliver a speech in which you describe what is difficult and rewarding about nonconformity.

Working as a Team

1. **Take a Position** In your group, discuss the following question:

   Do you think American teenagers today would rather fit in than stand out? Explain.

   As you take turns sharing your positions, provide reasons for your choice. After all group members have shared, discuss connections among the ideas that were presented.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Two samples are provided. Add two more of your own. As you work together, you may add or revise rules based on your experience together.

   - Be open to multiple perspectives and creative responses.
   - Give reasons for your opinions and encourage others to do so as well.
   - _____

     _____
   - _____

     _____

3. **Apply the Rules** Share what you have learned about individualism in America. Make sure each person in the group contributes. Take notes as you listen to others and be prepared to share with the class one thing that you heard from another member of your group.

4. **Name Your Group** Choose a name that reflects the unit topic.

   Our group's name: _____

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might text, set up an online chat, or use the private messaging feature on a social media website.

   Our group's decision: _____

   _____

Making a Schedule

First, find out the due dates for the Small-Group activities. Then, preview the texts and activities with your group and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
from Nature *from* Self-Reliance		
from Walden *from* Civil Disobedience		
Innovators and Their Inventions		
The Love Song of J. Alfred Prufrock		
A Wagner Matinée		

Working on Group Projects

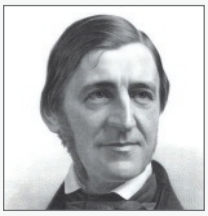
As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles and choose one for each group member. Some possible roles are listed here. Add your ideas to the list.

Project Manager: monitors the schedule and keeps everyone on task

Researcher: organizes research activities

Recorder: takes notes during group meetings

About the Author



Ralph Waldo Emerson (1803–1882) was born in Boston, the son of a Unitarian minister. He entered Harvard at the age of fourteen. After postgraduate studies at Harvard Divinity School, he became pastor of the Second Church of Boston. Emerson's career as a minister, however, was short-lived. Grief-stricken at his wife's death, and dissatisfied with his faith, Emerson resigned after three years and went to Europe. There, he met many of the leading thinkers of the day. Upon his return to the United States, Emerson settled in Concord, Massachusetts, and began to write seriously. His ideas helped forge the Transcendentalist movement, which celebrated the individual and the power of the human mind. Using material from his lectures and journals, Emerson published *Essays* in 1841. The collection brought him international fame. Even today, Emerson is one of the most quoted writers in American literature.

STANDARDS

RI.11–12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.11–12.4.a Use context as a clue to the meaning of a word or phrase.

from Nature
from Self-Reliance

Concept Vocabulary

As you perform your first read of these excerpts from "Nature" and "Self-Reliance," you will encounter these words:

sanctity **transcendent** **redeemers**

Context Clues To find the meaning of an unfamiliar word, look for **context clues.** Words and phrases that appear in the same sentence or in nearby sentences may help you determine the meaning of the unfamiliar word.

Example: At all times she acts with respectful *decorum*, even when others try to anger her.

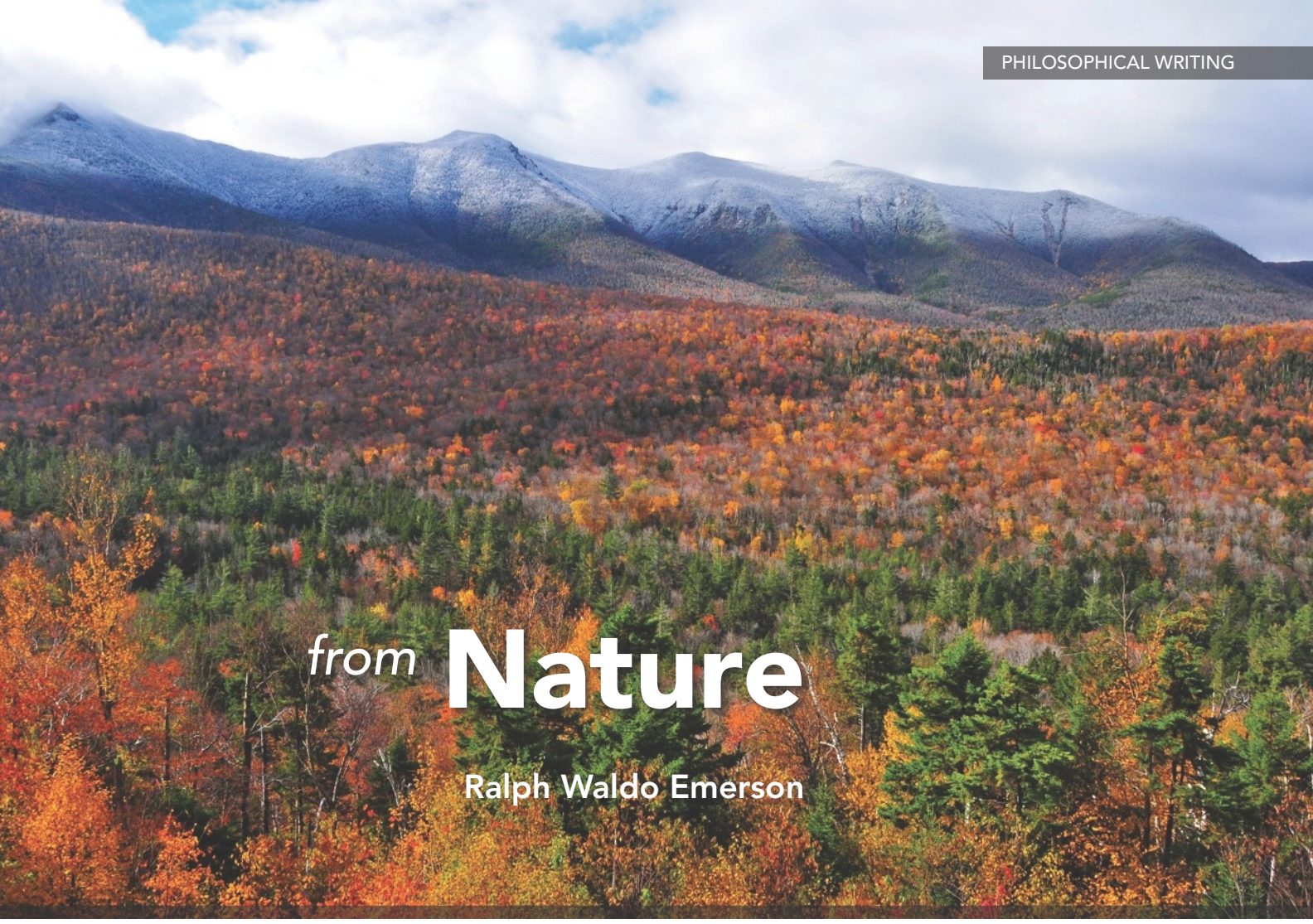
Context clues: According to the sentence, *decorum* is a respectful way to behave—something that would be difficult for most people to maintain when angered.

Possible meaning: *Decorum* means "dignity or control appropriate to an occasion."

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



from Nature

Ralph Waldo Emerson

BACKGROUND

During the 1830s and 1840s, Emerson and a small group of like-minded friends gathered regularly in his study to discuss philosophy, religion, and literature. The Transcendental Club developed a philosophical system that stressed intuition, individuality, and self-reliance. In 1836, Emerson published "Nature," the Transcendental Club's unofficial statement of belief.

SCAN FOR MULTIMEDIA

1 Nature is a setting that fits equally well a comic or a mourning piece. In good health, the air is a cordial[1] of incredible virtue. Crossing a bare common,[2] in snow puddles, at twilight, under a clouded sky, without having in my thoughts any occurrence of special good fortune, I have enjoyed a perfect exhilaration. I am glad to the brink of fear. In the woods, too, a man casts off his years, as the snake his slough, and at what period soever of life is always a child. In the woods is perpetual youth. Within these plantations of God, a decorum and **sanctity** reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years. In

1. **cordial** (KAWR juhl) *n.* a strong, sweet liquor.
2. **common** *n.* piece of open public land.

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

sanctity (SANGK tuh tee) *n.*

MEANING:

NOTES

the woods, we return to reason and faith. There I feel that nothing can befall me in life—no disgrace, no calamity (leaving me my eyes), which nature cannot repair. Standing on the bare ground—my head bathed by the blithe air and uplifted into infinite space—all mean egotism vanishes. I become a transparent eyeball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or parcel of God. The name of the nearest friend sounds then foreign and accidental: to be brothers, to be acquaintances, master or servant, is then a trifle and a disturbance. I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate[3] than in the streets or villages. In the tranquil landscape, and especially in the distant line of the horizon, man beholds somewhat as beautiful as his own nature.

2 The greatest delight which the fields and woods minister is the suggestion of an occult relation between man and the vegetable. I am not alone and unacknowledged. They nod to me, and I to them. The waving of the boughs in the storm is new to me and old. It takes me by surprise, and yet is not unknown. Its effect is like that of a higher thought or a better emotion coming over me, when I deemed I was thinking justly or doing right.

3 Yet it is certain that the power to produce this delight does not reside in nature, but in man, or in a harmony of both. It is necessary to use these pleasures with great temperance. For nature is not always tricked[4] in holiday attire, but the same scene which yesterday breathed perfume and glittered as for the frolic of the nymphs is overspread with melancholy today. Nature always wears the colors of the spirit. To a man laboring under calamity, the heat of his own fire hath sadness in it. Then there is a kind of contempt of the landscape felt by him who has just lost by death a dear friend. The sky is less grand as it shuts down over less worth in the population. ❧

3. **connate** (KON ayt) *adj.* existing within someone since birth; inborn.
4. **tricked** *v.* dressed.

from Self-Reliance

Ralph Waldo Emerson

BACKGROUND

Individuality, independence, and an appreciation for the wonders of nature are just a few of the principles that Ralph Waldo Emerson helped to instill in our nation's identity. His essay "Self-Reliance" grew out of a series of lectures that he conducted in the 1830s.

SCAN FOR MULTIMEDIA

1 There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better, for worse, as his portion; that though the wide universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried. Not for nothing one face, one character, one fact makes much impression on him, and another none. This sculpture in the memory is not without preestablished harmony. The eye was placed where one ray should fall, that it might testify of that particular ray. We but half express ourselves, and are ashamed of that divine idea which each of us represents. It may be safely trusted as proportionate and of good issues, so it be faithfully imparted, but God will not have his work made manifest by cowards. A man is relieved and gay when he has put his heart into his work and done his best; but what he has said or done otherwise, shall give him no peace. It is a deliverance which does not deliver. In the attempt his genius deserts him; no muse befriends; no invention, no hope.

NOTES

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

transcendent (tran SEHN duhnt) *adj.*

MEANING:

redeemers (rih DEE muhrz) *n.*

MEANING:

2 Trust thyself: every heart vibrates to that iron string. Accept the place the divine providence has found for you; the society of your contemporaries, the connection of events. Great men have always done so and confided themselves childlike to the genius of their age, betraying their perception that the absolutely trustworthy was stirring at their heart, working through their hands, predominating in all their being. And we are now men, and must accept in the highest mind the same **transcendent** destiny; and not minors and invalids in a protected corner, but guides, **redeemers**, and benefactors. Obeying the Almighty effort and advancing on chaos and the Dark. . . .

3 Society everywhere is in conspiracy against the manhood of every one of its members. Society is a joint-stock company[1] in which the members agree for the better securing of his bread to each shareholder, to surrender the liberty and culture of the eater. The virtue in most request is conformity. Self-reliance is its aversion. It loves not realities and creators, but names and customs.

4 Whoso[2] would be a man must be a nonconformist. He who would gather immortal palms must not be hindered by the name of goodness, but must explore if it be goodness. Nothing is at last sacred but the integrity of your own mind. Absolve you to yourself, and you shall have the suffrage of the world. . . .

5 A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. He may as well concern himself with his shadow on the wall. Speak what you think now in hard words and tomorrow speak what tomorrow thinks in hard words again, though it contradict everything you said today. "Ah, so you shall be sure to be misunderstood?"—is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton,[3] and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. . . . ❧

1. **joint-stock company** similar to a publicly owned corporation, in which risk is spread among numerous investors.
2. **Whoso** *pr.* archaic term for "whoever."
3. **Pythagoras … Newton** individuals who made major contributions to scientific, philosophical, or religious thinking.

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

from NATURE

1. Under what circumstances, according to Emerson, does "mean egotism" vanish?

2. What does Emerson say is "the greatest delight" of being in contact with nature?

3. Under what circumstances, according to Emerson, does nature appear to be melancholy and sad?

4. **Notebook** Confirm your understanding of the text by writing a summary.

from SELF-RELIANCE

1. According to Emerson, what idea makes "every heart" vibrate?

2. What virtue does society demand, and what does Emerson recommend in its place?

3. According to Emerson, what is the "hobgoblin of little minds"?

4. **Notebook** Confirm your understanding of the excerpt by writing two sentences that summarize its key content.

RESEARCH

Research to Clarify Choose at least one unfamiliar detail from one of these texts. Briefly research that detail. In what way does the information you learned shed light on an aspect of the text?

Research to Explore Conduct research on an aspect of the text you find interesting. For example, you may want to learn more about Emerson's abolitionist politics. Share what you discover with your group.

from NATURE
from SELF-RELIANCE

Close Read the Text

With your group, revisit sections of the texts you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude?**

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 1 of the excerpt from "Nature." Describe how Emerson is affected by nature. Is his experience in nature universal to all people, or is it unique to him?

2. **Present and Discuss** Now, work with your group to share the passages from the selections that you found especially important. Take turns presenting your passages. Discuss what you noticed in the selection, what questions you asked, and what conclusions you reached.

3. **Essential Question:** ***What role does individualism play in American society?*** What have these texts taught you about the individual and society? Discuss with your group.

TIP

GROUP DISCUSSION

Reading aloud from the text can help all group members focus on the writer's ideas and style. Take turns reading interesting, confusing, or thought-provoking passages. After each reading, discuss the meaning and then dig deeper with thorough analysis.

WORD NETWORK

Add words related to individualism from the texts to your Word Network.

STANDARDS

RI.11–12.2 Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex analysis; provide an objective summary of the text.

RI.11–12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RI.11–12.7 Analyze seventeenth-, eighteenth-, and nineteenth-century foundational U.S. documents of historical and literary significance for their themes, purposes, and rhetorical features.

L.11–12.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

LANGUAGE DEVELOPMENT

Concept Vocabulary

sanctity	transcendent	redeemers

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. How do these word choices enhance the impact of the essays?

Practice

Notebook Confirm your understanding of these words by answering the questions. Use the vocabulary word in your answer.

1. What might people do to preserve the *sanctity* of a special place?
2. When might a person experience a *transcendent* moment?
3. How might *redeemers* help other people?

Word Study

Notebook Latin Root: *-sanct-* The word *sanctity* contains the Latin root *-sanct-*, which means "holy," and the suffix *-ity*, which turns adjectives into abstract nouns. Write several other words that you suspect contain the Latin root *-sanct-*. Use etymological information in a college-level dictionary to verify your choices. Record the words and their meanings.

Analyze Craft and Structure

Development of Ideas An **essay** is a short work of nonfiction in which an author presents ideas on a specific topic. Often, an essay involves an open-ended exploration of ideas. Reading Emerson's essays, you may feel as if you are walking beside him as he converses, continually discovering new connections. Through his explorations, Emerson elaborates a **philosophical vision,** or interpretation of humanity's situation in the world. To help readers see life from his perspective, he employs strategies such as these:

- **Setting the Scene:** Emerson grounds his discussion in a shared experience—a walk in the woods, or a moment when one takes charge of one's life.
- **Re-envisioning the Ordinary:** Starting from shared experience, Emerson transforms it, showing its larger implications. In "Nature," for example, he finds that a walk in the woods restores youth and connects him more deeply to the world. He re-envisions this walk as a journey into the infinite.
- **Re-defining Words:** Emerson develops specific associations for key terms. In "Nature," for example, the term *nature* grows from a reference to fields and woods to include associations with the spirit.
- **Finding Limits:** Emerson may reflect on how far his vision should extend. In "Nature," for example, he concludes that the power of nature to delight is not unlimited.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Work on your own to analyze Emerson's presentation of his vision in these two essays. Complete a chart like this one. Then, share and discuss your findings with your group.

from NATURE	*from* SELF-RELIANCE
Summary of Vision humanity's relationship to nature:	Summary of Vision significance of being an individual:
References to Shared Experience	References to Shared Experience
How the Shared Experience Reflects the Vision	How the Shared Experience Reflects the Vision
Meanings and Associations of Key Terms nature: harmony:	Meanings and Associations of Key Terms self-reliance: great men: manhood: society: conformity: consistency:
Limits/Lack of Limits	Limits/Lack of Limits

from NATURE
from SELF-RELIANCE

Conventions and Style

Sentence Variety One way in which writers hold the attention of their readers is by varying the types of sentences they use. There are four kinds of sentences, categorized by the number and types of clauses they contain. **Independent clauses** have a subject and verb and can stand alone as complete thoughts. **Subordinate** (or **dependent**) **clauses** also have a subject and verb but cannot stand alone as complete thoughts. This chart shows the components of the four kinds of sentences. (Independent clauses are underlined once; dependent clauses are underlined twice.)

KIND OF SENTENCE	COMPONENTS	EXAMPLES
simple	a single independent clause	I have enjoyed a perfect exhilaration. In the woods is perpetual youth.
compound	two or more independent clauses	They nod to me, and I [nod] to them. It takes me by surprise, and yet [it] is not unknown.
complex	one independent clause + at least one subordinate clause	The sky is less grand as it shuts down over less worth in the population.
compound-complex	two or more independent clauses + at least one subordinate clause	Within these plantations of God, a decorum and sanctity reign, a perennial festival is dressed, and the guest sees not how he should tire of them in a thousand years.

Emerson often uses the complex, compound, and compound-complex sentences typical of formal nineteenth-century prose. However, he also includes shorter, simple sentences to vary the flow of the text. The result is a text that is more conversational—and, therefore, more engaging.

Read It

Notebook Identify each sentence in this paragraph as simple, compound, complex, or compound-complex. Explain each choice.

(1) Although society thrives on conformity, progress depends on individuality. (2) Emerson may celebrate individuality, but he does not address progress, and we should not ignore it. (3) While we need strong leaders, those leaders would be ineffective without loyal followers. (4) Every person must assume both roles. (5) No one can lead all the time, so we should become leaders in our areas of strength and follow others when they have greater experience and knowledge.

Write It

Notebook Write a paragraph consisting of at least four sentences. Include at least one example of each kind of sentence: simple, compound, complex, and compound-complex.

STANDARDS

W.11–12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

L.11–12.3 Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.11–12.3.a Vary syntax for effect, consulting references for guidance as needed; apply an understanding of syntax to the study of complex texts when reading.

Writing to Sources

Assignment

Respond to one of Emerson's essays by writing a **story element** for a first-person narrative related to Emerson's ideas. Work initially with other group members to use them as a sounding board for your ideas, but then write individually. The narrative can be either fiction or nonfiction. Choose from the following options. Check the box of the one you chose.

- ☐ **Setting:** Write a vivid description of a place in which a character feels the "perpetual youth" that Emerson describes in "Nature." For your narrative, choose a setting that is different from the forest that Emerson describes.
- ☐ **Character:** Create a personality profile of someone who fits Emerson's idea of a nonconformist in today's society. Describe in detail the types of things he or she eats, loves, writes, listens to, says, and so on. Make explicit connections to ideas in Emerson's essays where you can.
- ☐ **Dialogue:** Write a dialogue for a scene including two or more characters in which you capture what it means to "speak what you think now in hard words." Include a brief introduction explaining who the characters are and what the situation is.

Narrative Plan Work with your group to plan the narrative element that you chose. Discuss how your story element connects to Emerson's ideas, and consider integrating some quotations from his essays into your writing.

Working Title: _____

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the excerpts from "Nature" and "Self-Reliance."

NARRATIVE ELEMENT
Details to include:
Ideas to express:
Quotation(s) from Emerson's writing to use:

Tying It Together Work individually to draft your writing. Then, read your work aloud to a partner or your group and discuss revisions. Look for ways to make your writing stronger. Also, consider additional ideas or quotations from Emerson's essays that support the idea you are developing.

About the Author

Henry David Thoreau (1817–1862) was born in Concord, Massachusetts, where he spent most of his life. After graduating from Harvard, he became a teacher. In 1841, Thoreau moved into the home of another famous Concord resident, Ralph Waldo Emerson, where he lived for two years. Fascinated by Emerson's Transcendentalist ideas, Thoreau became Emerson's friend and disciple. Rather than return to teaching, he decided to devote his energies to living by his beliefs. The literary results of that decision include his masterwork, *Walden* (1854). When Thoreau died at the age of forty-four, he had published little and received no public recognition. Emerson, however, knew that future generations would cherish his friend. Speaking at Thoreau's funeral, Emerson said: "The country knows not yet, or in the least part, how great a son it has lost. . . . [W]herever there is knowledge, wherever there is virtue, wherever there is beauty, he will find a home."

STANDARDS

RI.11–12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.11–12.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

from Walden
from Civil Disobedience

Concept Vocabulary

As you perform your first read of the excerpts from *Walden* and "Civil Disobedience," you will encounter these words.

sufficed **superfluous** **vital**

Familiar Word Parts Words that seem unfamiliar may contain **familiar word parts,** such as roots, prefixes, or suffixes, that you already know. When you encounter an unfamiliar word, identify any familiar word parts, and consider how they might contribute to the meaning of the unfamiliar word. Then, draw a conclusion about the word's likely meaning.

Unfamiliar Word: *insensibly*

Word in Context: It is remarkable how easily and *insensibly* we fall into a particular route, . . .

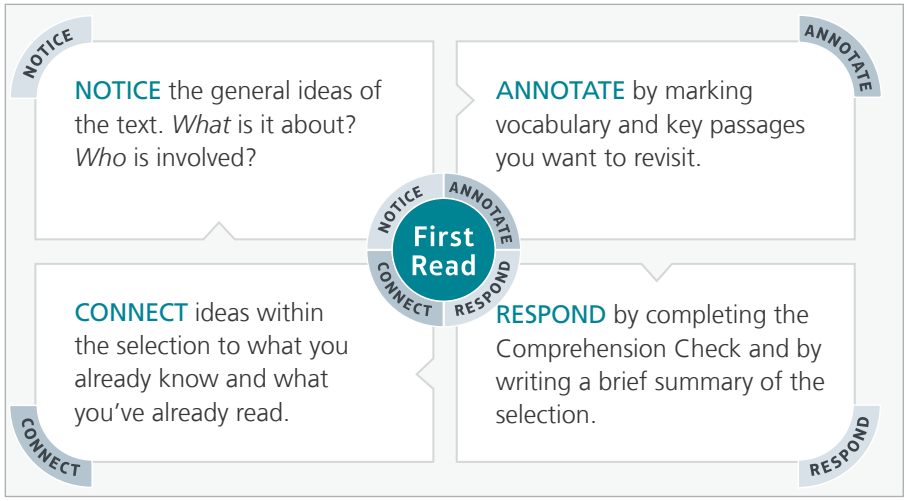
Familiar Word Parts: the prefix *in-*, which often means "not"; the root *-sens-,* which means "sense"; and the suffix *-ly*, which often appears in adverbs that tell how something is done

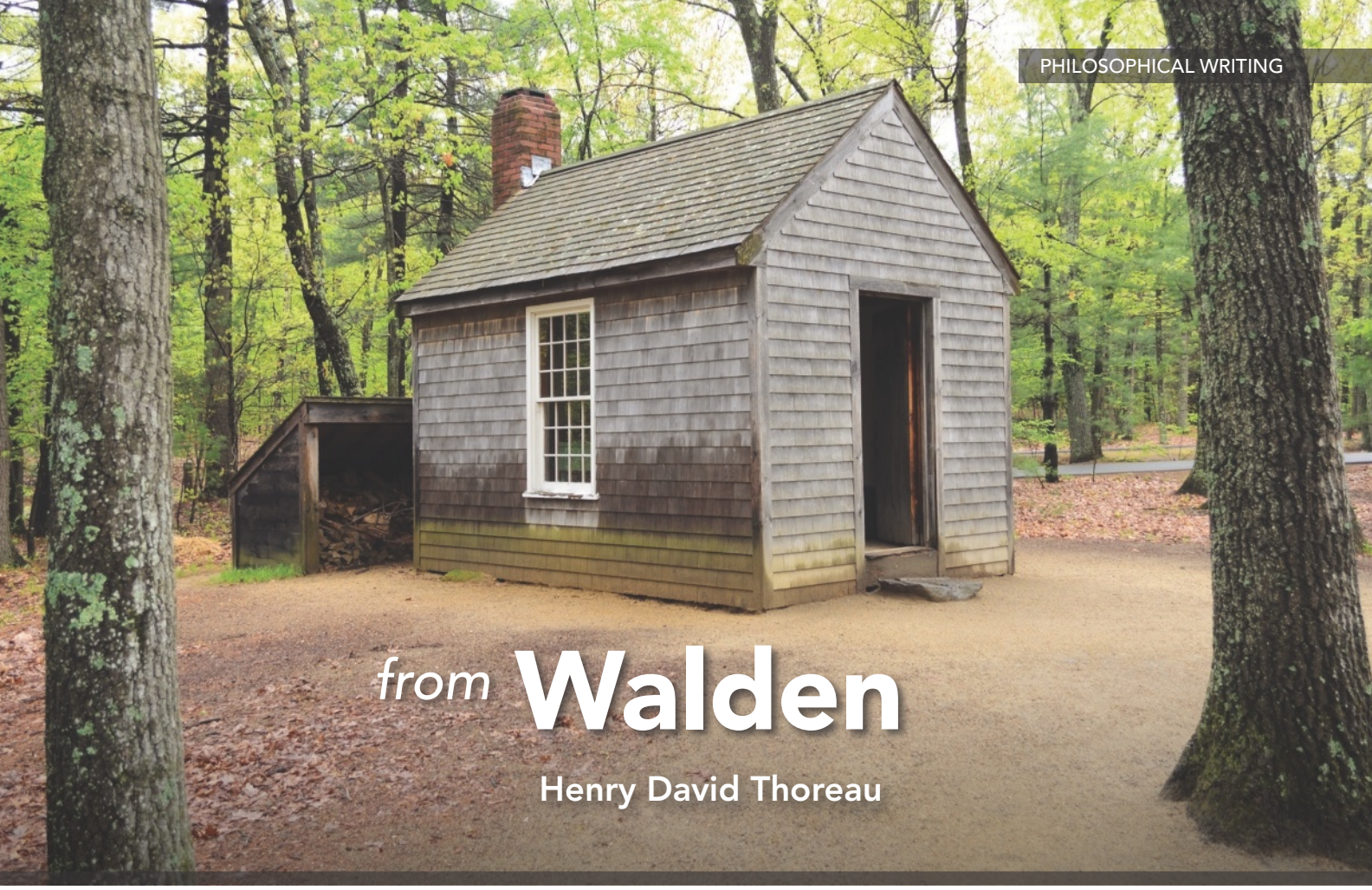
Conclusion: *Insensibly* has a meaning related to *sense*. The word probably means "in a way that is not connected to the senses" or possibly "in a way that does not make sense."

Apply your knowledge of familiar word parts and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read NONFICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.





from Walden

Henry David Thoreau

BACKGROUND

From 1845 to 1847, Henry David Thoreau lived alone in a one-room cabin he built at Walden Pond near Concord, Massachusetts. This experience led him to write *Walden*, a blend of natural observation, social criticism, and philosophical insight. It remains one of the greatest examples of nature writing in American literature.

SCAN FOR MULTIMEDIA

from Where I Lived, and What I Lived For

1 At a certain season of our life we are accustomed to consider every spot as the possible site of a house. I have thus surveyed the country on every side within a dozen miles of where I live. In imagination I have bought all the farms in succession, for all were to be bought, and I knew their price. I walked over each farmer's premises, tasted his wild apples, discoursed on husbandry[1] with him, took his farm at his price, at any price, mortgaging it to him in my mind; even put a higher price on it—took everything but a deed of it—took his word for his deed, for I dearly love to talk—cultivated it, and him too to some extent, I trust, and withdrew when I had enjoyed it long enough, leaving him to carry it on. This experience entitled me to be regarded as a sort of real-estate broker by my friends. Wherever I sat, there I might live, and the landscape radiated

NOTES

1. **husbandry** (HUHZ buhn dree) *n.* farming.

NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

sufficed (suh FYST) *v.*

MEANING:

from me accordingly. What is a house but a sedes, a seat?—better if a country seat. I discovered many a site for a house not likely to be soon improved, which some might have thought too far from the village, but to my eyes the village was too far from it. Well, there might I live, I said; and there I did live, for an hour, a summer and a winter life; saw how I could let the years run off, buffet the winter through, and see the spring come in. The future inhabitants of this region, wherever they may place their houses, may be sure that they have been anticipated. An afternoon **sufficed** to lay out the land into orchard woodlot and pasture, and to decide what fine oaks or pines should be left to stand before the door, and whence each blasted tree could be seen to the best advantage; and then I let it lie, fallow[2] perchance, for a man is rich in proportion to the number of things which he can afford to let alone.

2 My imagination carried me so far that I even had the refusal of several farms—the refusal was all I wanted—but I never got my fingers burned by actual possession. The nearest that I came to actual possession was when I bought the Hollowell Place, and had begun to sort my seeds, and collected materials with which to make a wheelbarrow to carry it on or off with; but before the owner gave me a deed of it, his wife—every man has such a wife—changed her mind and wished to keep it, and he offered me ten dollars to release him. Now, to speak the truth, I had but ten cents in the world, and it surpassed my arithmetic to tell, if I was that man who had ten cents, or who had a farm, or ten dollars, or all together. However, I let him keep the ten dollars and the farm too, for I had carried it far enough; or rather, to be generous, I sold him the farm for just what I gave for it, and, as he was not a rich man, made him a present of ten dollars, and still had my ten cents, and seeds, and materials for a wheelbarrow left. I found thus that I had been a rich man without any damage to my poverty. But I retained the landscape, and I have since annually carried off what it yielded without a wheelbarrow. With respect to landscapes:

3 "I am monarch of all I *survey*,
My right there is none to dispute."[3]

4 I have frequently seen a poet withdraw, having enjoyed the most valuable part of a farm, while the crusty farmer supposed that he had got a few wild apples only. Why, the owner does not know it for many years when a poet has put his farm in rhyme, the most admirable kind of invisible fence, has fairly impounded it, milked it, skimmed it, and got all the cream, and left the farmer only the skimmed milk.

5 The real attractions of the Hollowell farm, to me, were: its complete retirement, being about two miles from the village, half a mile from the nearest neighbor, and separated from the highway by a broad field; its bounding on the river, which the owner said protected

2. **fallow** (FAL oh) *adj.* left uncultivated or unplanted.
3. **"I … dispute"** from William Cowper's *Verses Supposed to Be Written by Alexander Selkirk.*

it by its fogs from frosts in the spring, though that was nothing to me; the gray color and ruinous state of the house and barn, and the dilapidated fences, which put such an interval between me and the last occupant; the hollow and lichen-covered apple trees, gnawed by rabbits, showing what kind of neighbors I should have; but above all, the recollection I had of it from my earliest voyages up the river, when the house was concealed behind a dense grove of red maples, through which I heard the house-dog bark. I was in haste to buy it, before the proprietor finished getting out some rocks, cutting down the hollow apple trees, and grubbing up some young birches which had sprung up in the pasture, or, in short, had made any more of his improvements. To enjoy these advantages I was ready to carry it on; like Atlas,[4] to take the world on my shoulders—I never heard what compensation he received for that—and do all those things which had no other motive or excuse but that I might pay for it and be unmolested in my possession of it; for I knew all the while that it would yield the most abundant crop of the kind I wanted if I could only afford to let it alone. But it turned out as I have said.

6 All that I could say, then, with respect to farming on a large scale (I have always cultivated a garden) was that I had had my seeds ready. Many think that seeds improve with age. I have no doubt that time discriminates between the good and the bad; and when at last I shall plant, I shall be less likely to be disappointed. But I would say to my fellows, once for all, As long as possible live free and uncommitted. It makes but little difference whether you are committed to a farm or the county jail.

7 Old Cato,[5] whose "De Re Rustica" is my "Cultivator," says, and the only translation I have seen makes sheer nonsense of the passage, "When you think of getting a farm, turn it thus in your mind, not to buy greedily; nor spare your pains to look at it, and do not think it enough to go round it once. The oftener you go there the more it will please you, if it is good." I think I shall not buy greedily, but go round and round it as long as I live, and be buried in it first, that it may please me the more at last. . . .

8 I do not propose to write an ode to dejection, but to brag as lustily as chanticleer[6] in the morning, standing on his roost, if only to wake my neighbors up.

9 When first I took up my abode in the woods, that is, began to spend my nights as well as days there, which, by accident, was on Independence Day, or the fourth of July, 1845, my house was not finished for winter, but was merely a defense against the rain, without plastering or chimney, the walls being of rough weatherstained boards, with wide chinks, which made it cool at night. The upright white hewn studs and freshly planed door

NOTES

4. **Atlas** (AT luhs) from Greek mythology, a Titan who supported the heavens on his shoulders.
5. **Old Cato** (KAY toh) Roman statesman (234–149 B.C.). "De Re Rustica" is Latin for "Of Things Rustic."
6. **chanticleer** (CHAN tuh klihr) *n.* rooster.

NOTES

and window casings gave it a clean and airy look, especially in the morning, when its timbers were saturated with dew, so that I fancied that by noon some sweet gum would exude from them. To my imagination it retained throughout the day more or less of this auroral[7] character, reminding me of a certain house on a mountain which I had visited the year before. This was an airy and unplastered cabin, fit to entertain a traveling god, and where a goddess might trail her garments. The winds which passed over my dwelling were such as sweep over the ridges of mountains, bearing the broken strains, or celestial parts only, of terrestrial music. The morning wind forever blows, the poem of creation is uninterrupted; but few are the ears that hear it. Olympus is but the outside of the earth everywhere. . . .

10 I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life, to live so sturdily and Spartanlike[8] as to put to rout all that was not life, to cut a broad swath and shave close, to drive life into a corner, and reduce it to its lowest terms, and, if it proved to be mean, why then to get the whole and genuine meanness of it, and publish its meanness to the world; or if it were sublime, to know it by experience, and be able to give a true account of it in my next excursion. For most men, it appears to me, are in a strange uncertainty about it, whether it is of the devil or of God, and have *somewhat hastily* concluded that it is the chief end of man here to "glorify God and enjoy him forever."[9]

11 Still we live meanly, like ants; though the fable tells us that we were long ago changed into men; like pygmies we fight with cranes:[10] it is error upon error, and clout upon clout, and our best virtue has for its occasion a **superfluous** and evitable wretchedness. Our life is frittered away by detail. An honest man has hardly need to count more than his ten fingers, or in extreme cases he may add his ten toes, and lump the rest. Simplicity, simplicity, simplicity! I say, let your affairs be as two or three, and not a hundred or a thousand; instead of a million count half a dozen, and keep your accounts on your thumbnail. In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands and thousand-and-one items to be allowed for, that a man has to live, if he would not founder and go to the bottom and not make his port at all, by dead reckoning,[11] and he must be a great calculator indeed who succeeds. Simplify, simplify. Instead of three meals

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

superfluous (suh PUR floo uhs) *adj.*

MEANING:

7. **auroral** (aw RAWR uhl) *adj.* resembling the dawn.
8. **Spartanlike** *adj.* like the people of Sparta, an ancient Greek state whose citizens were known to be hardy, stoical, simple, and highly disciplined.
9. **"glorify ... forever"** the answer to the question "What is the chief end of man?" in the Westminster catechism.
10. **like ... cranes** In the *Iliad*, the Trojans are compared to cranes fighting against pygmies.
11. **dead reckoning** navigating without the assistance of stars.

a day, if it be necessary eat but one; instead of a hundred dishes, five; and reduce other things in proportion. Our life is like a German Confederacy,[12] made up of petty states, with its boundary forever fluctuating, so that even a German cannot tell you how it is bounded at any moment. The nation itself, with all its so-called internal improvements, which, by the way, are all external and superficial, is just such an unwieldy and overgrown establishment, cluttered with furniture and tripped up by its own traps, ruined by luxury and heedless expense, by want of calculation and a worthy aim, as the million households in the land; and the only cure for it as for them is in a rigid economy, a stern and more than Spartan simplicity of life and elevation of purpose. It lives too fast. Men think that it is essential that the *Nation* have commerce, and export ice, and talk through a telegraph, and ride thirty miles an hour, without a doubt, whether *they* do or not; but whether we should live like baboons or like men, is a little uncertain. If we do not get out sleepers,[13] and forge rails, and devote days and nights to the work, but go to tinkering upon our *lives* to improve *them*, who will build railroads? And if railroads are not built, how shall we get to heaven in season? But if we stay at home and mind our business, who will want railroads? We do not ride on the railroad; it rides upon us. . . .

NOTES

I have always been regretting that I was not as wise as the day I was born.

12 Time is but the stream I go a-fishing in. I drink at it; but while I drink I see the sandy bottom and detect how shallow it is. Its thin current slides away, but eternity remains. I would drink deeper; fish in the sky, whose bottom is pebbly with stars. I cannot count one. I know not the first letter of the alphabet. I have always been regretting that I was not as wise as the day I was born. The intellect is a cleaver; it discerns and rifts its way into the secret of things. I do not wish to be any more busy with my hands than is necessary. My head is hands and feet. I feel all my best faculties concentrated in it. My instinct tells me that my head is an organ for burrowing, as some creatures use their snout and forepaws, and with it I would mine and burrow my way through these hills. I think that the richest vein is somewhere here-abouts; so by the divining rod[14] and thin rising vapors I judge; and here I will begin to mine. . . .

from The Conclusion

13 I left the woods for as good a reason as I went there. Perhaps it seemed to me that I had several more lives to live, and could not spare any more time for that one. It is remarkable how easily and

12. **German Confederacy** At the time, Germany was a loose union of thirty-nine independent states with no common government.
13. **sleepers** *n.* ties supporting railroad tracks.
14. **divining rod** a forked branch or stick alleged to reveal underground water or minerals.

NOTES

insensibly we fall into a particular route, and make a beaten track for ourselves. I had not lived there a week before my feet wore a path from my door to the pondside; and though it is five or six years since I trod it, it is still quite distinct. It is true, I fear that others may have fallen into it, and so helped to keep it open. The surface of the earth is soft and impressible by the feet of men; and so with the paths which the mind travels. How worn and dusty, then, must be the highways of the world, how deep the ruts of tradition and conformity! I did not wish to take a cabin passage, but rather to go before the mast and on the deck of the world, for there I could best see the moonlight amid the mountains. I do not wish to go below now.

14 I learned this, at least, by my experiment; that if one advances confidently in the direction of his dreams, and endeavors to live the life which he has imagined, he will meet with a success unexpected in common hours. He will put some things behind, will pass an invisible boundary; new, universal, and more liberal laws will begin to establish themselves around and within him; or the old laws be expanded, and interpreted in his favor in a more liberal sense, and he will live with the license of a higher order of beings. In proportion as he simplifies his life, the laws of the universe will appear less complex, and solitude will not be solitude, nor poverty poverty, nor weakness weakness. If you have built castles in the air, your

work need not be lost; that is where they should be. Now put the foundations under them. . . .

15 Why should we be in such desperate haste to succeed, and in such desperate enterprises? If a man does not keep pace with his companions, perhaps it is because he hears a different drummer. Let him step to the music which he hears, however measured or far away. It is not important that he should mature as soon as an apple tree or an oak. Shall he turn his spring into summer? If the condition of things which we were made for is not yet, what were any reality which we can substitute? We will not be shipwrecked on a vain reality. Shall we with pains erect a heaven of blue glass over ourselves, though when it is done we shall be sure to gaze still at the true ethereal heaven far above, as if the former were not? . . .

16 However mean your life is, meet it and live it; do not shun it and call it hard names. It is not so bad as you are. It looks poorest when you are richest. The faultfinder will find faults even in paradise. Love your life, poor as it is. You may perhaps have some pleasant, thrilling, glorious hours, even in a poorhouse. The setting sun is reflected from the windows of the almshouse[15] as brightly as from the rich man's abode; the snow melts before its door as early in the spring. I do not see but a quiet mind may live as contentedly there, and have as cheering thoughts, as in a palace. The town's poor seem to me often to live the most independent lives of any. Maybe they are simply great enough to receive without misgiving. Most think that they are above being supported by the town; but it oftener happens that they are not above supporting themselves by dishonest means, which should be more disreputable. Cultivate poverty like a garden herb, like sage. Do not trouble yourself much to get new things, whether clothes or friends. Turn the old; return to them. Things do not change; we change. Sell your clothes and keep your thoughts. God will see that you do not want society. If I were confined to a corner of a garret[16] all my days, like a spider, the world would be just as large to me while I had my thoughts about me. The philosopher said: "From an army of three divisions one can take away its general, and put it in disorder; from the man the most abject and vulgar one cannot take away his thought." Do not seek so anxiously to be developed, to subject yourself to many influences to be played on; it is all dissipation. Humility like darkness reveals the heavenly lights. The shadows of poverty and meanness gather around us, "and lo! creation widens to our view."[17] We are often reminded that if there were bestowed on us the wealth of Croesus,[18] our aims must still be the same, and our means essentially the same. Moreover, if you are restricted in your range by poverty, if you cannot buy books and

NOTES

15. **almshouse** (OMZ hows) *n.* government-run home for people too poor to support themselves.
16. **garret** (GAR iht) *n.* attic.
17. **"and … view"** from the sonnet "To Night" by the British poet Joseph Blanco White (1775–1841).
18. **Croesus** (KREE suhs) King of Lydia (d. 546 B.C.), believed to be the wealthiest person of his time.

NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

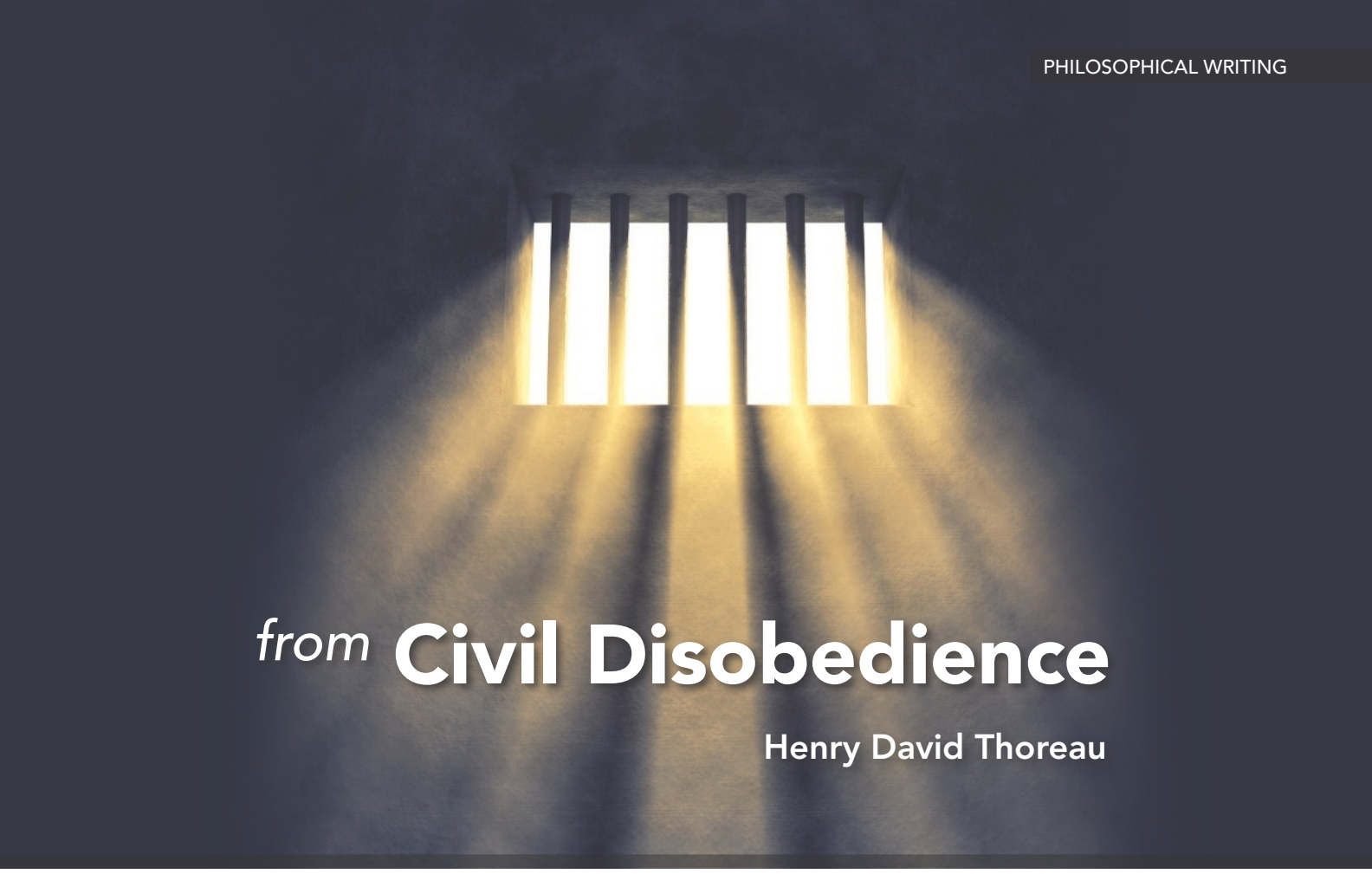
vital (VY tuhl) *adj.*

newspapers, for instance, you are but confined to the most significant and **vital** experiences; you are compelled to deal with the material which yields the most sugar and the most starch. It is life near the bone where it is sweetest. You are defended from being a trifler. No man loses ever on a lower level by magnanimity[19] on a higher. Superfluous wealth can buy superfluities only. Money is not required to buy one necessary of the soul. . . .

17 The life in us is like the water in the river. It may rise this year higher than man has ever known it, and flood the parched uplands; even this may be the eventful year, which will drown out all our muskrats. It was not always dry land where we dwell. I see far inland the banks which the stream anciently washed, before science began to record its freshets.[20] Everyone has heard the story which has gone the rounds of New England, of a strong and beautiful bug which came out of the dry leaf of an old table of apple-tree wood, which had stood in a farmer's kitchen for sixty years, first in Connecticut, and afterward in Massachusetts—from an egg deposited in the living tree many years earlier still, as appeared by counting the annual layers beyond it; which was heard gnawing out for several weeks, hatched perchance by the heat of an urn. Who does not feel his faith in a resurrection and immortality strengthened by hearing of this? Who knows what beautiful and winged life, whose egg has been buried for ages under many concentric layers of woodenness in the dead dry life of society, deposited at first in the alburnum[21] of the green and living tree, which has been gradually converted into the semblance of its well-seasoned tomb—heard perchance gnawing out now for years by the astonished family of man, as they sat round the festive board—may unexpectedly come forth from amidst society's most trivial and handselled furniture, to enjoy its perfect summer life at last!

18 I do not say that John or Jonathan[22] will realize all this; but such is the character of that morrow[23] which mere lapse of time can never make to dawn. The light which puts out our eyes is darkness to us. Only that day dawns to which we are awake. There is more day to dawn. The sun is but a morning star. ❧

19. **magnanimity** (mag nuh NIHM uh tee) *n.* generosity.
20. **freshets** (FREHSH its) *n.* river floods resulting from heavy rain or melted snow.
21. **alburnum** (al BUR nuhm) *n.* soft wood between the bark and the heartwood, where water is conducted.
22. **John or Jonathan** average person.
23. **morrow** *n.* literary term for "tomorrow;" archaic term for "morning."



from Civil Disobedience

Henry David Thoreau

BACKGROUND

The Mexican War was a conflict between Mexico and the United States that took place from 1846 to 1848. The war was caused by a dispute over the boundary between Texas and Mexico, as well as by Mexico's refusal to discuss selling California and New Mexico to the United States. Believing that President Polk had intentionally provoked the conflict before gaining congressional approval, Thoreau and many other Americans strongly objected to the war. In protest, Thoreau refused to pay his taxes and was forced to spend a night in jail. Afterward, he wrote "Civil Disobedience," urging people to resist governmental policies with which they disagree.

SCAN FOR MULTIMEDIA

1 I heartily accept the motto, "That government is best which governs least";[1] and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe: "That government is best which governs not at all"; and when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient. The objections which have been brought against a standing army, and they are many and weighty, and deserve to prevail, may also at last be brought against a standing government.

NOTES

1. **"That ... least"** the motto of the *United States Magazine and Democratic Review,* a literary-political journal.

NOTES

The standing army is only an arm of the standing government. The government itself, which is only the mode which the people have chosen to execute their will, is equally liable to be abused and perverted before the people can act through it. Witness the present Mexican war, the work of comparatively a few individuals using the standing government as their tool; for in the outset, the people would not have consented to this measure.

2 This American government—what is it but a tradition, though a recent one, endeavoring to transmit itself unimpaired to posterity, but each instant losing some of its integrity? It has not the vitality and force of a single living man; for a single man can bend it to his will. It is a sort of wooden gun to the people themselves; and, if ever they should use it in earnest as a real one against each other, it will surely split. But it is not the less necessary for this; for the people must have some complicated machinery or other, and hear its din, to satisfy that idea of government which they have. Governments show thus how successfully men can be imposed on, even impose on themselves, for their own advantage. It is excellent, we must all allow; yet this government never of itself furthered any enterprise, but by the alacrity with which it got out of its way. *It* does not keep the country free. *It* does not settle the West. *It* does not educate. The character inherent in the American people has done all that has been accomplished; and it would have done somewhat more, if the government had not sometimes got in its way. For government is an expedient by which men would fain[2] succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it. Trade and commerce, if they were not made of India rubber,[3] would never manage to bounce over the obstacles which legislators are continually putting in their way; and, if one were to judge these men wholly by the effects of their actions, and not partly by their intentions, they would deserve to be classed and punished with those mischievous persons who put obstructions on the railroads.

3 But, to speak practically and as a citizen, unlike those who call themselves no government men, I ask for, not at once no government, but *at once* a better government. Let every man make known what kind of government would command his respect, and that will be one step toward obtaining it. . . . ❧

2. **fain** *adv.* gladly.
3. **India rubber** form of crude rubber.

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

from WALDEN

1. What advice does Thoreau offer to his "fellows" about ownership of land or property?

2. What did Thoreau hope to discover by living in the woods?

3. What advice does Thoreau give to those living in poverty?

4. **Notebook** Confirm your understanding of the text by writing a summary.

from CIVIL DISOBEDIENCE

1. What motto does Thoreau endorse at the beginning of this selection?

2. How does Thoreau define the best possible kind of government?

3. At the end of the text, what does Thoreau ask his readers to do?

4. **Notebook** Confirm your understanding of the text by writing two sentences that summarize its key content.

RESEARCH

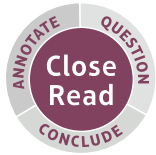
Research to Clarify Choose at least one unfamiliar detail from one of the texts. Briefly research that detail. In what way does the information you learned shed light on an aspect of the text?

Research to Explore The excerpt from *Walden* may have sparked your curiosity to learn more. For example, you may want to know what Walden Pond is like today. Share what you discover with your group.

from WALDEN
from CIVIL DISOBEDIENCE

Close Read the Text

With your group, revisit sections of the texts you marked during your first read. **Annotate** what you notice. What **questions** do you have? What can you **conclude?**



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 1 of the excerpt from *Walden*. Describe Thoreau's attitude toward home ownership. How does this outlook relate to his experience in the woods and to his overall view of how life should be lived?
2. **Present and Discuss** Now, work with your group to share the passages from the selections that you found especially important. Take turns presenting your passages. Discuss what you noticed in the selections, what questions you asked, and what conclusions you reached.
3. **Essential Question:** ***What role does individualism play in American society?*** What have these texts taught you about the relationship between the individual and society? Discuss with your group.

TIP

GROUP DISCUSSION

Be sure to follow rules for participating in group discussions, speaking in turn, and addressing each participant with respect. In a discussion, it is often unlikely that all group members will agree, but everyone deserves to be heard and to receive thoughtful consideration.

WORD NETWORK

Add words related to individualism from the texts to your Word Network.

STANDARDS

RI.11–12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RI.11–12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

L.11–12.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

LANGUAGE DEVELOPMENT

Concept Vocabulary

sufficed superfluous vital

Why These Words? The concept vocabulary words from these texts are related. With your group, determine what the words have in common. How do these word choices enhance the impact of the texts?

Practice

Notebook Confirm your understanding of these words by answering these questions. Use the vocabulary word from each question in your answer.

1. If everything in someone's life *sufficed,* would he or she most likely be content? Explain.
2. How would refusing to purchase *superfluous* items help your budget?
3. In the modern world, is technology *vital* to survival?

Word Study

Notebook **Latin Prefix: *super-*** The Latin prefix *super-* means "above" or "over." Explain how the meaning of the prefix contributes to the meaning of *superfluous.* Then, find four other words that have this same prefix. Record the words and their meanings.

Analyze Craft and Structure

Author's Point of View An author's **point of view** is the perspective the writer adopts toward a situation or set of issues. In both *Walden* and "Civil Disobedience," Thoreau presents arguments that build on **philosophical assumptions,** or principles and beliefs that he takes for granted and that form a foundation for his ideas. Some assumptions are **explicit,** or directly stated. Other assumptions, however, are **implicit,** or not stated outright.

For example, a writer might hold certain beliefs about human nature, divine or spiritual matters, the nature of society, or another aspect of life. A writer may not explain these fundamental beliefs; nevertheless, they may be the basis for his or her ideas. In order to identify and consider these implicit assumptions, the reader must tease them out from details the writer does supply. Then, the reader must consider how these assumptions contribute to the author's overall position or ideas.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. (a) What implicit assumption does Thoreau rely on when he discusses the relationship of money and the soul in *Walden*? (b) Do you believe Thoreau's assumption is valid? Why or why not?
2. (a) Identify the explicit assumption with which Thoreau begins his discussion in "Civil Disobedience." (b) What counterarguments, or opposing views, to this assumption might someone present?
3. (a) In *Walden,* how does Thoreau support his point that "It makes but little difference whether you are committed to a farm or the county jail"? (b) What implicit assumption does this statement suggest? (c) Do you agree? Explain.
4. Record Thoreau's implicit assumptions on a variety of issues as they are revealed in *Walden*. List specific details that allow you to identify each assumption.

ISSUE	IMPLICIT ASSUMPTION	DETAILS
Desire for freedom		
Simplicity of life		
Nonconformity		

from WALDEN
from CIVIL DISOBEDIENCE

Conventions and Style

Author's Style A writer's **style** is the unique manner in which he or she puts thoughts into words. In his philosophical writing, Thoreau uses a broad range of devices to establish a **conversational style,** as if he were talking informally to a friend.

- Typically, Thoreau's **diction,** or **word choice,** is simple and direct: *I went to the woods because I wished to live deliberately . . .*
- Thoreau often combines plain statements with **figures of speech**—imaginative comparisons that engage the thinking of his readers: *In the midst of this chopping sea of civilized life, such are the clouds and storms and quicksands . . .*
- By using **analogy,** or extended comparison, Thoreau highlights related ideas or explains the unfamiliar in terms of the familiar: *Our life is like a German Confederacy, made up of petty states, with its boundary forever fluctuating . . .*

Other devices that contribute to Thoreau's conversational style include **direct address of the reader** *(Let your affairs be as two or three)*, **brief anecdotes** (short, illustrative stories, like that of the Hollowell Place), and **pithy statements** (wise and concise statements—*we do not ride upon the railroad; it rides upon us*).

Read It

1. Work individually. In a sentence or two, explain how each underlined part of this passage from *Walden* contributes to Thoreau's conversational style and to his overall point. Then, meet with your group to compare your responses.

> Moreover, if you are restricted in your range by poverty, if you cannot buy books and newspapers, for instance, you are but confined to the most significant and vital experiences; you are compelled to deal with the material which yields the most sugar and the most starch. It is life near the bone where it is sweetest.

2. **Connect to Style** Reread paragraph 13 of the excerpt from *Walden*. Mark and then label two words or phrases that contribute to Thoreau's conversational style.
3. **Notebook** In a sentence or two, explain why a conversational style might be especially useful for a philosophical writer such as Thoreau.

Write It

Notebook Write a paragraph-long review of the excerpt from "Civil Disobedience." Create a conversational style in your review by using some of the techniques discussed above.

STANDARDS

RI.11–12.6 Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.

Speaking and Listening

Assignment

With your group, hold a **discussion** in which you respond to these excerpts from Thoreau's philosophical writings. Choose from the following options:

- ☐ Brainstorm for a **list** of current or past events in which citizens have followed Thoreau's advice in "Civil Disobedience" to stand up and *make known what kind of government would command [their] respect.* Explain your reasons for including each example.
- ☐ Prepare a **response** to this statement adapted from Thoreau: *It is always better to march to the beat of one's own drummer.* Take turns offering and supporting your opinions.
- ☐ Formulate a **prosecution** or a **defense** of Thoreau's decision to withhold payment of his taxes. Marshal evidence and reasons to support your perspective, making sure that you deal directly with Thoreau's rationale for civil disobedience.

Finding Evidence Most of the evidence you will use during this discussion should come from Thoreau's writings. However, you may need additional information to have a lively conversation. This decision will depend on the topic you have chosen to discuss. For example, you may need to conduct some research about American or world history, or U.S. tax laws.

Holding the Discussion Make sure that everyone has a chance to speak and to express opinions that are supported with evidence from the text or from related research. If questions emerge from your discussion, decide together how you will locate the answers.

Considering All Responses Philosophical ideas can generate a wide variety of responses—and that can make a discussion exciting. Be open to the idea that many interpretations can be valid.

Asking Questions Get in the habit of asking questions to clarify your understanding of another reader's ideas. You can also use questions to call attention to areas of confusion, debatable points, or errors. In addition, offer elaboration on the points that others make by providing examples. To move a discussion forward, summarize and evaluate tentative conclusions reached by the group members.

Notes:

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the excerpts from *Walden* and "Civil Disobedience."

STANDARDS

SL.11–12.1.b Work with peers to promote civil and democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

SL.11–12.1.c Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.

SL.11–12.1.d Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.

About Technical Drawings

Some public documents include **technical drawings,** which are scale diagrams that show how something is constructed or how it functions. Individual inventors often create technical drawings to explain their innovations to a wider audience. Multiple views, including close-up details of key parts, are usually required to fully illustrate a new invention. When applying for a **patent**—the exclusive right to sell a product—inventors include technical drawings that show each important part in detail.

Innovators and Their Inventions

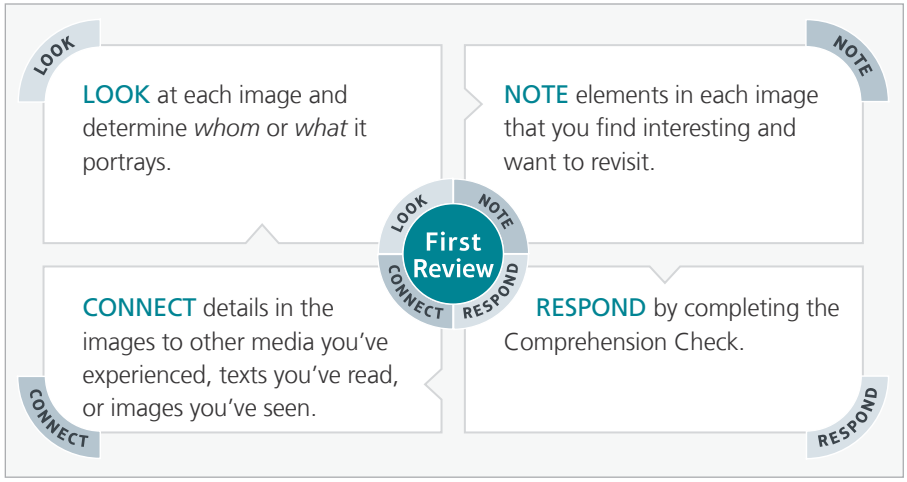
Media Vocabulary

These words will be useful to you as you analyze, discuss, and write about visual public documents and the text features that they contain.

Specifications: section of a patent application in which the inventor fully describes the invention	• Specifications include both verbal descriptions and detailed diagrams that illustrate the invention's parts and functions. • Patent specifications come before the claims, in which the applicant defines the scope of protection being requested (such as the right to prevent others from selling the invention).
Cross-section: view of a three-dimensional object that shows the interior as if a cut has been made across the object	• A cross-section shows the parts inside a solid shape, revealing details that are not visible from the outside. • Labels or callouts may identify parts revealed within. • Details are shown using an exact scale, or ratio that compares the size of the illustration with the actual size of the invention.
Figure: one of a set of drawings or illustrations	• Figures are usually given consecutive numbers or letters so they can be referred to in accompanying text. • The term is often abbreviated as *fig*.

First Review MEDIA: PUBLIC DOCUMENT

Apply these strategies as you conduct your first review. You will have an opportunity to complete a close review after your first review.



STANDARDS

RI.11–12.10 By the end of grade 11, read and comprehend literary nonfiction in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.11–12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Innovators and Their Inventions

BACKGROUND

A patent documents the government's recognition that a person has invented something. Nobody else is allowed to make, use, or sell that invention without the inventor's permission until the patent expires. The federal government has been issuing patents, including those for the inventions discussed here, since George Washington signed the Patent Act of 1790.

SCAN FOR MULTIMEDIA

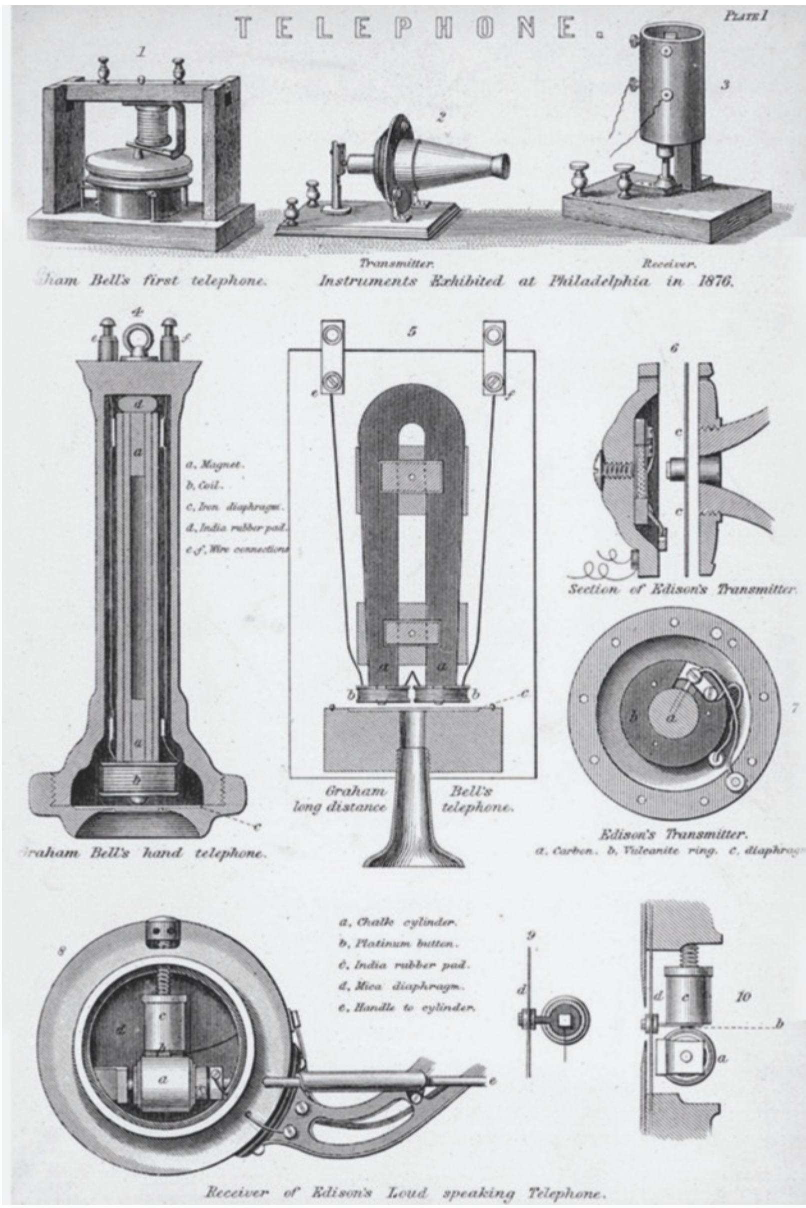


IMAGE 1: Diagram of Telephone Components Alexander Graham Bell was born in Scotland, but he did his most famous work as a scientist and inventor in the United States. After many years of experimenting with sound—specifically, how sound could be transmitted electrically—Bell filed a patent for the telephone on February 14, 1876. On the same day, another inventor, Elisha Gray, also submitted a claim that he had invented the telephone. The controversy was settled when Bell received the patent for the telephone, now considered one of the most valuable patents in the world.

NOTES

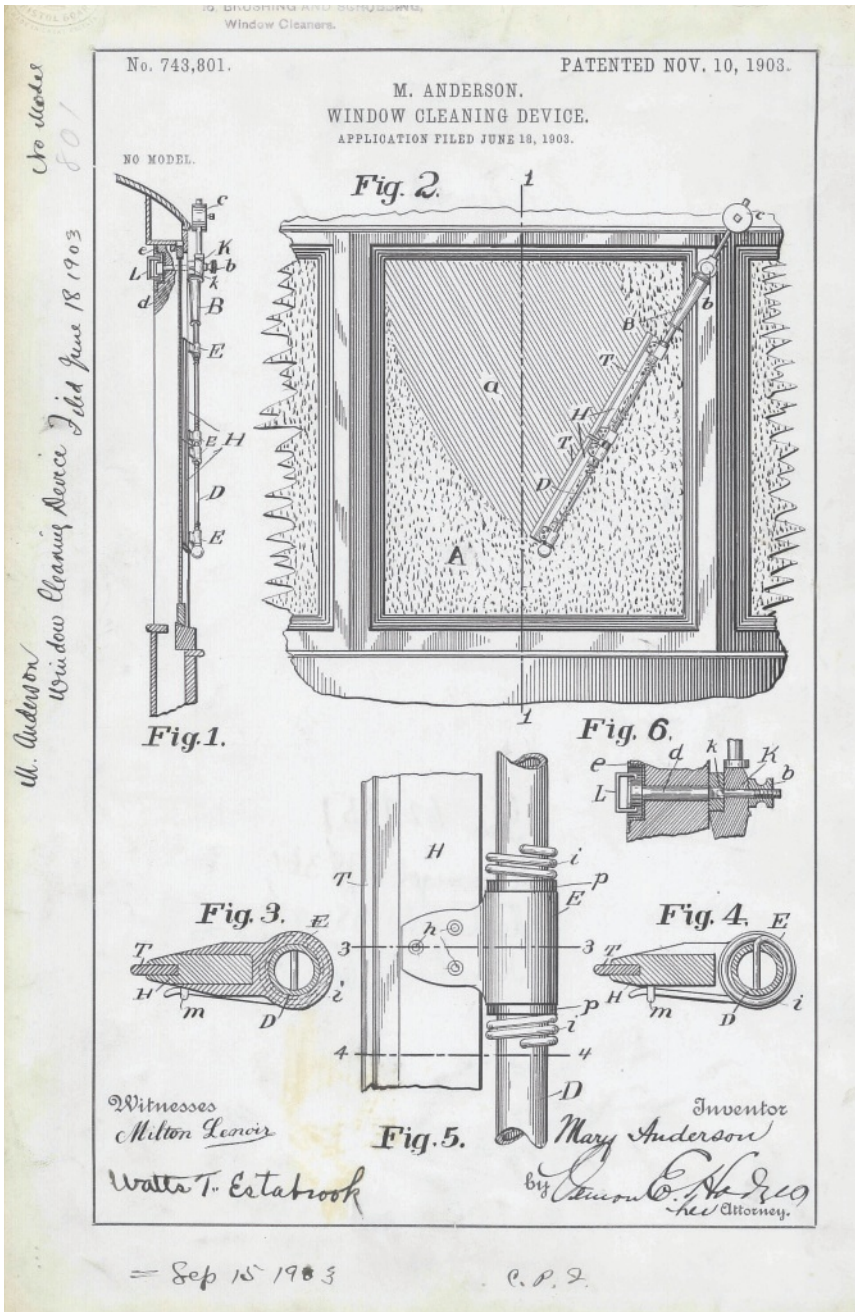


IMAGE 2: Mary Anderson's Window-Cleaning Device Patent applications often include detailed images to clarify the design and use of the device in the application. This image is a diagram of the first windshield wiper, patented by Mary Anderson. It is operated by pulling a lever inside of the vehicle. Before her invention, drivers would reach out and wipe down windshields by hand—sometimes stopping the vehicle to do so, and sometimes doing so while driving.

NOTES

Comprehension Check

Complete the following items after you finish your first review. Review and clarify details with your group.

1. In the technical drawings of Bell's telephone, which components are labeled 2 and 3?

2. In Figure 4 of the telephone components, what do the labels lettered *a* to *e* name?

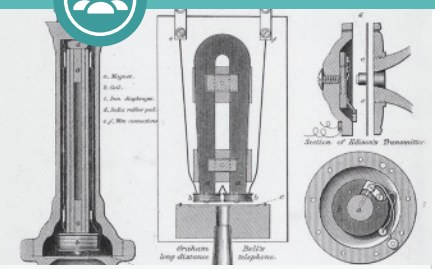
3. According to information included on the diagrams of the window-cleaning device, when did Anderson apply for this patent, and when was it awarded?

4. In Figure 2 of the diagrams for the window-cleaning device, what is part A?

RESEARCH

Research to Clarify Choose at least one unfamiliar element in the technical drawings. Briefly research that element. In what way does the information you learned shed light on an aspect of the drawings or on the work of inventing a new technology?

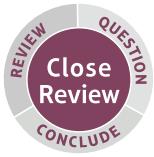
Research to Explore These technical drawings might make you curious about the patent application process. Find out what a patent application includes, where it is filed, who determines whether the patent is granted, and how that decision is made. You may want to share what you discover with your group.



INNOVATORS AND THEIR INVENTIONS

Close Review

With your group, revisit the technical drawings and your first-review notes. Write down any new observations that seem important. What **questions** do you have? What can you **conclude?**



Analyze the Media

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Complete the activities.

1. **Present and Discuss** Choose the drawing you find more interesting or informative. Share your choice with the group and discuss why you chose it. Explain what you noticed in the drawing, what questions it raised for you, and what conclusions you reached about it.

2. **Review and Synthesize** With your group, review both technical drawings. How do they provide information about the inventions they illustrate? What do the drawings alone tell you about how these inventions work? What information might accompanying text provide that would help you understand each device's function?

3. **Essential Question:** ***What role does individualism play in American society?*** What have these public documents taught you about the role that innovative individuals play in society? Discuss with your group.

TIP

GROUP DISCUSSION

Begin your discussion of the technical drawings by reviewing all titles, captions, and labels as a group. Refer to the labels to make sure each group member is looking at the same image or part during the discussion.

LANGUAGE DEVELOPMENT

Media Vocabulary

specifications **cross-section** **figure**

Use these words as you discuss and write about the technical drawings.

1. Why is it useful to have more than one technical drawing of an early telephone to understand the parts of this invention, as well as its origins?

2. In addition to the drawings shown here, what information did Anderson probably include in her patent application for a window-cleaning device? Explain.

3. Both drawings include multiple views of the invention. Why are multiple views needed to show how something works?

STANDARDS

RI.11–12.5.a Analyze the use of text features in public documents.

SL.11–12.4.b Plan and present an argument that: supports a precise claim; provides a logical sequence for claims, counterclaims, and evidence; uses rhetorical devices to support assertions; uses varied syntax to link major sections of the presentation to create cohesion and clarity; and provides a concluding statement that supports the argument presented.

Speaking and Listening

Assignment

Consider this question with your group: How have each of the two inventions pictured in these public documents affected people's lives in different ways? Then, discuss other inventions that have changed people's lives. Consider surprising inventions, such as sticky notes, as well as more obvious ones. Decide which invention of all the ones you discussed has had the greatest impact on society. Then, write a one-minute **speech** in which you state and support your position. Deliver your speech to the class.

Choose a Position Begin to answer the question by considering as many impacts as possible. Ask yourselves how life would be different without each invention. Collect your thoughts in a chart.

	INVENTION	INVENTION	INVENTION
Use and function			
Importance			

Plan Your Argument After you have determined your position, plan your speech. Begin with a strong statement of your claim about the impact of the invention you chose, and then provide support. Aim to include at least three ideas that support your position. Finally, end your speech with a conclusion that restates your claim.

PLAN YOUR ARGUMENT
Claim:
Support: 1. 2. 3.
Conclusion:

Present Your Speech and Debate Deliver your speeches, and have your classmates score them. After the initial speeches, allow time for discussion, in which students compare their positions and make some generalizations about the impact of technical innovation on society.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "Innovators and Their Inventions."

The Love Song of J. Alfred Prufrock

Concept Vocabulary

As you perform your first read of "The Love Song of J. Alfred Prufrock," you will encounter these words.

tedious **indecisions** **digress**

Context Clues Use **context clues** to find the meanings of unfamiliar words in a text. Context clues include the words, punctuation, and images that surround an unknown word.

Example: "the evening, sleeps so peacefully! / Smoothed by long, fingers. / Asleep . . . tired . . . or it *malingers,* / Stretched on the floor, here beside you and me."

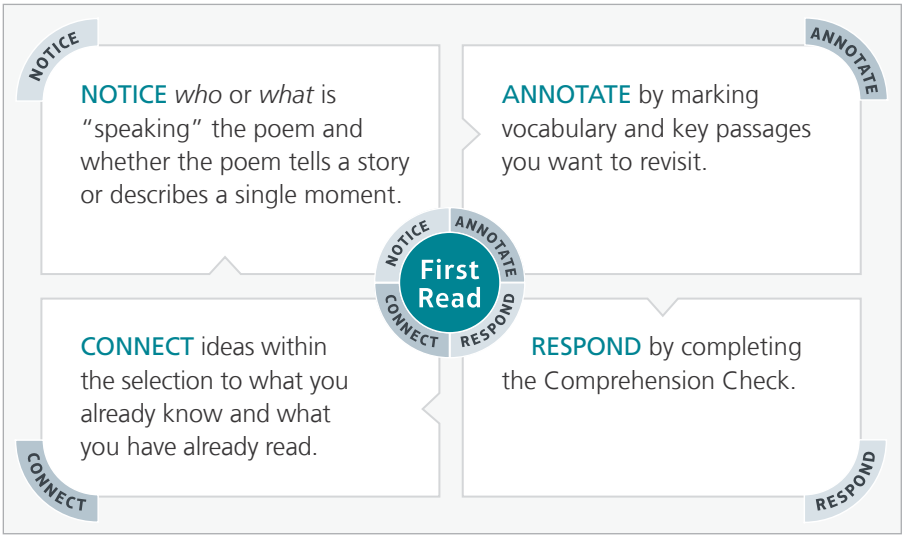
Context clues: The word *malingers* appears to be related to "asleep," "tired," and "stretched on the floor," but the word *or* suggests that it's not quite sleep.

Possible meaning: *Malinger*s may mean "lazes about, sleepily."

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

First Read POETRY

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.



STANDARDS

RL.11–12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.11–12.4.a Use context as a clue to the meaning of a word or phrase.

About the Poet

T. S. Eliot

T. S. Eliot (1888–1965) was born into a wealthy family in St. Louis and grew up in an environment that promoted intellectual development. He attended Harvard University, where he published a number of poems in the school's literary magazine. In 1910, the year Eliot received his master's degree in philosophy, he completed "The Love Song of J. Alfred Prufrock."

A Literary Sensation Just before the outbreak of World War I, Eliot moved to England, where he became acquainted with Ezra Pound, another young American poet. Pound convinced Harriet Monroe, the editor of *Poetry* magazine, to publish "Prufrock." Shortly thereafter, Eliot published a collection entitled *Prufrock and Other Observations* (1917). Eliot's use of innovative poetic techniques and his focus on the despair of modern urban life caused a sensation in the literary world.

Facing a New World Eliot made his literary mark against the backdrop of a rapidly changing society. Disillusioned with the ideologies that produced the devastation of World War I, many people were searching for new ideas and values. Eliot was among a group of such writers and visual artists who called themselves Modernists. Modernist poets believed that poetry had to reflect the genuine, fractured experience of life in the twentieth century, not a romanticized idea of what life was once like.

In 1922, Eliot published *The Waste Land*, a profound critique of the spiritual barrenness of the modern world. Filled with allusions to classics of world literature and to Eastern culture and religion, it was widely read and greatly affected writers and critics.

A Return to Tradition In his search for something beyond the "waste land" of modern society, Eliot became a member of the Church of England in 1927. He began to explore religious themes in poems such as "Ash Wednesday" (1930) and *Four Quartets* (1943)—works that suggest a belief that religion can heal the wounds inflicted by society. In later years, Eliot wrote several plays and a sizable body of literary criticism. In 1948, he received the Nobel Prize in Literature.

Background

The Love Song of J. Alfred Prufrock

In this poem, J. Alfred Prufrock, a stuffy and inhibited man who is pained by his own passivity, invites the reader, or some unnamed visitor, to join him on a journey. Where Prufrock is and where he is going are open to debate. The most important part of this journey takes place within the inner landscape of Prufrock's emotions, memory, and intellect as he meditates on his life.

The Love Song of J. Alfred Prufrock

T. S. Eliot

S'io credessi che mia risposta fosse
a persona che mai tornasse al mondo,
questa fiamma staria senza più scosse.
Ma per ciò che giammai di questo fondo
non tornò vivo alcun, s'i'odo il vero,
senza tema d'infamia ti rispondo.[1]

Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized[2] upon a table;
Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells:
Streets that follow like a **tedious** argument
Of insidious intent
To lead you to an overwhelming question . . .
Oh, do not ask, "What is it?"
Let us go and make our visit.

In the room the women come and go
Talking of Michelangelo.[3]

The yellow fog that rubs its back upon the window-panes,
The yellow smoke that rubs its muzzle on the window-panes,
Licked its tongue into the corners of the evening,
Lingered upon the pools that stand in drains,
Let fall upon its back the soot that falls from chimneys,
Slipped by the terrace, made a sudden leap,
And seeing that it was a soft October night,
Curled once about the house, and fell asleep.

And indeed there will be time[4]
For the yellow smoke that slides along the street
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days[5] of hands

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

tedious (TEE dee uhs) *adj.*

MEANING:

1. ***S'io credessi . . . ti rispondo*** This epigraph is a passage from Dante's *Inferno,* in which one of the damned, upon being asked to tell his story, says, "If I believed my answer were being given to someone who could ever return to the world, this flame [his voice] would shake no more. But since no one has ever returned alive from this depth, if what I hear is true, I will answer you without fear of disgrace."
2. **etherized** (EE thuh ryzd) *adj.* anesthetized with ether.
3. **Michelangelo** (my kuhl AN juh loh) famous Italian artist and sculptor (1475–1564).
4. **there will be time** These words echo the speaker's plea in the English poet Andrew Marvell's "To His Coy Mistress": "Had we but world enough and time . . . "
5. **works and days** The ancient Greek poet Hesiod wrote a poem about farming called "Works and Days."

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

indecisions (ihn dee SIHZH uhnz) *n.*

MEANING:

That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred **indecisions**,
And for a hundred visions and revisions.
Before the taking of a toast and tea.

In the room the women come and go
Talking of Michelangelo.

And indeed there will be time
To wonder, "Do I dare?" and, "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair—
(They will say: "How his hair is growing thin!")
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin—
(They will say: "But how his arms and legs are thin!")
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

For I have known them all already, known them all—
Have known the evenings, mornings, afternoons,
I have measured out my life with coffee spoons;
I know the voices dying with a dying fall
Beneath the music from a farther room.
So how should I presume?

And I have known the eyes already, known them all—
The eyes that fix you in a formulated phrase,
And when I am formulated, sprawling on a pin,
When I am pinned and wriggling on the wall,
Then how should I begin
To spit out all the butt-ends of my days and ways?
And how should I presume?

And I have known the arms already, known them all—
Arms that are braceleted and white and bare
(But in the lamplight, downed with light brown hair!)
Is it perfume from a dress
That makes me so **digress**?
Arms that lie along a table, or wrap about a shawl.
And should I then presume?
And how should I begin?

Mark context clues or indicate another strategy you used that helped you determine meaning.

digress (dih GREHS) *v.*

MEANING:

⌘ ⌘ ⌘

Shall I say, I have gone at dusk through narrow streets
And watched the smoke that rises from the pipes
Of lonely men in shirt-sleeves, leaning out of windows? . . .

I should have been a pair of ragged claws
Scuttling across the floors of silent seas.[6]

⌘ ⌘ ⌘

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep . . . tired . . . or it malingers,
Stretched on the floor, here beside you and me.
Should I, after tea and cakes and ices,
Have the strength to force the moment to its crisis?
But though I have wept and fasted, wept and prayed,
Though I have seen my head (grown slightly bald) brought in
upon a platter,[7]
I am no prophet—and here's no great matter;
I have seen the moment of my greatness flicker,
And I have seen the eternal Footman[8] hold my coat, and snicker.
And in short, I was afraid.

And would it have been worth it, after all,
After the cups, the marmalade, the tea,
Among the porcelain, among some talk of you and me,
Would it have been worth while,
To have bitten off the matter with a smile,
To have squeezed the universe into a ball
To roll it towards some overwhelming question.
To say: "I am Lazarus,[9] come from the dead,
Come back to tell you all. I shall tell you all"—
If one, settling a pillow by her head,
Should say: "That is not what I meant at all.
That is not it, at all."

And would it have been worth it, after all,
Would it have been worth while,
After the sunsets and the dooryards and the sprinkled streets,
After the novels, after the teacups, after the skirts that trail
along the floor—
And this, and so much more?—

NOTES

6. **I should . . . seas** In Shakespeare's *Hamlet,* the hero, Hamlet, mocks the aging Lord Chamberlain, Polonius, saying, "You yourself, sir, should be old as I am, if like a crab you could go backward" (II. ii. 205–206).
7. **head . . . platter** a reference to the prophet John the Baptist, whose head was delivered on a platter to Salome as a reward for her dancing (Matthew 14:1–11).
8. **eternal Footman** death.
9. **Lazarus** (LAZ uh ruhs) Lazarus is resurrected from the dead by Jesus in John 11:1–44.

NOTES

It is impossible to say just what I mean!
But as if a magic lantern[10] threw the nerves in patterns
on a screen:
Would it have been worth while
If one, settling a pillow or throwing off a shawl,
And turning toward the window, should say:
"That is not it at all,
That is not what I meant, at all."

⌘ ⌘ ⌘

No! I am not Prince Hamlet, nor was meant to be;
Am an attendant lord, one that will do
To swell a progress,[11] start a scene or two,
Advise the prince; no doubt, an easy tool,
Deferential, glad to be of use,
Politic, cautious, and meticulous;
Full of high sentence,[12] but a bit obtuse;
At times, indeed, almost ridiculous—
Almost, at times, the Fool.

I grow old . . . I grow old . . .
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

10. **magic lantern** early device used to project images on a screen.
11. **To swell a progress** to add to the number of people in a parade or scene from a play.
12. **Full of high sentence** speaking in a very ornate manner, often offering advice.

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. At what time of day are the opening lines of the poem set?

2. In the opening stanza, Prufrock invites someone to go with him. Describe the place he plans to visit.

3. What atmospheric condition does Prufrock describe in lines 15–25?

4. Name three questions that Prufrock asks himself.

5. Whom does Prufrock say he has heard singing "each to each"?

6. **Notebook** Confirm your understanding by drawing an illustration of one or more key moments from the poem.

RESEARCH

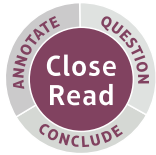
Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the poem?

Research to Explore Find out more about Modernism, the artistic movement embraced by Eliot and other early-twentieth-century writers and artists. Find out how this movement broke with the past—and how the work of its pioneers was received at the time.

THE LOVE SONG OF J. ALFRED PRUFROCK

Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude?**



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Review and Clarify** With your group, reread lines 1–12 of the poem. The speaker of the poem, J. Alfred Prufrock, invites someone to join him on a journey. What is unusual about his invitation? Is it likely to be accepted? Why or why not?

2. **Present and Discuss** Now, work with your group to share the passages from the poem that you found especially important. Take turns presenting your passages. Discuss what you noticed in the selection, what questions you asked, and what conclusions you reached.

3. **Essential Question:** ***What role does individualism play in American society?*** What has this poem taught you about the individual and society? Discuss with your group.

TIP

GROUP DISCUSSION

When discussing poetry, begin by reading a passage for sense. Follow the sentence structure and identify the subject and verb, if necessary. After your group understands the basic meaning, continue your analysis by looking at the poetic techniques, such as rhythm and rhyme, imagery, and figurative language.

WORD NETWORK

Add words related to individualism from the text to your Word Network.

STANDARDS

RL.11–12.5 Analyze how an author's choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11–12.6 Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant.

L.11–12.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.

LANGUAGE DEVELOPMENT

Concept Vocabulary

tedious	indecisions	digress

Why These Words? The three concept vocabulary words from the text are related. With your group, discuss the words and determine what they have in common. How do these word choices enhance the impact of the poem?

Practice

Notebook Confirm your understanding of the concept vocabulary words by answering these questions. Use the vocabulary word in your answer.

1. Would you like to have a *tedious* conversation? Explain.
2. How can *indecisions* affect someone's efficiency?
3. What are some signs that a speaker is beginning to *digress*?

Word Study

Latin Prefix: *di- / dis-* The Latin prefix *di-* or *dis-* means "not" or "away." This prefix (not to be confused with the Greek prefix *di-*, meaning "two") occurs in many common English words, as well as in some mathematical and scientific terms.

1. Write the meaning of the mathematical term *diverge*.
2. Write the meaning of the scientific term *dilate*.

Use a dictionary to confirm your definitions for both words.

Analyze Craft and Structure

Poetic Structure A troubled J. Alfred Prufrock invites an unidentified companion, perhaps a part of his own personality, to walk with him as he considers how life and love are passing him by. His so-called love song is a **dramatic monologue,** a poem or speech in which a character addresses a silent listener. Images, dialogue, and other details reveal Prufrock's inner conflicts as he continues through his evening.

Prufrock is the **speaker,** or voice of the poem. Details reflect his **point of view,** the perspective or vantage point from which the monologue is told. To understand the speaker's point of view, consider details that describe the following elements:

- *Physical Traits:* What words does Prufrock use to describe his own appearance? How do others perceive him—or how does Prufrock feel he is perceived?
- *Emotional Traits:* What is Prufrock's overall mood? Which details reveal that mood?
- *Verbal Traits:* What is the speaker's unique way of talking? When Prufrock repeats himself, what kinds of things does he say? How does this reflect his values or preoccupations?

Practice

CITE TEXTUAL EVIDENCE to support your answers.

1. (a) Work together to complete the chart. Identify details that reveal Prufrock's personal qualities. (b) What do these details suggest about Prufrock's view of himself and life as a whole?

PHYSICAL TRAITS	EMOTIONAL TRAITS	VERBAL TRAITS

2. (a) How can the first line of the poem be interpreted to suggest that Prufrock sees himself as divided, both seeking and fearing action? (b) At what other points does he express a deeply conflicted sense of self?
3. (a) In lines 49–54, what image does Prufrock use to describe how he has "measured out" his life? (b) In your own words, explain how Prufrock has lived.

THE LOVE SONG OF J. ALFRED PRUFROCK

Conventions and Style

Compound Nouns Eliot uses many compound nouns in "The Love Song of J. Alfred Prufrock," including some that he invented just for use in this poem. A **compound noun** is a noun that is made with two or more words. In a **closed compound,** there is no space between the words. In a **hyphenated compound,** a hyphen separates the words.

CLOSED COMPOUNDS	HYPHENATED COMPOUNDS
From "Prufrock":	**From "Prufrock":**
necktie	oyster-shells
afternoons	window-panes
lamplight	shirt-sleeves
Other examples:	**Other examples:**
basketball	brother-in-law
sunrise	house-builder
keyboard	six-year-old

Closed compounds are words that have been long accepted as single nouns. Hyphenated compounds often are newer forms, or words that are used less frequently.

Hyphens may be used to join words and avoid ambiguity. In some cases, hyphens are not required but are a matter of style. For example, Prufrock describes mermaids as "sea-girls." Eliot could have presented the phrase without a hyphen: "sea girls." By creating an original, hyphenated noun, Eliot may be suggesting Prufrock's skill with words, his need to categorize and classify, or his precise nature.

Read It

Mark the compound nouns in these sentences. Identify each one as closed or hyphenated.

1. Prufrock hears a conversation among women who seem to be partygoers.
2. He worries that he has spent his lifetime focused on trivial, unimportant matters.
3. The speaker's walk-through at nighttime seems to take place in isolation, without passers-by or companions other than the unnamed listener.
4. Prufrock's digressions might suggest daydreaming or woolgathering, but the precise way he presents his word-pictures makes that unlikely.

Write It

Notebook Write four sentences that include compound nouns. Include at least one compound noun that is not commonly used. Decide whether your new compound noun will be closed or hyphenated, and explain your reasoning.

STANDARDS

SL.11–12.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

L.11–12.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11–12.2.a Observe hyphenation conventions.

Writing to Sources

Assignment

With your group, create a **digital presentation** that explains, amplifies, or extends key ideas about J. Alfred Prufrock's worldview. Choose from these options:

- ☐ a **slide show** that presents images reflecting phrases from the poem or your mental picture of Prufrock, accompanied by appropriate music
- ☐ an **oral recitation and discussion** in which readers recite important lines from the poem and then discuss how those lines reflect Prufrock's character and concerns
- ☐ a **filmed oral response** in which group members share their reactions to the poem by citing specific lines and explaining their meaning and effect

Project Plan Work with your group to plan your digital presentation. Use this chart to determine how you will integrate content and media elements, including audio and visual materials. Also, consider how you will organize your presentation to include a strong introduction, a complete body, and an effective conclusion. Choose transitions that will make the organization of your presentation clear.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "The Love Song of J. Alfred Prufrock."

PART	CONTENT		MEDIA	
	Ideas	Related lines from Eliot's poem	Visual	Audio
Introduction				
Transition				
Body				
Transition				
Conclusion				

About the Author

As a child, **Willa Cather** (1873–1947) moved from her birthplace in Virginia to the Nebraska frontier, where many of her neighbors were immigrant farmers. Cather went on to receive a college degree, work as an editor at a Pittsburgh newspaper, and become a full-time writer in New York City. Still, it was prairie life that inspired many of her best-known works, including *O! Pioneers, My Ántonia,* and *One of Ours,* which won the Pulitzer Prize in 1923.

A Wagner Matinée

Concept Vocabulary

As you perform your first read of "A Wagner Matinée," you will encounter these words.

overture **motifs** **prelude**

Familiar Word Parts When you come to an unfamiliar word in a text, see whether the word contains any familiar word parts you can use to determine the word's meaning. A familiar word part may be a prefix, a suffix, a base word, or a root. Consider this example of the strategy:

Unfamiliar Word: *physiognomy*

Word in Context: The most striking thing about her *physiognomy,* however, was an incessant twitching of the mouth and eyebrows, . . .

Familiar Word Part: the root *-phys-,* which appears in words such as *physical* and *physician*

Conclusion: *Physiognomy* has a meaning related to a person's body. Context clues, such as "incessant twitching," support that assumption. You can then verify the meaning in a reliable dictionary.

Apply your knowledge of familiar word parts and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

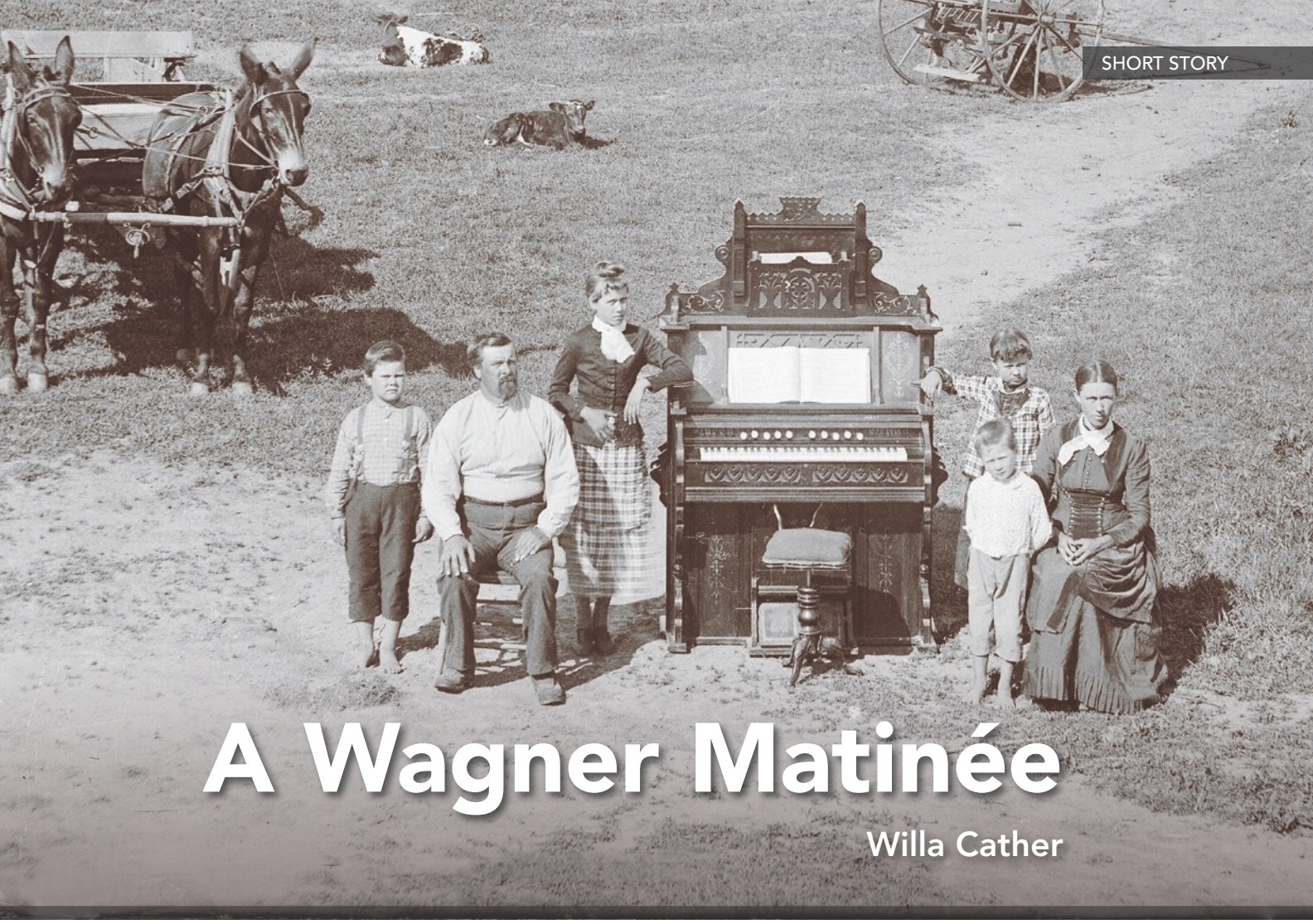
First Read FICTION

Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.

STANDARDS

RL.11–12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.11–12.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Apply knowledge of Greek, Latin, and Anglo-Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.



A Wagner Matinée

Willa Cather

BACKGROUND

Richard Wagner was one of the nineteenth century's great composers. His operas are characterized by adventurous harmonies and an innovative blend of music and drama. To many, Wagner's music represents the idea of high culture. In this story, Cather contrasts the stark realities of frontier life with life in a more cultured world.

SCAN FOR MULTIMEDIA

1 I received one morning a letter written in pale ink, on glassy, blue-lined notepaper, and bearing the postmark of a little Nebraska village. This communication, worn and rubbed, looking as though it had been carried for some days in a coat pocket that was none too clean, was from my Uncle Howard. It informed me that his wife had been left a small legacy by a bachelor relative who had recently died, and that it had become necessary for her to come to Boston to attend to the settling of the estate. He requested me to meet her at the station, and render her whatever services might prove necessary. On examining the date indicated as that of her arrival, I found it no later than tomorrow. He had characteristically delayed writing until, had I been away from home for a day, I must have missed the good woman altogether.

NOTES

NOTES

2 The name of my Aunt Georgiana called up not alone her own figure, at once pathetic and grotesque, but opened before my feet a gulf of recollections so wide and deep that, as the letter dropped from my hand, I felt suddenly a stranger to all the present conditions of my existence, wholly ill at ease and out of place amid the surroundings of my study. I became, in short, the gangling farmer boy my aunt had known, scourged with chilblains and bashfulness, my hands cracked and raw from the corn husking. I felt the knuckles of my thumb tentatively, as though they were raw again. I sat again before her parlor organ, thumbing the scales with my stiff, red hands, while she beside me made canvas mittens for the huskers.

3 The next morning, after preparing my landlady somewhat, I set out for the station. When the train arrived I had some difficulty in finding my aunt. She was the last of the passengers to alight, and when I got her into the carriage she looked not unlike one of those charred, smoked bodies that firemen lift from the *débris* of a burned building. She had come all the way in a day coach; her linen duster[1] had become black with soot and her black bonnet gray with dust during the journey. When we arrived at my boardinghouse the landlady put her to bed at once, and I did not see her again until the next morning.

4 Whatever shock Mrs. Springer experienced at my aunt's appearance she considerately concealed. Myself, I saw my aunt's misshapen figure with that feeling of awe and respect with which we behold explorers who have left their ears and fingers north of Franz Josef Land,[2] or their health somewhere along the upper Congo.[3] My Aunt Georgiana had been a music teacher at the Boston Conservatory, somewhere back in the latter sixties. One summer, which she had spent in the little village in the Green Mountains[4] where her ancestors had dwelt for generations, she had kindled the callow[5] fancy of the most idle and shiftless of all the village lads, and had conceived for this Howard Carpenter one of those absurd and extravagant passions which a handsome country boy of twenty-one sometimes inspires in a plain, angular, spectacled woman of thirty. When she returned to her duties in Boston, Howard followed her; and the upshot of this inexplicable infatuation was that she eloped with him, eluding the reproaches of her family and the criticism of her friends by going with him to the Nebraska frontier. Carpenter, who of course had no money, took a homestead in Red Willow County,[6] fifty miles from the railroad. There they measured off their eighty acres by driving across the prairie in a wagon, to the wheel of which they had tied a red cotton handkerchief, and counting its revolutions. They built a dugout in the red hillside, one of those

1. **duster** *n.* short, loose smock worn while traveling to protect clothing from dust.
2. **Franz Josef Land** group of islands in the Arctic Ocean.
3. **Congo** river in central Africa.
4. **Green Mountains** mountains in Vermont.
5. **callow** (KAL oh) *adj.* immature; inexperienced.
6. **Red Willow County** county in southwestern Nebraska that borders on Kansas.

cave dwellings whose inmates usually reverted to the conditions of primitive savagery. Their water they got from the lagoons where the buffalo drank, and their slender stock of provisions was always at the mercy of bands of roving Indians. For thirty years my aunt had not been farther than fifty miles from the homestead.

5 But Mrs. Springer knew nothing of all this, and must have been considerably shocked at what was left of my kinswoman. Beneath the soiled linen duster, which on her arrival was the most conspicuous feature of her costume, she wore a black stuff dress whose ornamentation showed that she had surrendered herself unquestioningly into the hands of a country dressmaker. My poor aunt's figure, however, would have presented astonishing difficulties to any dressmaker. Her skin was yellow from constant exposure to a pitiless wind, and to the alkaline water which transforms the most transparent cuticle into a sort of flexible leather. She wore ill-fitting false teeth. The most striking thing about her physiognomy, however, was an incessant twitching of the mouth and eyebrows, a form of nervous disorder resulting from isolation and monotony, and from frequent physical suffering.

6 In my boyhood this affliction had possessed a sort of horrible fascination for me, of which I was secretly very much ashamed, for in those days I owed to this woman most of the good that ever came my way, and had a reverential affection for her. During the three winters when I was riding herd for my uncle, my aunt, after cooking three meals for half a dozen farmhands, and putting the six children to bed, would often stand until midnight at her ironing board, hearing me at the kitchen table beside her recite Latin declensions and conjugations, and gently shaking me when my drowsy head sank down over a page of irregular verbs. It was to her, at her ironing or mending, that I read my first Shakespeare; and her old textbook of mythology was the first that ever came into my empty hands. She taught me my scales and exercises, too, on the little parlor organ which her husband had bought her after fifteen years, during which she had not so much as seen any instrument except an accordion, that belonged to one of the Norwegian farmhands. She would sit beside me by the hour, darning and counting, while I struggled with the "Harmonious Blacksmith"; but she seldom talked to me about music, and I understood why. She was a pious woman; she had the consolation of religion; and to her at least her martyrdom was not wholly sordid. Once when I had been doggedly beating out some passages from an old score of "Euryanthe" I had found among her music books, she came up to me and, putting her hands over my eyes, gently drew my head back upon her shoulder, saying tremulously, "Don't love it so well, Clark, or it may be taken from you. Oh! dear boy, pray that whatever your sacrifice be it is not that."

7 When my aunt appeared on the morning after her arrival, she was still in a semi-somnambulant[7] state. She seemed not to realize that

NOTES

7. **semi-somnambulant** (SEHM ee som NAM byuh luhnt) *adj.* resembling a sleepwalker.

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she was in the city where she had spent her youth, the place longed for hungrily for half a lifetime. She had been so wretchedly trainsick throughout the journey that she had no recollection of anything but her discomfort, and, to all intents and purposes, there were but a few hours of nightmare between the farm in Red Willow County and my study on Newbury Street. I had planned a little pleasure for her that afternoon, to repay her for some of the glorious moments she had given me when we used to milk together in the straw-thatched cowshed, and she, because I was more than usually tired, or because her husband had spoken sharply to me, would tell me of the splendid performance of Meyerbeer's *Les Huguenots*[8] she had seen in Paris in her youth. At two o'clock the Boston Symphony Orchestra was to give a Wagner program, and I intended to take my aunt, though as I conversed with her I grew doubtful about her enjoyment of it. Indeed, for her own sake, I could only wish her taste for such things quite dead, and the long struggle mercifully ended at last. I suggested our visiting the Conservatory and the Common[9] before lunch, but she seemed altogether too timid to wish to venture out. She questioned me absently about various changes in the city, but she was chiefly concerned that she had forgotten to leave instructions about feeding half-skimmed milk to a certain weakling calf, "Old Maggie's calf, you know, Clark," she explained, evidently having forgotten how long I had been away. She was further troubled because she had neglected to tell her daughter about the freshly opened kit of mackerel in the cellar, that would spoil if it were not used directly.

8 I asked her whether she had ever heard any of the Wagnerian operas, and found that she had not, though she was perfectly familiar with their respective situations and had once possessed the piano score of *The Flying Dutchman*. I began to think it would have been best to get her back to Red Willow County without waking her, and regretted having suggested the concert.

9 From the time we entered the concert hall, however, she was a trifle less passive and inert, and seemed to begin to perceive her surroundings. I had felt some trepidation[10] lest one might become aware of the absurdities of her attire, or might experience some painful embarrassment at stepping suddenly into the world to which she had been dead for a quarter of a century. But again I found how superficially I had judged her. She sat looking about her with eyes as impersonal, almost as stony, as those with which the granite Ramses[11] in a museum watches the froth and fret that ebbs and flows about his pedestal, separated from it by the lonely stretch of centuries. I have seen this same aloofness in old miners who drift into the Brown Hotel at Denver, their pockets full of bullion, their linen soiled, their

8. ***Les Huguenots*** (lay oo guh NOH) opera written in 1836 by Giacomo Meyerbeer (1791–1864).
9. **Common** Boston Common, a small park in Boston.
10. **trepidation** (trehp uh DAY shuhn) *n.* fearful anxiety; apprehension.
11. **Ramses** (RAM seez) one of the eleven Egyptian kings by that name who ruled from c. 1292 B.C. to 1075 B.C.

haggard faces unshorn, and who stand in the thronged corridors as solitary as though they were still in a frozen camp on the Yukon, or in the yellow blaze of the Arizona desert, conscious that certain experiences have isolated them from their fellows by a gulf no haberdasher could conceal.

10 The audience was made up chiefly of women. One lost the contour of faces and figures, indeed any effect of line whatever, and there was only the color contrast of bodices past counting, the shimmer and shading of fabrics soft and firm, silky and sheer, resisting and yielding: red, mauve, pink, blue, lilac, purple, ecru, rose, yellow, cream, and white, all the colors that an impressionist finds in a sunlit landscape, with here and there the dead black shadow of a frock coat. My Aunt Georgiana regarded them as though they had been so many daubs of tube paint on a palette.

11 When the musicians came out and took their places, she gave a little stir of anticipation, and looked with quickening interest down over the rail at that invariable grouping; perhaps the first wholly familiar thing that had greeted her eye since she had left old Maggie and her weakling calf. I could feel how all those details sank into her soul, for I had not forgotten how they had sunk into mine when I came fresh from plowing forever and forever between green aisles of corn, where, as in a treadmill, one might walk from daybreak to dusk without perceiving a shadow of change in one's environment. I reminded myself of the impression made on me by the clean profiles of the musicians, the gloss of their linen; the dull black of their coats, the beloved shapes of the instruments, the patches of yellow light thrown by the green-shaded stand-lamps on the smooth, varnished bellies of the cellos and the bass viols in the rear, the restless, wind-tossed forest of fiddle necks and bows; I recalled how, in the first orchestra I had ever heard, those long bow strokes seemed to draw the soul out of me, as a conjuror's stick reels out paper ribbon from a hat.

I could feel how all those details sank into her soul, . . .

12 The first number was the Tannhäuser **overture**. When the violins drew out the first strain of the Pilgrims' chorus, my Aunt Georgiana clutched my coat sleeve. Then it was that I first realized that for her this singing of basses and stinging frenzy of lighter strings broke a silence of thirty years, the inconceivable silence of the plains. With the battle between the two **motifs**, with the bitter frenzy of the Venusberg[12] theme and its ripping of strings, came to me an overwhelming sense of the waste and wear we are so powerless to combat. I saw again the tall, naked house on the prairie, black and grim as a wooden fortress; the black pond where I had learned to swim, the rain-gullied clay about the naked house; the four dwarf ash seedlings on which the dishcloths were always hung to dry before

12. **Venusberg** (VEE nuhs buhrg) legendary mountain in Germany where Venus, the Roman goddess of love, held court.

NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

overture (OH vuhr chuhr) *n.*

MEANING:

motifs (moh TEEFS) *n.*

MEANING:

NOTES

the kitchen door. The world there is the flat world of the ancients; to the east, a cornfield that stretched to daybreak; to the west, a corral that stretched to sunset; between, the sordid conquests of peace, more merciless than those of war.

13 The overture closed. My aunt released my coat sleeve, but she said nothing. She sat staring at the orchestra through a dullness of thirty years, through the films made, little by little, by each of the three hundred and sixty-five days in every one of them. What, I wondered, did she get from it? She had been a good pianist in her day, I knew, and her musical education had been broader than that of most music teachers of a quarter of a century ago. She had often told me of Mozart's operas and Meyerbeer's, and I could remember hearing her sing, years ago, certain melodies of Verdi. When I had fallen ill with a fever she used to sit by my cot in the evening, while the cool night wind blew in through the faded mosquito netting tacked over the window, and I lay watching a bright star that burned red above the cornfield, and sing "Home to our mountains, oh, let us return!" In a way fit to break the heart of a Vermont boy near dead of homesickness already.

14 I watched her closely through the **prelude** to *Tristan and Isolde*, trying vainly to conjecture what that warfare of motifs, that seething turmoil of strings and winds, might mean to her. Had this music any message for her? Did or did not a new planet swim into her ken? Wagner had been a sealed book to Americans before the sixties. Had she anything left with which to comprehend this glory that had flashed around the world since she had gone from it? I was in a fever of curiosity, but Aunt Georgiana sat silent upon her peak in Darien.[13] She preserved this utter immobility throughout the numbers from the *Flying Dutchman*, though her fingers worked mechanically upon her black dress, as though of themselves they were recalling the piano score they had once played. Poor old hands! They were stretched and pulled and twisted into mere tentacles to hold, and lift, and knead with; the palms unduly swollen, the fingers bent and knotted, on one of them a thin worn band that had once been a wedding ring. As I pressed and gently quieted one of those groping hands, I remembered, with quivering eyelids, their services for me in other days.

15 Soon after the tenor began the "Prize Song," I heard a quick-drawn breath, and turned to my aunt. Her eyes were closed, but the tears were glistening on her cheeks, and I think in a moment more they were in my eyes as well. It never really dies, then, the soul? It withers to the outward eye only, like that strange moss which can lie on a dusty shelf half a century and yet, if placed in water, grows green again. My aunt wept gently throughout the development and elaboration of the melody.

16 During the intermission before the second half of the concert, I questioned my aunt and found that the "Prize Song" was not new to her. Some years before there had drifted to the farm in Red Willow County a young German, a tramp cow puncher who had sung in the chorus at Bayreuth,[14] when he was a boy, along with the other peasant boys and girls. On a Sunday morning he used to sit on his blue gingham-sheeted bed in the hands' bedroom, which opened off the kitchen, cleaning the leather of his boots and saddle, and singing the "Prize Song," while my aunt went about her work in the kitchen. She had hovered about him until she had prevailed upon him to join the country church, though his sole fitness for this step, so far as I could gather, lay in his boyish face and his possession of this divine melody. Shortly afterward he had gone to town on the Fourth of July, lost his money at a faro[15] table, ridden a saddled Texas steer on a bet, and disappeared with a fractured collarbone.

17 "Well, we have come to better things than the old *Trovatore* at any rate. Aunt Georgie?" I queried, with well-meant jocularity.

NOTES

Mark familiar word parts or indicate another strategy you used that helped you determine meaning.

prelude (PRAY lood) *n.*

MEANING:

13. **peak in Darien** mountain on the Isthmus of Panama; from "On First Looking Into Chapman's Homer," by English poet John Keats (1795–1821).
14. **Bayreuth** (by ROYT) city in Germany known for its annual festivals of Wagner's music.
15. **faro** (FAR oh) *n.* gambling game in which players bet on the cards to be turned up from the top of the dealer's deck.

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18 Her lip quivered and she hastily put her handkerchief up to her mouth. From behind it she murmured, "And you've been hearing this ever since you left me, Clark?" Her question was the gentlest and saddest of reproaches.

19 "But do you get it, Aunt Georgiana, the astonishing structure of it all?" I persisted.

20 "Who could?" she said, absently; "why should one?"

21 The second half of the program consisted of four numbers from the *Ring*. This was followed by the forest music from *Siegfried*[16] and the program closed with Siegfried's funeral march. My aunt wept quietly, but almost continuously. I was perplexed as to what measure of musical comprehension was left to her, to her who had heard nothing for so many years but the singing of gospel hymns in Methodist services at the square frame schoolhouse on Section Thirteen. I was unable to gauge how much of it had been dissolved in soapsuds, or worked into bread, or milked into the bottom of a pail.

22 The deluge of sound poured on and on; I never knew what she found in the shining current of it; I never knew how far it bore her, or past what happy islands, or under what skies. From the trembling of her face I could well believe that the *Siegfried* march, at least, carried her out where the myriad graves are, out into the gray, burying grounds of the sea; or into some world of death vaster yet, where, from the beginning of the world, hope has lain down with hope, and dream with dream and, renouncing, slept.

23 The concert was over; the people filed out of the hall chattering and laughing, glad to relax and find the living level again, but my kinswoman made no effort to rise. I spoke gently to her. She burst into tears and sobbed pleadingly, "I don't want to go, Clark, I don't want to go!"

24 I understood. For her, just outside the door of the concert hall, lay the black pond with the cattle-tracked bluffs, the tall, unpainted house, naked as a tower, with weather-curled boards; the crookbacked ash seedlings where the dishcloths hung to dry, the gaunt, moulting turkeys picking up refuse about the kitchen door. ❧

16. ***Siegfried*** **(SEEG freed)** opera based on the adventures of Siegfried, a legendary hero in medieval German literature.

Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. Why does Aunt Georgiana travel to Boston?

2. When Clark was a boy, what subjects did he learn from Aunt Georgiana?

3. What is Clark's initial feeling about being in public with his aunt?

4. What does Aunt Georgiana do when the violins start playing the Pilgrims' chorus?

5. What does Aunt Georgiana do and say at the end of the concert?

6. **Notebook** Confirm your understanding of the story by writing a summary.

RESEARCH

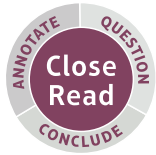
Research to Clarify Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the story?

Research to Explore Conduct research on an aspect of the text you find interesting. For example, you may want to learn more about the operas by Richard Wagner that Cather mentions in the story. You may want to share what you discover with your group.

A WAGNER MATINÉE

Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude?**



Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 22. In what sense might Siegfried's funeral march be thought of as Georgiana's funeral march, too? Discuss with your group.

2. **Present and Discuss** Now, work with your group to share the passages from the selection that you found especially significant. Take turns presenting your passages. Discuss what you noticed in the selection, what questions you asked, and what conclusions you reached.

3. **Essential Question:** ***What role does individualism play in American society?*** What has this text taught you about individualism? Discuss with your group.

LANGUAGE DEVELOPMENT

Concept Vocabulary

overture	motifs	prelude

Why These Words? The three concept vocabulary words are related. With your group, discuss the words and determine which concept they share. How do these words contribute to your understanding of the text?

Practice

Notebook Confirm your understanding of the concept vocabulary words by using them in sentences. Consult reference materials, such as print or online dictionaries, to check the accuracy of your work.

Word Study

Notebook **Word Derivations** In "A Wagner Matinée," Clark refers to the *motifs* in an opera. The word *motif* descended from the Latin word *motivus*, meaning "moving; impelling."

1. Explain how the meaning of the Latin root word *motivus* contributes to the meaning of *motifs*.

2. Identify two other words that descend from *motivus*. Write their definitions.

WORD NETWORK

Add words related to individualism from the text to your Word Network.

STANDARDS

RL.11–12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama.

L.11–12.4.c Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

Analyze Craft and Structure

Author's Choices: Character Development The term **characterization** refers to the art of revealing characters' personalities. In **direct characterization,** a writer simply states what a character is like, as in "She was a pious woman." In **indirect characterization,** a writer uses one or more of the following methods to provide clues about a character:

- describing a character's appearance and mannerisms
- presenting a character's words, thoughts, and actions
- showing ways in which other characters react to a character
- including comments that other characters make about a character

The point of view in which a story is told also affects how readers learn about characters. For example, this story uses **first-person point of view**—Clark, the narrator, is part of the action and uses the pronouns *I, me,* and *we.* As a result, readers' impressions filter through Clark's eyes.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

1. Complete this chart independently to analyze Cather's use of Clark to characterize Aunt Georgiana indirectly. Record one example for each method. Then, share with your group.

METHOD OF CHARACTERIZATION	EXAMPLES FROM TEXT
physical description given by Clark	
other comments made by Clark	
Aunt Georgiana's words and actions	

Notebook Answer the questions.

2. What do Clark's thoughts and feelings about his aunt indirectly reveal about his personality? Explain.
3. **(a)** How do Clark's feelings toward his aunt change during the story? **(b)** How do his feelings affect your response to Georgiana? **(c)** How do Clark's feelings about his aunt affect your attitude toward him as a character?

A WAGNER MATINÉE

Conventions and Style

Figurative Language Language that is used imaginatively rather than literally is called **figurative language.** Most fiction writers and poets—and many nonfiction writers, as well—use figurative language to convey ideas and emotions in a more nuanced and expressive way than plain statements would allow. Simile, metaphor, and hyperbole are three common types of figurative language.

- A **simile** is a comparison between two dissimilar things using an explicit word of comparison, such as *like, as,* or *resemble.* (Note that some writers may use the expression "not unlike," which actually means "like.") For example, Cather compares the soul to moss in this simile: "It withers to the outward eye only, like that strange moss which can lie on a dusty shelf half a century and yet, if placed in water, grows green again."
- A **metaphor** is a comparison that does not use an explicit word of comparison. Instead, the comparison is either implied or directly stated, often using a form of the verb *to be*, as in this example: "Wagner had been a sealed book to Americans before the sixties." Wagner is a composer, not a book. Cather's metaphor shows that no orchestra played Wagner's music before the 1860s.
- **Hyperbole** is exaggeration for effect. For example, Cather uses hyperbole when Clark comments, "there were but a few hours of nightmare between the farm in Red Willow County and my study on Newbury Street." Georgiana had traveled from Nebraska to Boston, so clearly more than "a few hours" had passed.

STANDARDS

RL.11–12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

L.11–12.5.a Interpret figures of speech in context and analyze their role in the text.

Read It

Work individually. Identify each example as a simile, a metaphor, or hyperbole, and explain your response. Then, share and discuss your responses with your group.

EXAMPLE	TYPE OF FIGURATIVE LANGUAGE	EXPLANATION
The deluge of sound poured on and on; I never knew what she found in the shining current of it . . .		
. . . when I came fresh from ploughing forever and forever between green aisles of corn . . .		
. . . she looked not unlike one of those charred, smoked bodies that firemen lift from the *débris* of a burned building		

Write It

Notebook Write a simile, a metaphor, and an example of hyperbole to describe Aunt Georgiana. Label each type of figurative language you use.

Writing to Sources

Assignment

Prepare an informative **research report** that will help readers understand the historical context of Cather's story. Choose from the following project options:

- ☐ a **comparison and contrast** of rural Nebraska and Boston in the early 1900s, in which you include information about population density, living situations, transportation, jobs, clothing, and culture
- ☐ a **how-to essay** with a diagram that explains in detail how cornhuskers in the early twentieth century husked corn, including what parts of the process were difficult or laborious
- ☐ a **problem-solution letter** that gives helpful information to someone considering moving far away to a very different locale in the late 1800s, and that includes topics such as ways to maintain communication with friends and relatives, ways to make a living, and possible lifestyle changes

Project Plan As a group, discuss the types of information you will need to find. Then, develop a research plan that assigns responsibilities to individual group members and establishes deadlines for everyone to meet. Consult a variety of sources, including primary, secondary, print, and digital. Use the chart to organize your efforts.

TYPE OF INFORMATION	PRIMARY SOURCES	SECONDARY SOURCES	ASSIGNED TO	DEADLINE

Tying It Together Your research goal is to gather information that will allow you to create a complete picture of the topic. Once you have gathered information, review it as a group. Make sure that the sources are reliable and that all of the information is sufficient, credible, and relevant. Then, organize the writing tasks and complete your report.

EVIDENCE LOG

Before moving on to the next selection, go to your Evidence Log and record what you learned from "A Wagner Matinée."

STANDARDS

W.11–12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

W.11–12.7 Conduct short as well as more sustained research projects to answer a question or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

SOURCES

- *from* NATURE
- *from* SELF-RELIANCE
- *from* WALDEN
- *from* CIVIL DISOBEDIENCE
- INNOVATORS AND THEIR INVENTIONS
- THE LOVE SONG OF J. ALFRED PRUFROCK
- A WAGNER MATINÉE

Present a Personal Narrative

Assignment

Plan and deliver a **group speech** that uses evidence from the texts in Small-Group Learning, as well as your own experiences and observations, to explore the challenges of nonconformity. Use the following prompt to guide your work:

> When is it difficult to march to the beat of a "different drummer" and stand on your own as an individual? What are the risks and rewards of nonconformity?

Draw on both Emerson's and Thoreau's ideas about nonconformity as starting points. Use precise language and quotations from the texts, as well as individual experiences and observations to support your ideas.

Plan With Your Group

Analyze the Texts Discuss the ways in which the texts you have read approach the topic of nonconformity. For example, consider Emerson's experiences in nature, the creativity of inventors who find new solutions to old problems, or Aunt Georgiana's bravery and independence in setting a different course for her life, regardless of the results. Use the chart to record your group's ideas about nonconformity as expressed in these selections.

TEXT	WHAT IT SHOWS ABOUT NONCONFORMITY
from Nature / *from* Self-Reliance	
from Walden / *from* Civil Disobedience	
Innovators and Their Inventions	
The Love Song of J. Alfred Prufrock	
A Wagner Matinée	

Connect Evidence to Experiences Combine textual evidence with your own real-life examples and experiences that support your group's views. Then, complete this statement:

Nonconformity is difficult when _____. Nonconformity is risky because _____. It can be rewarding when _____.

STANDARDS

SL.11–12.1.b Work with peers to promote civil, democratic discussions and decision-making, set clear goals and deadlines, and establish individual roles as needed.

Organize Your Presentation Work individually to write a three-minute informal speech. Remember to include references to the texts, quotations from the texts, and your own experiences to support your ideas. Then, review each group member's speech. Decide how you will introduce the speeches, provide transitions between them, and conclude your presentation.

Rehearse With Your Group

Practice With Your Group Use this checklist to evaluate the effectiveness of your group's first run-through. Then, use your evaluation and these instructions to guide your revision.

CONTENT	PRESENTATION TECHNIQUES
☐ The speeches respond to the prompt thoroughly and coherently.	☐ Speakers enunciate clearly and use gestures and eye contact effectively.
☐ The speeches are presented in a logical sequence.	☐ Speakers vary pitch and volume to add interest to their words.
☐ Speakers draw on evidence from both the texts and individual experiences and observations.	☐ Speakers speak fluently, without hesitations or repetitions.

Fine-Tune the Content If a speech is too long, too short, off-topic, or incomplete, work together to revise it.

Brush Up on Your Presentation Techniques Although an informal speech may be relaxed and friendly in tone, it should not be sloppy. Make sure that your speech is expressive and articulate, both in its content and in your presentation. Your words should help your audience to understand your ideas and to appreciate the textual evidence and personal experiences you use to support them.

Present and Evaluate

As you present your series of speeches, consider your audience's response. Use questions such as these to evaluate the presentation:

- Does the speech offer clear reasoning and provide enough evidence to support the group's overall position on nonconformity?
- Does the speech bring together real-life experiences with examples from the texts in this section?

Once all the speeches have been delivered, you may wish to select two or three favorite parts. Be ready to explain what you like about each one.

STANDARDS

SL.11–12.3 Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.11–12.4.a Plan and deliver a reflective narrative that: explores the significance of a personal experience, event, or concern; uses sensory language to convey a vivid picture; includes appropriate narrative techniques; and draws comparisons between the specific incident and broader themes.

ESSENTIAL QUESTION:

What role does individualism play in American society?

In this section, you will complete your study of the role of individualism in American life by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

Look Back Think about the selections you have already studied. Which aspects of individualism do you wish to explore further? Which time period interests you the most?

Look Ahead Preview the texts by reading the descriptions. Which one seems most interesting and appealing to you?

Look Inside Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

Independent Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own for each category.

STRATEGY	ACTION PLAN
Create a schedule	• Understand your goals and deadlines. • Make a plan for what to do each day. •
Practice what you have learned	• Use first-read and close-read strategies to deepen your understanding. • After you read, evaluate the usefulness of the evidence to help you understand the topic. • Consider the quality and reliability of the source. •
Take notes	• Record important ideas and information. • Review your notes before preparing to share with a group. •

SCAN FOR MULTIMEDIA

Choose one selection. Selections are available online only.

NEWS ARTICLE

Sweet Land of . . . Conformity?

Claude Fischer

Are we Americans really as individualistic as we like to think?

LITERARY CRITICISM

Reckless Genius

Galway Kinnell

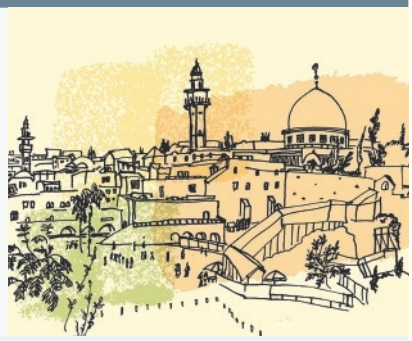
A great contemporary poet explains why the reclusive, private Emily Dickinson is one of America's most intelligent and fearless poets.

SHORT STORY

Hamadi

Naomi Shihab Nye

What makes Hamadi such a remarkable individual?



SHORT STORY

Young Goodman Brown

Nathaniel Hawthorne

A Puritan discovers the dark side of individualism.

PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for a Personal Narrative

Complete your Evidence Log for the unit by evaluating what you have learned and synthesizing the information you have recorded.

SCAN FOR MULTIMEDIA

First-Read Guide

Tool Kit
First-Read Guide and Model Annotation

Use this page to record your first-read ideas.

Selection Title: _____

NOTICE

NOTICE new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE

ANNOTATE by marking vocabulary and key passages you want to revisit.

CONNECT ideas within the selection to other knowledge and the selections you have read.

RESPOND by writing a brief summary of the selection.

CONNECT

RESPOND

STANDARD

Anchor Reading Standard 10 Read and comprehend complex literary and informational texts independently and proficiently.

Close-Read Guide

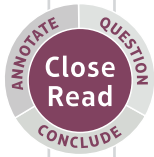
Tool Kit
Close-Read Guide and Model Annotation

Use this page to record your close-read ideas.

Selection Title: _____

Close Read the Text

Revisit sections of the text you marked during your first read. Read these sections closely and **annotate** what you notice. Ask yourself **questions** about the text. What can you **conclude?** Write down your ideas.



Analyze the Text

Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one, and record your thoughts about what this choice conveys.

QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

STANDARD

Anchor Reading Standard 10 Read and comprehend complex literary and informational texts independently and proficiently.

NEWS ARTICLE

Sweet Land of . . . Conformity?

Claude Fischer

SCAN FOR MULTIMEDIA

About the Author

Claude Fischer (b. 1948) is a professor of sociology at the University of California, Berkeley, where he has taught courses in urban sociology, research methods, social psychology, American society, and other topics. His work has focused on the psychology of life and human connections in modern society, and on inequality.

BACKGROUND

Pure individualism is the dedication to one's own personal goals and ideas, without regard for the group. Pure collectivism is dedication to a shared task and ideal. Finding a balance between collective good and personal purpose is one of the great questions of politics and philosophy.

NOTES

1 The idea that personal liberty defines America is deeply rooted, and shared across the political spectrum. The lifestyle radicals of the '60s saw themselves as heirs to this American tradition of self-expression; today, it energizes the Tea Party movement, marching to defend individual liberty from the smothering grasp of European-style collectivism.

2 But are Americans really so uniquely individualistic? Are we, for example, more committed individualists than people in those socialist-looking[1] nations of Europe? The answer appears to be no.

3 For many years now, researchers worldwide have been conducting surveys to compare the values of people in different countries. And when it comes to questions about how much the respondents value the individual against the collective—that is, how much they give priority to individual interest over the

1. **socialist-looking** *adj.* society which has the hallmarks of socialism: large government bureaucracies, state-ownership of heavy industries, high taxation, and a far-reaching social welfare system.

demand of groups, or personal conscience over the orders of authority—Americans consistently answer in a way that favors the group over the individual. In fact, we are more likely to favor the group than Europeans are.

4 Surprising as it may sound, Americans are much more likely than Europeans to say that employees should follow a boss's orders even if the boss is wrong; to say that children "must" love their parents; and to believe that parents have a duty to sacrifice themselves for their children. We are more likely to defer to church leaders and to insist on abiding by the law. Though Americans do score high on a couple of aspects of individualism, especially where it concerns government intervening in the market, in general we are likelier than Europeans to believe that individuals should go along and get along.

5 American individualism is far more complex than our national myths, or the soapbox rhetoric[2] of right and left, would have it. It is not individualism in the libertarian[3] sense, the idea that the individual comes before any group and that personal freedom comes before any allegiance to authority. Research suggests that Americans do adhere to a particular strain of liberty—one that emerged in the New World—in which freedom to choose your allegiance is tempered by the expectation that you won't stray from the values of the group you choose. In a political climate where "liberty" is frequently wielded as a rhetorical weapon but rarely discussed in a more serious way, grasping the limits of our notion of liberty might guide us to building America's future on a different philosophical foundation.

6 The image of America as the bastion of libertarianism is a long-established one. Our Founding Fathers stipulated a set of personal rights and freedoms in our key documents that was, by the standards of that day, radical. The quintessentially American philosopher Ralph Waldo Emerson, in "Self-Reliance," extolled the person who does not defer to outside authority or compromise his principles for the sake of any collectivity—family, church, party, community, or nation.

7 This quality in the American character struck observers from overseas, including Alexis de Tocqueville, who in his 1830s book, *Democracy in America*, famously tied the relatively new word "individualism" to what seemed so refreshingly new about the Americans. Popular culture today reinforces this image by making heroes of men (it's almost always men) who put principle above everything else, even if—perhaps especially if—that makes them loners.

NOTES

2. **soapbox rhetoric** (REHT uhr ihk) *n.* speech or writing that sounds impressive, but is not actually sincere or very useful.
3. **libertarian** *adj.* political philosophy which supports limited government involvement in economic and social affairs.

NOTES

8 But in modern America, when you look at real issues where individual rights conflict with group interests, Americans don't appear to see things this way at all. Over the last few decades, scholars around the world have collaborated to mount surveys of representative samples of people from different countries. The International Social Survey Programme, or ISSP, and the World Value Surveys, or WVS, are probably the longest-running, most reliable such projects. Starting with just a handful of countries, both now pose the same questions to respondents from dozens of nations.

9 Their findings suggest that in several major areas, Americans are clearly *less* individualistic than western Europeans. One topic pits individual conscience against the demands of the state. In 2006, the ISSP asked the question "In general, would you say that people should obey the law without exception, or are there exceptional occasions on which people should follow their consciences even if it means breaking the law?" At 45 percent, Americans were the least likely out of nine nationalities to say that people should at least on occasion follow their consciences—far fewer than, for example, the Swedes (70 percent) and the French (78 percent). Similarly, in 2003, Americans turned out to be the most likely to embrace the statement "People should support their country even if the country is in the wrong."

10 Such results contradict the message we send when we assign students the work of say, Henry David Thoreau, a follower of Emerson's who wrote "Civil Disobedience," or celebrate the bravery of Martin Luther King Jr. They contradict much of the justification for the Second Amendment, whose supporters see it as empowering the individual with a gun to say no to the state.

11 But what about more intimate arenas of life? In 1991, the ISSP asked respondents whether they agreed that "Right or wrong should be a matter of personal conscience." Americans came in next to last of seven nationalities with 47 percent agreeing, one point ahead of the Norwegians, but almost 20 points behind the Dutch and more than 40 points behind the Austrians. Americans are also unlikely to put individual happiness before the institution of marriage—they were second most likely (after the British) to agree that even a childless couple should "stay together even if they don't get along." (The Italians, overwhelmingly Catholic, were much more likely to support divorce in these circumstances.)

12 The nature of individualism is complex, however, and there are at least a couple of ways that Americans in the ISSP and similar surveys *do* appear more individualistic than Europeans. For one, Americans are usually the most likely to say that individuals determine their own fates. What happens to you is your own

doing, not the product of external circumstances. For Americans, things are the way they are because individuals made choices.

NOTES

13 Also, the closer survey questions get to matters of economics and government, the clearer it is that Americans are strong believers in laissez-faire.[4] Americans are much likelier than Europeans to reject government or workers interfering with owners' authority to run their businesses. Americans are the most likely to choose freedom over equality, when equality is defined as a situation in which "nobody is underprivileged and . . . social class differences are not so strong." Not surprisingly, Americans are the most hostile to having the government redress economic inequality.

14 Nonetheless, the libertarianism of Emerson does not characterize Americans' broader understandings of the role of the individual in society. In fact, Americans seem much more willing to submerge personal liberty to the group than Europeans are.

15 Yet, the notions of individualism and liberty have lost none of their rhetorical power in today's America—we clearly see ourselves as individualists, far more so than Europeans do. How do we explain this contradiction, between the celebration of America as the land of individual freedom and Americans' actual tendency to favor the group?

16 The answer, I think, is that Americans have historically adhered to a distinctive view of the individual's place in society, a view that can be called "communal voluntarism."

17 Americans insist on the reality and value of individual free choice, including, critically, free choice to join or leave groups, be they companies or countries. However, Americans also believe that, once individuals are members of the group, they must be loyal. You could think of this philosophy as "love it or leave it"—with the understanding that you aren't forced to join and are genuinely free to leave.

18 In the Old World, communities were more commonly imposed on individuals, and constraining. Traditionally, one was born into a clan, ethnicity, church, village, or nation and pretty much locked into it. In the New World, with the noted exception of Indians and slaves, membership became a matter of free choice and voluntary commitment.

19 Americans believe in contracts—or covenants, to use religious language. Our culture insists that if you marry, if you take a job, if you join a club, and so on, you are signing an explicit or implicit contract to cooperate and conform. If the group no longer works for you, the door is open. American-style individualism lies in

4. **laissez-faire** (LEHS ay FAIR) policy of letting things take their own course without interference.

NOTES

the freedom to choose; American-style collectivism lies in the commitment to the group that freely choosing entails.

20 We can see this impulse, too, in the very earliest days of American settlement. In 1630, John Winthrop, who would be the first governor of the Massachusetts Bay Colony, addressed his shipmates sailing to the New World. They were a mix of Puritan refugees and those simply traveling to seek their fortunes. He urged each one to submit to the group: "We must be knit together in this work as one man . . . [W]e must delight in each other, make others' conditions our own, rejoice together, mourn together, labor, and suffer together, always having before our eyes . . . our community as members of the same body." How un-Emersonian; how un-libertarian to urge such submission to the "body." But how American. Winthrop's plea underlines the choice; he is asking his listeners to voluntarily submit. The settlers simultaneously made the highly individualistic choice of leaving their old ties behind and the communal choice of binding themselves with others in a new community.

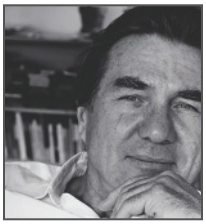
21 Communal voluntarism characterized the Protestant congregations that sprung up all over the United States in the late 18th and the 19th centuries. They provided the archetype of the American community—freely formed but highly absorbing. Americans are especially likely to switch denominations and churches, but also to be religiously enthusiastic members of the ones they are in. Americans behave much the same with regard to neighborhoods, clubs, friendships, and even marriages. Western Europeans' connections to churches are almost a mirror image: born into a lifetime membership in a national religion, they are more often indifferent to religion.

22 There are several strands to what makes Americans a distinctive people. One strand is certainly the antigovernment impulse; and one is the embrace in the 19th-century of laissez-faire ideas. But another, perhaps greater strand is the communalism that emphasizes making, in Winthrop's terms, "others' conditions our own." If we want to celebrate Americanism, we can emphasize dumping taxed tea off the ship—or we can, with even more justification, emphasize that we are all in this boat together. ❧

Reckless Genius

Galway Kinnell

About the Author



Galway Kinnell (1927–2014) was a Pulitzer Prize–winning American poet whose work examined the primitive forces that underlie civilization. Kinnell taught at a number of colleges and was a field worker for the Congress of Racial Equality in Louisiana in 1963 during the height of the civil rights movement.

SCAN FOR MULTIMEDIA

BACKGROUND

In this selection, Galway Kinnell pays tribute to the poet Emily Dickinson. Although she did not receive particular acclaim in her own time, Dickinson has since gained a reputation as one of the most important American poets, often referred to by the admiring title "the Belle of Amherst."

1 Emily Dickinson wrote about the kinds of experience few poets have the daring to explore or the genius to sing. She is one of the most intelligent of poets and also one of the most fearless. If the fearlessness ran out, she had her courage, and after that her heart-stopping recklessness.

2 More fully than most poets, Dickinson tells how it is to be a human being in a particular moment, in compressed, hard, blazingly vivid poems—which have duende![1] Her greatest seem not sung but forced into being by a craving for a kind of forbidden knowledge of the unknowable.

3 Being thoroughly conventional, the few literary men of the time who saw Dickinson's poems found nothing very special about them and attributed her experiments in rhyme and rhythm to the naiveté of an untaught lady poet with a tin ear.

NOTES

1. **duende** (DWEHN deh) *n.* intensity; burning within.

NOTES

4 Similar figures today think she cannot be considered a major poet because she writes tiny poems. Of course there is nothing inherently minor in smallish poems, and in any case, many of Dickinson's poems are little because she omits the warming-up, preface and situation—and begins where a more discursive poet might be preparing to end. Relative to their small surface, her poems have large inner bulk. And since her themes obsessively reappear, a group of the poems, when read together, sweeps one along inside another's consciousness much as a long poem does.

5 In my opinion, she could not have accomplished her great work without making two technical innovations.

6 Dickinson's chosen form requires rhymes, which are scarce in English, at frequent intervals. To avoid using an imprecise word for the sake of rhyme, she made a simple revolutionary innovation: expanding the kinds of echoes that qualify as rhyme. To exact rhyme (*room/broom*) and slant rhyme (*room/brim*) she added assonant rhyme (*room/bruise*), thus multiplying the supply of rhyme words many times over. Sometimes, perhaps shocked by the rightness of an unrhymable word, she resorted to rhyme by vague resemblance (*freeze/privilege*) or skipped the rhyme entirely.

7 Her other innovation protects the density and dissonance of her poems from the singsong latent in common meter's de dum, de dum, de dum, de dum / de dum, de dum, de dum / de dum, de dum, de dum, de dum / de dum, de dum, de dum. Using wee dashes, she divides lines into clusters of syllables (sometimes a single syllable) that are not unlike William Carlos Williams'[2] "variable feet"—rhythmic units of varying length that are all spoken in approximately the same amount of time.

8 Saying her poems aloud, we hear two rhythmic systems clashing and twining: the iambic beat, and superimposed upon it, Dickinson's own inner, speech-like, sliding, syncopated rhythm. The latter suggests an urge in her toward some kind of Creeley-like[3] free verse, and it is also what allows her to write in formal verse using all her passion and intelligence.

9 A poem by Dickinson that I particularly like is the widely admired "I heard a Fly buzz—when I died." Here, through what Keats[4] called "negative capability," Dickinson enters, imaginatively, a dying person and goes with her into death. To write this poem with authority, Dickinson had to "die" a moment in imagination, which may be to say that she had actually to die a little in reality. . . . The brilliance of Emily Dickinson's greatest

2. **William Carlos Williams** (1883–1963) American poet and physician. He was one of the original Imagist poets, a group whose work stressed simplicity and the use of imagery.
3. **Creeley-like** The work of American poet Robert Creeley (1926–2005) was notable for its very short lines and simple language.
4. **Keats** John Keats (1795–1821), famous British poet whose work centered on the beauty found in ordinary things.

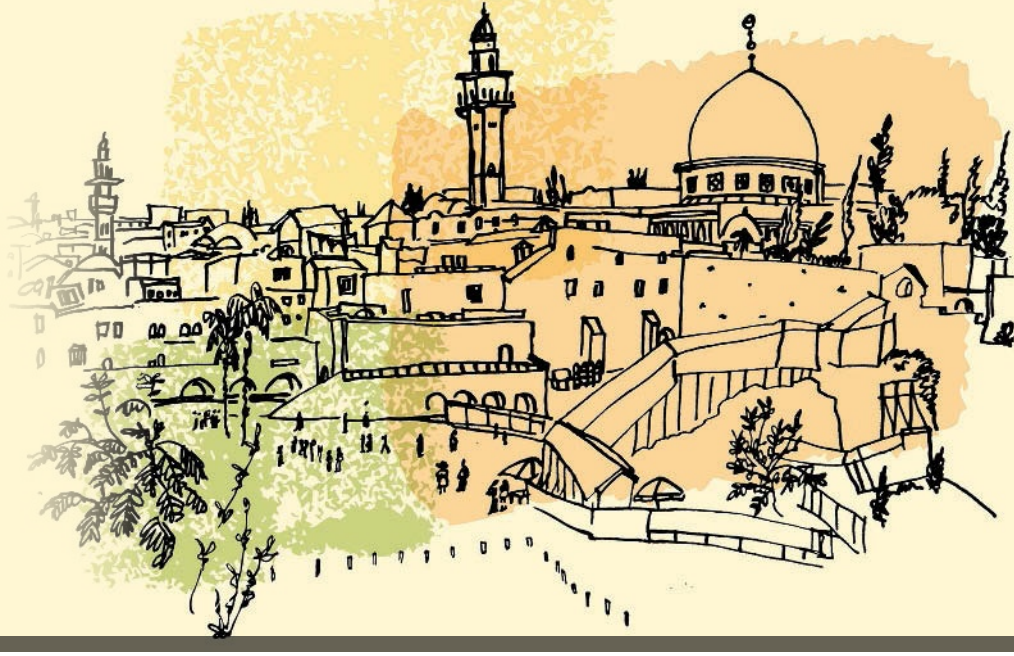
poems may have exacted a high price in emotional stamina and stability, and foreshortened by years that amazingly prolific period (in one year, she wrote 364 poems) when she was writing with her full powers. . . . ❧

NOTES

SHORT STORY

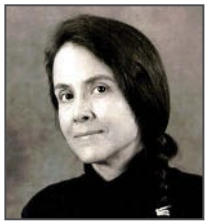
Hamadi

Naomi Shihab Nye



SCAN FOR MULTIMEDIA

About the Author



Arab American poet **Naomi Shihab Nye** (b. 1952) spent her teenage years in Jerusalem, far from St. Louis, Missouri, where she had lived as a child. Her father had emigrated from Palestine and settled in St. Louis, where he and his wife operated stores specializing in imported goods. When Naomi was fourteen, the family moved back to Jerusalem to be near her father's Arab relatives. Nye says the family's years in Jerusalem enabled her to discover her heritage.

BACKGROUND

This selection makes reference to Lebanese American author, poet, and philosophical essayist Khalil Gibran (1883–1931). His most famous work, *The Prophet*, expresses a philosophy of universal peace and transcendence of cultural differences based on a spirit of love. His writing often dealt with themes of love, exile, death, and mysticism.

NOTES

1 Susan didn't really feel interested in Saleh Hamadi until she was a freshman in high school carrying a thousand questions around. Why this way? Why not another way? Who said so and why can't I say something else? Those brittle women at school in the counselor's office treated the world as if it were a yardstick and they had tight hold of both ends.

2 Sometimes Susan felt polite with them, sorting attendance cards during her free period, listening to them gab about fingernail polish and television. And other times she felt she could run out of the building yelling. That's when she daydreamed about Saleh Hamadi, who had nothing to do with any of it. Maybe she thought of him as escape, the way she used to think about the Sphinx at Giza[1] when she was younger. She would picture the

1. **Sphinx** (sfihngks) **at Giza** (GEE zuh) huge statue with the head of a man and the body of a lion, located near Cairo in northern Egypt.

golden Sphinx sitting quietly in the desert with sand blowing around its face, never changing its expression. She would think of its wry, slightly crooked mouth and how her grandmother looked a little like that as she waited for her bread to bake in the old village north of Jerusalem. Susan's family had lived in Jerusalem for three years before she was ten and drove out to see her grandmother every weekend. They would find her patting fresh dough between her hands, or pressing cakes of dough onto the black rocks in the taboon, the rounded old oven outdoors. Sometimes she moved her lips as she worked. Was she praying? Singing a secret song? Susan had never seen her grandmother rushing.

3 Now that she was fourteen, she took long walks in America with her father down by the drainage ditch at the end of their street. Pecan trees shaded the path. She tried to get him to tell stories about his childhood in Palestine. She didn't want him to forget anything. She helped her American mother complete tedious kitchen tasks without complaining—rolling grape leaves around their lemony rice stuffing, scrubbing carrots for the roaring juicer. Some evenings when the soft Texas twilight pulled them all outside, she thought of her far-away grandmother and said, "Let's go see Saleh Hamadi. Wouldn't he like some of that cheese pie Mom made?" And they would wrap a slice of pie and drive downtown. Somehow he felt like a good substitute for a grandmother, even though he was a man.

4 Usually Hamadi was wearing a white shirt, shiny black tie, and a jacket that reminded Susan of the earth's surface just above the treeline on a mountain—thin, somehow purified. He would raise his hands high before giving advice.

5 "It is good to drink a tall glass of water every morning upon arising!" If anyone doubted this, he would shake his head. "Oh Susan, Susan, Susan," he would say.

6 He did not like to sit down, but he wanted everyone else to sit down. He made Susan sit on the wobbly chair beside the desk and he made her father or mother sit in the saggy center of the bed. He told them people should eat six small meals a day.

7 They visited him on the sixth floor of the Traveler's Hotel, where he had lived so long nobody could remember him ever traveling. Susan's father used to remind him of the apartments available over the Victory Cleaners, next to the park with the fizzy pink fountain, but Hamadi would shake his head, pinching kisses at his spartan[2] room. "A white handkerchief spread across a tabletop, my two extra shoes lined by the wall, this spells 'home' to me, this says 'mi casa.' What more do I need?"

NOTES

2. **spartan** *adj.* very simple and without luxuries.

NOTES

8 Hamadi liked to use Spanish words. They made him feel expansive, worldly. He'd learned them when he worked at the fruits and vegetables warehouse on Zarzamora Street, marking off crates of apples and avocados on a long white pad. Occasionally he would speak Arabic, his own first language, with Susan's father and uncles, but he said it made him feel too sad, as if his mother might step into the room at any minute, her arms laden with fresh mint leaves. He had come to the United States on a boat when he was eighteen years old and he had never been married. "I married books," he said. "I married the wide horizon."

9 "What is he to us?" Susan used to ask her father. "He's not a relative, right? How did we meet him to begin with?"

10 Susan's father couldn't remember. "I think we just drifted together. Maybe we met at your uncle Hani's house. Maybe that old Maronite[3] priest who used to cry after every service introduced us. The priest once shared an apartment with Kahlil Gibran[4] in New York—so he said. And Saleh always says he stayed with Gibran when he first got off the boat. I'll bet that popular guy Gibran has had a lot of roommates he doesn't even know about."

11 Susan said, "Dad, he's dead."

12 "I know, I know," her father said.

13 Later Susan said, "Mr. Hamadi, did you really meet Kahlil Gibran? He's one of my favorite writers." Hamadi walked slowly to the window of his room and stared out. There wasn't much to look at down on the street—a bedraggled[5] flower shop, a boarded-up tavern with a hand-lettered sign tacked to the front, GONE TO FIND JESUS. Susan's father said the owners had really gone to Alabama.

14 Hamadi spoke patiently. "Yes, I met brother Gibran. And I meet him in my heart every day. When I was a young man—shocked by all the visions of the new world—the tall buildings—the wild traffic—the young people without shame—the proud mailboxes in their blue uniforms—I met him. And he has stayed with me every day of my life."

15 "But did you really meet him, like in person, or just in a book?"

16 He turned dramatically. "Make no such distinctions, my friend. Or your life will be a pod with only dried-up beans inside. Believe anything can happen."

17 Susan's father looked irritated, but Susan smiled. "I do," she said. "I believe that. I want fat beans. If I imagine something, it's true, too. Just a different kind of true."

3. **Maronite** *adj.* member of the Maronite Church in Lebanon, a Christian denomination.
4. **Kahlil Gibran** (1883–1931) Lebanese American author whose most well-known work is *The Prophet*, a series of inspirational and philosophical essays in poetic prose.
5. **bedraggled** *adj.* limp and dirty, as if dragged through mud.

18 Susan's father was twiddling with the knobs on the old-fashioned sink. "Don't they even give you hot water here? You don't mean to tell me you've been living without hot water?"

19 On Hamadi's rickety desk lay a row of different "Love" stamps issued by the post office.

20 "You must write a lot of letters," Susan said.

21 "No, no, I'm just focusing on that word," Hamadi said. "I particularly like the globe in the shape of a heart," he added.

22 "Why don't you take a trip back to his village in Lebanon?" Susan's father asked. "Maybe you still have relatives living there."

23 Hamadi looked pained. "'Remembrance is a form of meeting,' my brother Gibran says, and I do believe I meet with my cousins every day."

24 "But aren't you curious? You've been gone so long! Wouldn't you like to find out what has happened to everybody and everything you knew as a boy?" Susan's father traveled back to Jerusalem once every year to see his family.

25 "I would not. In fact, I already know. It is there and it is not there. Would you like to share an orange with me?"

26 His long fingers, tenderly peeling. Once when Susan was younger, he'd given her a lavish ribbon off a holiday fruit basket and expected her to wear it on her head. In the car, Susan's father said, "Riddles. He talks in riddles. I don't know why I have patience with him." Susan stared at the people talking and laughing in the next car. She did not even exist in their world.

27 Susan carried *The Prophet* around on top of her English textbook and her Texas history. She and her friend Tracy read it out loud to one another at lunch. Tracy was a junior—they'd met at the literary magazine meeting where Susan, the only freshman on the staff, got assigned to do proofreading. They never ate in the cafeteria; they sat outside at picnic tables with sack lunches, whole wheat crackers, and fresh peaches. Both of them had given up meat.

28 Tracy's eyes looked steamy. "You know that place where Gibran says, 'Hate is a dead thing. Who of you would be a tomb?'"

29 Susan nodded. Tracy continued. "Well, I hate someone. I'm trying not to, but I can't help it. I hate Debbie for liking Eddie and it's driving me nuts."

30 "Why shouldn't Debbie like Eddie?" Susan said. "*You* do."

31 Tracy put her head down on her arms. A gang of cheerleaders walked by giggling. One of them flicked her finger in greeting.

32 "In fact, we *all* like Eddie," Susan said. "Remember, here in this book—wait and I'll find it—where Gibran says that loving teaches us the secrets of our hearts and that's the way we connect to all of Life's heart? You're not talking about liking or loving, you're talking about owning."

NOTES

NOTES

33 Tracy looked glum. "Sometimes you remind me of a minister."

34 Susan said, "Well, just talk to me someday when *I'm* depressed."

35 Susan didn't want a boyfriend. Everyone who had boyfriends or girlfriends all seemed to have troubles. Susan told people she had a boyfriend far away, on a farm in Missouri, but the truth was, boys still seemed like cousins to her. Or brothers. Or even girls.

36 A squirrel sat in the crook of a tree, eyeing their sandwiches. When the end-of-lunch bell blared, Susan and Tracy jumped—it always seemed too soon. Squirrels were lucky; they didn't have to go to school.

37 Susan's father said her idea was ridiculous: to invite Saleh Hamadi to go Christmas caroling with the English Club. "His English is archaic,[6] for one thing, and he won't know any of the songs."

38 "How could you live in America for years and not know 'Joy to the World' or 'Away in a Manger'?"

39 "Listen. I grew up right down the road from 'Oh Little Town of Bethlehem' and I still don't know a single verse."

40 "I want him. We need him. It's boring being with the same bunch of people all the time."

41 So they called Saleh and he said he would come—"thrilled" was the word he used. He wanted to ride the bus to their house, he didn't want anyone to pick him up. Her father muttered, "He'll probably forget to get off." Saleh thought "caroling" meant they were going out with a woman named Carol. He said, "Holiday spirit—I was just reading about it in the newspaper."

42 Susan said, "Dress warm."

43 Saleh replied, "Friend, my heart is warmed simply to hear your voice."

44 All that evening Susan felt light and bouncy. She decorated the coffee can they would use to collect donations to be sent to the children's hospital in Bethlehem. She had started doing this last year in middle school, when a singing group collected $100 and the hospital responded on exotic onion-skin[7] stationery that they were "eternally grateful."

45 Her father shook his head. "You get something into your mind and it really takes over," he said. "Why do you like Hamadi so much all of a sudden? You could show half as much interest in your own uncles."

46 Susan laughed. Her uncles were dull. Her uncles shopped at the mall and watched TV. "Anyone who watches TV more than twelve minutes a week is uninteresting," she said. Her father lifted an eyebrow.

6. **archaic** *adj.* old-fashioned, out-of-date.
7. **onion-skin** very thin smooth translucent paper.

47 "He's my surrogate grandmother," she said. "He says interesting things. He makes me think. Remember when I was little and he called me The Thinker? We have a connection." She added, "Listen, do you want to go too? It is not a big deal. And Mom has a *great* voice, why don't you both come?"

48 A minute later her mother was digging in the closet for neck scarves, and her father was digging in the drawer for flashlight batteries.

49 Saleh Hamadi arrived precisely on time, with flushed red cheeks and a sack of dates stuffed in his pocket. "We may need sustenance on our journey." Susan thought the older people seemed quite giddy as they drove down to the high school to meet the rest of the carolers. Strands of winking lights wrapped around their neighbors' drainpipes and trees. A giant Santa tipped his hat on Dr. Garcia's roof.

50 Her friends stood gathered in front of the school. Some were smoothing out song sheets that had been crammed in a drawer or cabinet for a whole year. Susan thought holidays were strange; they came, and you were supposed to feel ready for them. What if you could make up your own holidays as you went along? She had read about a woman who used to have parties to celebrate the arrival of fresh asparagus in the local market. Susan's friends might make holidays called Eddie Looked at Me Today and Smiled.

51 Two people were alleluia-ing in harmony. Saleh Hamadi went around the group formally introducing himself to each person and shaking hands. A few people laughed behind their hands when his back was turned. He had stepped out of a painting, or a newscast, with his outdated long overcoat, his clunky old men's shoes, and elegant manners.

52 Susan spoke more loudly than usual. "I'm honored to introduce you to one of my best friends, Mr. Hamadi."

53 "Good evening to you," he pronounced musically, bowing a bit from the waist.

54 What could you say back but "Good evening, sir." His old-fashioned manners were contagious.

55 They sang at three houses which never opened their doors. They sang "We Wish You a Merry Christmas" each time they moved on. Lisa had a fine, clear soprano. Tracy could find the alto harmony to any line. Cameron and Elliot had more enthusiasm than accuracy. Lily, Rita, and Jeannette laughed every time they said a wrong word and fumbled to find their places again. Susan loved to see how her mother knew every word of every verse without looking at the paper, and her father kept his hands in his pockets and seemed more interested in examining people's mailboxes or yard displays than in trying to sing. And Saleh

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Hamadi—what language was he singing in? He didn't even seem to be pronouncing words, but humming deeply from his throat. Was he saying, "Om?" Speaking Arabic? Once he caught her looking and whispered, "That was an Aramaic word that just drifted into my mouth—the true language of the Bible, you know, the language Jesus Christ himself spoke."

56 By the fourth block their voices felt tuned up and friendly people came outside to listen. Trays of cookies were passed around and dollar bills stuffed into the little can. Thank you, thank you. Out of the dark from down the block, Susan noticed Eddie sprinting toward them with his coat flapping, unbuttoned. She shot a glance at Tracy, who pretended not to notice. "Hey, guys!" shouted Eddie. "The first time in my life I'm late and everyone else is on time! You could at least have left a note about which way you were going." Someone slapped him on the back. Saleh Hamadi, whom he had never seen before, was the only one who managed a reply. "Welcome, welcome to our cheery group!"

57 Eddie looked mystified. "Who is this guy?"

58 Susan whispered, "My friend."

59 Eddie approached Tracy, who read her song sheet intently just then, and stuck his face over her shoulder to whisper, "Hi." Tracy stared straight ahead into the air and whispered "Hi" vaguely, glumly. Susan shook her head. Couldn't Tracy act more cheerful at least? They were walking again. They passed a string of blinking reindeer and a wooden snowman holding a painted candle. Ridiculous!

60 Eddie fell into step beside Tracy, murmuring so Susan couldn't hear him anymore. Saleh Hamadi was flinging his arms up high as he strode. Was he power walking? Did he even know what power walking was? Between houses, Susan's mother hummed obscure songs people never remembered: "What Child Is This?" and "The Friendly Beasts."

61 Lisa moved over to Eddie's other side. "I'm so *excited* about you and Debbie!" she said loudly. "Why didn't she come tonight?"

62 Eddie said, "She has a sore throat."

63 Tracy shrank up inside her coat.

64 Lisa chattered on. "James said we should make our reservations *now* for dinner at the Tower after the Sweetheart Dance, can you believe it? In December, making a reservation for February? But otherwise it might get booked up!"

65 Saleh Hamadi tuned into this conversation with interest; the Tower was downtown, in his neighborhood. He said, "This sounds like significant preliminary planning! Maybe you can be an international advisor someday." Susan's mother bellowed, "Joy to the World!" and voices followed her, stretching for notes. Susan's father was gazing off into the sky. Maybe he thought

about all the refugees in camps in Palestine far from doorbells and shutters. Maybe he thought about the horizon beyond Jerusalem when he was a boy, how it seemed to be inviting him, "Come over, come over." Well, he'd come all the way to the other side of the world, and now he was doomed to live in two places at once. To Susan, immigrants seemed bigger than other people, and always slightly melancholy. They also seemed doubly interesting. Maybe someday Susan would meet one her own age.

66 Two thin streams of tears rolled down Tracy's face. Eddie had drifted to the other side of the group and was clowning with Cameron, doing a tap dance shuffle. "While fields and floods, rocks hills and plains, repeat the sounding joy, repeat the sounding joy . . ." Susan and Saleh Hamadi noticed her. Hamadi peered into Tracy's face, inquiring, "Why? Is it pain? Is it gratitude? We are such mysterious creatures, human beings!"

67 Tracy turned to him, pressing her face against the old wool of his coat, and wailed. The song ended. All eyes on Tracy, and this tall, courteous stranger who would never in a thousand years have felt comfortable stroking her hair. But he let her stand there, crying as Susan stepped up to stand firmly on the other side of Tracy, putting her arms around her friend. Hamadi said something Susan would remember years later, whenever she was sad herself, even after college, a creaky anthem sneaking back into her ear, "We go on. On and on. We don't stop where it hurts. We turn a corner. It is the reason why we are living. To turn a corner. Come, let's move."

68 Above them, in the heavens, stars lived out their lonely lives. People whispered, "What happened? What's wrong?" Half of them were already walking down the street. ❧

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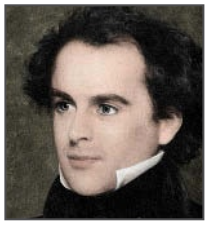
SHORT STORY

Young Goodman Brown

Nathaniel Hawthorne

SCAN FOR MULTIMEDIA

About the Author



Nathaniel Hawthorne (1804–1864) was a novelist and short-story writer from Salem, Massachusetts, and is considered one of the greatest fiction writers in American literature. As a descendant of New England Puritans who prosecuted witches and persecuted Quakers, Hawthorne was shaped by a sense of inherited guilt. He believed that evil was a powerful force in the world, a sentiment reflected in most of his fiction.

BACKGROUND

Many of Nathaniel Hawthorne's stories reflect his Puritan ancestry. The Puritans lived stern lives, emphasizing hard work and religious devotion. They believed that only certain people were predestined, or chosen, by God to go to heaven, and those who behaved unusually were often thought to be controlled by evil forces.

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1 Young Goodman[1] Brown came forth at sunset into the street at Salem village; but put his head back, after crossing the threshold, to exchange a parting kiss with his young wife. And Faith, as the wife was aptly named, thrust her own pretty head into the street, letting the wind play with the pink ribbons of her cap while she called to Goodman Brown.

2 "Dearest heart," whispered she, softly and rather sadly, when her lips were close to his ear, "prithee put off your journey until sunrise and sleep in your own bed to-night. A lone woman is troubled with such dreams and such thoughts that she's afeard of herself sometimes. Pray tarry with me this night, dear husband, of all nights in the year."

1. **Goodman** title of respect similar to "Mister."

3 "My love and my Faith," replied young Goodman Brown, "of all nights in the year, this one night must I tarry away from thee. My journey, as thou callest it, forth and back again, must needs be done 'twixt now and sunrise. What, my sweet, pretty wife, dost thou doubt me already, and we but three months married?"

4 "Then God bless you!" said Faith, with the pink ribbons; "and may you find all well when you come back."

5 "Amen!" cried Goodman Brown. "Say thy prayers, dear Faith, and go to bed at dusk, and no harm will come to thee."

6 So they parted; and the young man pursued his way until, being about to turn the corner by the meeting-house, he looked back and saw the head of Faith still peeping after him with a melancholy air, in spite of her pink ribbons.

7 "Poor little Faith! " thought he, for his heart smote him. "What a wretch am I to leave her on such an errand! She talks of dreams, too. Methought as she spoke there was trouble in her face, as if a dream had warned her what work is to be done tonight. But no, no; 't would kill her to think it. Well, she's a blessed angel on earth; and after this one night I'll cling to her skirts and follow her to heaven."

8 With this excellent resolve for the future, Goodman Brown felt himself justified in making more haste on his present evil purpose. He had taken a dreary road, darkened by all the gloomiest trees of the forest, which barely stood aside to let the narrow path creep through, and closed immediately behind. It was all as lonely as could be; and there is this peculiarity in such a solitude, that the traveler knows not who may be concealed by the innumerable trunks and the thick boughs overhead; so that with lonely footsteps he may yet be passing through an unseen multitude.

9 "There may be a devilish Indian behind every tree," said Goodman Brown to himself; and he glanced fearfully behind him as he added, "What if the devil himself should be at my very elbow!"

10 His head being turned back, he passed a crook of the road, and, looking forward again, beheld the figure of a man, in grave and decent attire, seated at the foot of an old tree. He arose at Goodman Brown's approach and walked onward side by side with him.

11 "You are late, Goodman Brown," said he. "The clock of the Old South was striking as I came through Boston, and that is full fifteen minutes agone."

12 "Faith kept me back a while," replied the young man, with a tremor in his voice, caused by the sudden appearance of his companion, though not wholly unexpected.

13 It was now deep dusk in the forest, and deepest in that part of it where these two were journeying. As nearly as could be discerned,

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the second traveler was about fifty years old, apparently in the same rank of life as Goodman Brown, and bearing a considerable resemblance to him, though perhaps more in expression than features. Still they might have been taken for father and son. And yet, though the elder person was as simply clad as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and who would not have felt abashed at the governor's dinner table or in King William's court, were it possible that his affairs should call him thither. But the only thing about him that could be fixed upon as remarkable was his staff, which bore the likeness of a great black snake, so curiously wrought that it might almost be seen to twist and wriggle itself like a living serpent. This, of course, must have been an ocular deception, assisted by the uncertain light.

14 "Come, Goodman Brown," cried his fellow-traveler, "this is a dull pace for the beginning of a journey. Take my staff, if you are so soon weary."

15 "Friend," said the other, exchanging his slow pace for a full stop, "having kept covenant by meeting thee here, it is my purpose now to return whence I came. I have scruples touching the matter thou wot'st[2] of."

16 "Sayest thou so?" replied he of the serpent, smiling apart. "Let us walk on, nevertheless, reasoning as we go; and if I convince thee not thou shalt turn back, we are but a little way in the forest yet."

17 "Too far! too far!" exclaimed the goodman, unconsciously resuming his walk. "My father never went into the woods on such an errand, nor his father before him. We have been a race of honest men and good Christians since the days of the martyrs; and shall I be the first of the name of Brown that ever took this path and kept—"

18 "Such company, thou wouldst say," observed the elder person, interpreting his pause. "Well said, Goodman Brown! I have been as well acquainted with your family as with ever a one among the Puritans; and that's no trifle to say. I helped your grandfather, the constable, when he lashed the Quaker woman so smartly through the streets of Salem; and it was I that brought your father a pitch-pine knot, kindled at my own hearth, to set fire to an Indian village, in King Philip's war.[3] They were my good friends, both; and many a pleasant walk have we had along this path, and returned merrily after midnight. I would fain be friends with you for their sake."

2. **wot'st** know.
3. **King Philip's War** armed conflict between Native Americans and English colonists in New England in 1675–78.

19 "If it be as thou sayest," replied Goodman Brown, "I marvel they never spoke of these matters; or, verily, I marvel not, seeing that the least rumor of the sort would have driven them from New England. We are a people of prayer, and good works to boot, and abide no such wickedness."

20 "Wickedness or not," said the traveler with the twisted staff, "I have a very general acquaintance here in New England. The deacons of many a church have drunk the communion wine with me; the selectmen of divers towns make me their chairman; and a majority of the Great and General Court[4] are firm supporters of my interest. The governor and I, too—But these are state secrets."

21 "Can this be so?" cried Goodman Brown, with a stare of amazement at his undisturbed companion. "Howbeit, I have nothing to do with the governor and council; they have their own ways, and are no rule for a simple husbandman[5] like me. But, were I to go on with thee, how should I meet the eye of that good old man, our minister, at Salem village? Oh, his voice would make me tremble both Sabbath day and lecture day."

22 Thus far the elder traveler had listened with due gravity; but now burst into a fit of irrepressible mirth, shaking himself so violently that his snake-like staff actually seemed to wriggle in sympathy.

23 "Ha! ha! ha!" shouted he again and again; then composing himself, "Well, go on, Goodman Brown, go on; but, prithee, don't kill me with laughing."

24 "Well, then, to end the matter at once," said Goodman Brown, considerably nettled, "there is my wife, Faith. It would break her dear little heart; and I'd rather break my own."

25 "Nay, if that be the case," answered the other, "e'en go thy ways, Goodman Brown. I would not for twenty old women like the one hobbling before us that Faith should come to any harm."

26 As he spoke he pointed his staff at a female figure on the path, in whom Goodman Brown recognized a very pious and exemplary dame, who had taught him his catechism in youth, and was still his moral and spiritual adviser, jointly with the minister and Deacon Gookin.

27 "A marvel, truly, that Goody Cloyse should be so far in the wilderness at nightfall," said he. "But with your leave, friend, I shall take a cut through the woods until we have left this Christian woman behind. Being a stranger to you, she might ask whom I was consorting with and whither I was going."

28 "Be it so," said his fellow-traveler. "Betake you to the woods, and let me keep the path."

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4. **Great and General Court** legislative body of New England at the time.
5. **husbandman** *n.* farmer.

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29 Accordingly the young man turned aside, but took care to watch his companion, who advanced softly along the road until he had come within a staff's length of the old dame. She, meanwhile, was making the best of her way, with singular speed for so aged a woman, and mumbling some indistinct words—a prayer, doubtless—as she went. The traveler put forth his staff and touched her withered neck with what seemed the serpent's tail.

30 "The devil!" screamed the pious old lady.

31 "Then Goody Cloyse knows her old friend?" observed the traveler, confronting her and leaning on his writhing stick.

32 "Ah, forsooth, and is it your worship indeed?" cried the good dame. "Yea, truly is it, and in the very image of my old gossip, Goodman Brown, the grandfather of the silly fellow that now is. But—would your worship believe it?—my broomstick hath strangely disappeared, stolen, as I suspect, by that unhanged witch, Goody Cory, and that, too, when I was all anointed with the juice of smallage, and cinquefoil, and wolf's bane—"

33 "Mingled with fine wheat and the fat of a new-born babe," said the shape of old Goodman Brown.

34 "Ah, your worship knows the recipe," cried the old lady, cackling aloud. "So, as I was saying, being all ready for the meeting, and no horse to ride on, I made up my mind to foot it; for they tell me there is a nice young man to be taken into communion to-night. But now your good worship will lend me your arm, and we shall be there in a twinkling."

35 "That can hardly be," answered her friend. "I may not spare you my arm, Goody Cloyse; but here is my staff, if you will."

36 So saying, he threw it down at her feet, where, perhaps, it assumed life, being one of the rods which its owner had formerly lent to the Egyptian magi. Of this fact, however, Goodman Brown could not take cognizance. He had cast this eyes in astonishment, and, looking down again, beheld neither Goody Cloyse nor the serpentine staff, but his fellow-traveler alone, who waited for him as calmly as if nothing had happened.

37 "That old woman taught me my catechism," said the young man; and there was a world of meaning in this simple comment.

38 They continued to walk onward, while the elder traveler exhorted his companion to make good speed and persevere in the path, discoursing so aptly that his arguments seemed rather to spring up in the bosom of his auditor than to be suggested by himself. As they went, he plucked a branch of maple to serve for a walking stick, and began to strip it of the twigs and little boughs, which were wet with evening dew. The moment his fingers touched them they became strangely withered and dried up as with a week's sunshine. Thus the pair proceeded, at a good free pace, until suddenly, in a gloomy hollow of the road,

Goodman Brown sat himself down on the stump of a tree and refused to go any farther.

39 "Friend," said he, stubbornly, "my mind is made up. Not another step will I budge on this errand. What if a wretched old woman do choose to go to the devil when I thought she was going to heaven: is that any reason why I should quit my dear Faith and go after her?"

40 "You will think better of this by and by," said his acquaintance, composedly. "Sit here and rest yourself a while; and when you feel like moving again, there is my staff to help you along."

41 Without more words, he threw his companion the maple stick, and was as speedily out of sight as if he had vanished into the deepening gloom. The young man sat a few moments by the roadside, applauding himself greatly, and thinking with how clear a conscience he should meet the minister in his morning walk, nor shrink from the eye of good old Deacon Gookin. And what calm sleep would be his that very night, which was to have been spent so wickedly, but so purely and sweetly now, in the arms of Faith! Amidst these pleasant and praiseworthy meditations, Goodman Brown heard the tramp of horses along the road, and deemed it advisable to conceal himself within the verge of the forest, conscious of the guilty purpose that had brought him thither, though now so happily turned from it.

42 On came the hoof tramps and the voices of the riders, two grave old voices, conversing soberly as they drew near. These mingled sounds appeared to pass along the road, within a few yards of the young man's hiding-place; but, owing doubtless to the depth of the gloom at that particular spot, neither the travelers nor their steeds were visible. Though their figures brushed the small boughs by the wayside, it could not be seen that they intercepted, even for a moment, the faint gleam from the strip of bright sky athwart[6] which they must have passed. Goodman Brown alternately crouched and stood on tiptoe, pulling aside the branches and thrusting forth his head as far as he durst[7] without discerning so much as a shadow. It vexed him the more, because he could have sworn, were such a thing possible, that he recognized the voices of the minister and Deacon Gookin, jogging along quietly, as they were wont to do, when bound to some ordination or ecclesiastical council. While yet within hearing, one of the riders stopped to pluck a switch.

43 "Of the two, reverend sir," said the voice like the deacon's, "I had rather miss an ordination dinner than to-night's meeting. They tell me that some of our community are to be here from Falmouth and beyond, and others from Connecticut and

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6. **athwart** *adv.* across.
7. **durst** *v.* dare.

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Rhode Island, besides several of the Indian powwows, who, after their fashion, know almost as much deviltry as the best of us. Moreover, there is a goodly young woman to be taken into communion."

44 "Mighty well, Deacon Gookin!" replied the solemn old tones of the minister. "Spur up, or we shall be late. Nothing can be done, you know, until l get on the ground."

45 The hoofs clattered again; and the voices, talking so strangely in the empty air, passed on through the forest, where no church had ever been gathered or solitary Christian prayed. Whither, then, could these holy men be journeying so deep into the heathen wilderness? Young Goodman Brown caught hold of a tree for support, being ready to sink down on the ground, faint and overburdened with the heavy sickness of his heart. He looked up to the sky, doubting whether there really was a heaven above him. Yet there was the blue arch, and the stars brightening in it.

46 "With heaven above and Faith below, I will yet stand firm against the devil!" cried Goodman Brown.

47 While he still gazed upward into the deep arch of the firmament[8] and had lifted his hands to pray, a cloud, though no wind was stirring, hurried across the zenith and hid the brightening stars. The blue sky was still visible, except directly overhead, where this black mass of cloud was sweeping swiftly northward. Aloft in the air, as if from the depths of the cloud, came a confused and doubtful sound of voices. Once the listener fancied that he could distinguish the accents of towns-people of his own, men and women, both pious and ungodly, many of whom he had met at the communion table, and had seen others rioting at the tavern. The next moment, so indistinct were the sounds, he doubted whether he had heard aught but the murmur of the old forest, whispering without a wind. Then came a stronger swell of those familiar tones, heard daily in the sunshine at Salem village, but never until now from a cloud of night. There was one voice, of a young woman, uttering lamentations, yet with an uncertain sorrow, and entreating for some favor, which, perhaps, it would grieve her to obtain; and all the unseen multitude, both saints and sinners, seemed to encourage her onward.

48 "Faith!" shouted Goodman Brown, in a voice of agony and desperation; and the echoes of the forest mocked him, crying, "Faith! Faith!" as if bewildered wretches were seeking her all through the wilderness.

49 The cry of grief, rage, and terror was yet piercing the night, when the unhappy husband held his breath for a response. There was a scream, drowned immediately in a louder murmur of voices, fading into far off laughter, as the dark cloud swept away,

8. **firmament** *n.* sky, viewed poetically as an arch.

leaving the clear and silent sky above Goodman Brown. But something fluttered lightly down through the air and caught on the branch of a tree. The young man seized it, and beheld a pink ribbon.

50 "My Faith is gone! " cried he, after one stupefied moment. "There is no good on earth; and sin is but a name. Come, devil; for to thee is this world given."

51 And, maddened with despair, so that he laughed loud and long, did Goodman Brown grasp his staff and set forth again, at such a rate that it seemed to fly along the forest path rather than to walk or run. The road grew wilder and drearier and more faintly traced, and vanished at length, leaving him in the heart of the dark wilderness, still rushing onward with the instinct that guides mortal man to evil. The whole forest was peopled with frightful sounds—the creaking of the trees, the howling of wild beasts, and the yell of Indians; while sometimes the wind tolled like a distant church bell, and sometimes gave a broad roar around the traveler, as if all Nature were laughing him to scorn. But he was himself the chief horror of the scene, and shrank not from its other horrors.

52 "Ha! ha! ha!" roared Goodman Brown when the wind laughed at him. "Let us hear which will laugh loudest. Think not to frighten me with your deviltry. Come witch, come wizard, come Indian powwow, come devil himself, and here comes Goodman Brown. You may as well fear him as he fear you."

53 In truth, all through the haunted forest there could be nothing more frightful than the figure of Goodman Brown. On he flew among the black pines, brandishing his staff with frenzied gestures, now giving vent to an inspiration of horrid blasphemy, and now shouting forth such laughter as set all the echoes of the forest laughing like demons around him. The fiend in his own shape is less hideous than when he rages in the breast of man. Thus sped the demoniac on his course, until, quivering among the trees, he saw a red light before him, as when the felled trunks and branches of a clearing have been set on fire, and throw up their lurid blaze against the sky, at the hour of midnight. He paused, in a lull of the tempest that had driven him onward, and heard the swell of what seemed a hymn, rolling solemnly from a distance with the weight of many voices. He knew the tune; it was a familiar one in the choir of the village meeting-house. The verse died heavily away, and was lengthened by a chorus, not of human voices, but of all the sounds of the benighted wilderness pealing in awful harmony together. Goodman Brown cried out, and his cry was lost to his own ear by its unison with the cry of the desert.

54 In the interval of silence he stole forward until the light glared full upon his eyes. At one extremity of an open space, hemmed in by the dark wall of the forest, arose a rock, bearing some rude,

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natural resemblance either to an altar or a pulpit, and surrounded by four blazing pines, their tops aflame, their stems untouched, like candles at an evening meeting. The mass of foliage that had overgrown the summit of the rock was all on fire, blazing high into the night and fitfully illuminating the whole field. Each pendent twig and leafy festoon was in a blaze. As the red light arose and fell, a numerous congregation alternately shone forth, then disappeared in shadow, and again grew, as it were, out of the darkness, peopling the heart of the solitary woods at once.

55 "A grave and dark-clad company," quoth Goodman Brown.

56 In truth they were such. Among them, quivering to and fro between gloom and splendor, appeared faces that would be seen next day at the council board of the province, and others which, Sabbath after Sabbath, looked devoutly heavenward, and benignantly[9] over the crowded pews, from the holiest pulpits in the land. Some affirm that the lady of the governor was there. At least there were high dames well known to her, and wives of honored husbands, and widows, a great multitude, and ancient maidens, all of excellent repute, and fair young girls, who trembled lest their mothers should espy them. Either the sudden gleams of light flashing over the obscure field bedazzled Goodman Brown, or he recognized a score of the church members of Salem village famous for their especial sanctity. Good old Deacon Gookin had arrived, and waited at the skirts of that venerable saint, his revered pastor. But, irreverently consorting with these grave, reputable, and pious people, these elders of the church, these chaste dames and dewy virgins, there were men of dissolute lives and women of spotted fame, wretches given over to all mean and filthy vice, and suspected even of horrid crimes. It was strange to see that the good shrank not from the wicked, nor were the sinners abashed by the saints. Scattered also among their pale-faced enemies were the Indian priests, or powwows, who had often scared their native forest with more hideous incantations than any known to English witchcraft.

57 "But where is Faith?" thought Goodman Brown and, as hope came into his heart, he trembled.

58 Another verse of the hymn arose, a slow and mournful strain, such as the pious love, but joined to words which expressed all that our nature can conceive of sin, and darkly hinted at far more. Unfathomable to mere mortals is the lore of fiends. Verse after verse was sung; and still the chorus of the desert swelled between like the deepest tone of a mighty organ; and with the final peal of that dreadful anthem there came a sound, as if the roaring wind, the rushing streams, the howling beasts, and every other voice of the unconcerted wilderness were mingling and according with

9. **benignantly** *adv.* kindly and serenely.

the voice of guilty man in homage to the prince of all. The four blazing lines threw up a loftier flame, and obscurely discovered shapes and visages of horror on the smoke wreaths above the impious assembly. At the same moment the fire on the rock shot redly forth and formed a glowing arch above its base, where now appeared a figure. With reverence be it spoken, the figure bore no slight similitude, both in garb and manner, to some grave divine of the New England churches.

59 "Bring forth the converts!" cried a voice that echoed through the field and rolled into the forest.

60 At the word, Goodman Brown stepped forth from the shadow of the trees and approached the congregation, with whom he felt a loathful brotherhood by the sympathy of all that was wicked in his heart. He could have well-nigh sworn that the shape of his own dead father beckoned him to advance, looking downward from a smoke wreath, while a woman, with dim features of despair, threw out her hand to warn him back. Was it his mother? But he had no power to retreat one step, nor to resist, even in thought, when the minister and good old Deacon Gookin seized his arms and led him to the blazing rock. Thither came also the slender form of a veiled female, led between Goody Cloyse, that pious teacher of the catechism, and Martha Carrier, who had received the devil's promise to be queen of hell. A rampant hag was she. And there stood the proselytes[10] beneath the canopy of fire.

61 "Welcome, my children," said the dark figure, "to the communion of your race. Ye have found thus young your nature and your destiny. My children, look behind you!"

62 They turned; and flashing forth, as it were, in a sheet of flame, the fiend worshippers were seen; the smile of welcome gleamed darkly on every visage.

63 "There," resumed the sable form, "are all whom ye have reverenced from youth. Ye deemed them holier than yourselves, and shrunk from your own sin, contrasting it with their lives of righteousness and prayerful aspirations heavenward. Yet here are they all in my worshipping assembly. This night it shall be granted you to know their secret deeds: how hoary-bearded elders of the church have whispered wanton words to the young maids of their households; how many a woman, eager for widows' weeds, has given her husband a drink at bedtime and let him sleep his last sleep in her bosom; how beardless youths have made haste to inherit their fathers' wealth; and how fair damsels—blush not, sweet ones—have dug little graves in the garden, and bidden me, the sole guest, to an infant's funeral. By the sympathy of your human hearts for sin ye shall scent out all the places—whether in

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10. **proselytes** *n.* people converting from one religion to another.

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church, bed-chamber, street, field, or forest—where crime has been committed, and shall exult to behold the whole earth one stain of guilt, one mighty blood spot. Far more than this. It shall be yours to penetrate, in every bosom, the deep mystery of sin, the fountain of all wicked arts, and which inexhaustibly supplies more evil impulses than human power—than my power at its utmost—can make manifest[11] in deeds. And now, my children, look upon each other."

64 They did so; and, by the blaze of the hell-kindled torches, the wretched man beheld his Faith, and the wife her husband, trembling before that unhallowed altar.

65 "Lo, there ye stand, my children," said the figure, in a deep and solemn tone, almost sad with its despairing awfulness, as if his once angelic nature could yet mourn for our miserable race. "Depending upon one another's hearts, ye had still hoped that virtue were not all a dream. Now are ye undeceived. Evil is the nature of mankind. Evil must be your only happiness. Welcome again, my children, to the communion of your race."

66 "Welcome," repeated the fiend worshippers, in one cry of despair and triumph.

67 And there they stood, the only pair, as it seemed, who were yet hesitating on the verge of wickedness in this dark world. A basin was hollowed, naturally, in the rock. Did it contain water, reddened by the lurid light? or was it blood? or, perchance, a liquid flame? Herein did the shape of evil clip his hand and prepare to lay the mark of baptism upon their foreheads, that they might be partakers of the mystery of sin, more conscious of the secret guilt of others, both in deed and thought, than they could now be of their own. The husband cast one look at his pale wife, and Faith at him. What polluted wretches would the next glance show them to each other, shuddering alike at what they disclosed and what they saw!

68 "Faith! Faith!" cried the husband, "look up to heaven, and resist the wicked one."

69 Whether Faith obeyed he knew not. Hardly had he spoken when he found himself amid calm night and solitude, listening to a roar of the wind which died heavily away through the forest. He staggered against the rock, and felt it chill and damp; while a hanging twig, that had been all on fire, besprinkled his cheek with the coldest dew.

70 The next morning young Goodman Brown came slowly into the street of Salem village, staring around him like a bewildered man. The good old minister was taking a walk along the graveyard to get an appetite for breakfast and meditate his sermon, and bestowed a blessing, as he passed, on Goodman Brown. He

11. **manifest** *adj.* evident.

shrank from the venerable saint as if to avoid an anathema.[12] Old Deacon Gookin was at domestic worship, and the holy words of his prayer were heard through the open window. "What God doth the wizard pray to?" quoth Goodman Brown. Goody Cloyse, that excellent old Christian, stood in the early sunshine at her own lattice, catechizing a little girl who had brought her a pint of morning's milk. Goodman Brown snatched away the child as from the grasp of the fiend himself. Turning the corner by the meetinghouse, he spied the head of Faith, with the pink ribbons, gazing anxiously forth, and bursting into such joy at sight of him that she skipped along the street and almost kissed her husband before the whole village. But Goodman Brown looked sternly and sadly into her face, and passed on without a greeting.

71 Had Goodman Brown fallen asleep in the forest and only dreamed a wild dream of a witch-meeting?

72 Be it so if you will; but, alas! it was a dream of evil omen for young Goodman Brown. A stern, a sad, a darkly meditative, a distrustful, if not a desperate man did he become from the night of that fearful dream. On the Sabbath day, when the congregation were singing a holy psalm, he could not listen because an anthem of sin rushed loudly upon his ear and drowned all the blessed strain. When the minister spoke from the pulpit with power and fervid eloquence, and, with his hand on the open Bible, of the sacred truths of our religion, and of saint-like lives and triumphant deaths, and of future bliss or misery unutterable, then did Goodman Brown turn pale, dreading lest the roof should thunder down upon the gray blasphemer and his hearers. Often, awaking suddenly at midnight, he shrank from the bosom of Faith; and at morning or eventide, when the family knelt down at prayer, he scowled and muttered to himself, and gazed sternly at his wife, and turned away. And when he had lived long, and was borne to his grave a hoary corpse, followed by Faith, an aged woman, and children and grandchildren, a goodly procession, besides neighbors not a few, they carved no hopeful verse upon his tombstone, for his dying hour was gloom. ❧

NOTES

12. **anathema** (uh NATH uh muh) *n.* accursed person.

Share Your Independent Learning

EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.

Prepare to Share

What role does individualism play in American society?

Even when you read something independently, your understanding continues to grow when you share what you have learned with others. Reflect on the text you explored independently and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

Learn From Your Classmates

Discuss It Share your ideas about the text you explored on your own. As you talk with your classmates, jot down a few ideas that you learn from them.

Reflect

Review your notes, and mark the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the concept of individualism.

STANDARDS

SL.11–12.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

Review Evidence for a Personal Narrative

At the beginning of this unit, you responded to the following question:

> What significant incident helped me realize that I am a unique individual?

EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Have the texts you read altered your original thoughts about the incident?

☐ YES	☐ NO
Identify at least three ideas from the texts that have caused you to reevaluate your original idea. **1.** **2.** **3.**	Identify at least three ideas from the texts that reinforced your original idea. **1.** **2.** **3.**

Develop your thoughts into a topic sentence: *I first became aware of myself as a unique human being when:*

_____

_____

_____

The incident took place:

WHEN	WHERE	WITH WHOM

STANDARDS

W.11–12.3.a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT-LEARNING SELECTION

PART 1

Writing to Sources: Personal Narrative

In this unit, you read a variety of texts that explore ideas about individuality. Each text, in its own way, sings the praises of nonconformity, independence, and a life of awareness and contemplation.

Assignment

Write a **personal narrative** in which you describe an event from your life that answers this question:

> What significant incident helped me realize that I am a unique individual?

Choose an incident that you are comfortable describing and sharing with others. Connect your personal experience to ideas expressed in the texts from this unit. Show how your experience illustrates or departs from the ideas these texts express. End with a conclusion about the ways in which the understanding you gained from the incident affects your life today.

Reread the Assignment Review the writing prompt to be sure you fully understand it. The assignment may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words in order to complete the assignment correctly.

Academic Vocabulary

significant	unique	impact
incident	sequence	

Review the Elements of a Personal Narrative Before you begin writing, read the Narrative Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or is not as strong as it could be, revise your narrative to add to or strengthen that component.

WORD NETWORK

As you write and revise your personal narrative, use your Word Network to help vary your word choices.

STANDARDS

W.11–12.3.a–e Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

W.11–12.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Narrative Rubric

	Focus and Organization	Evidence and Elaboration	Language Conventions
4	The introduction engages the reader and sets the scene for a specific situation. A unique point of view is clearly established and maintained. The events appear in a clear sequence and build toward a particular outcome. The conclusion follows from and reflects on the rest of the narrative.	Dialogue, pacing, reflection, and description adeptly move the narrative forward. Precise details and vivid sensory language give readers a clear picture of events.	The text employs standard English conventions of usage and mechanics consistently and accurately.
3	The introduction is somewhat engaging and sets the scene for a specific situation. A clear point of view is established and maintained. The events appear in a clear sequence and mostly combine to build toward a particular outcome. The conclusion follows from the rest of the narrative.	Dialogue, reflection, and description move the narrative forward. Precise details and some sensory language give readers a clear picture of events.	The text generally employs standard English conventions of usage and mechanics.
2	The introduction sets the scene for a specific situation. A point of view is established and maintained, with occasional lapses. The events appear mostly in sequence, although some events may not belong, and some events that would clarify the narrative do not appear. The conclusion follows from the narrative.	Some dialogue, reflection, or description is used in the narrative. Some details and one or two examples of sensory language are included.	The text inconsistently employs standard English conventions of usage and mechanics.
1	The introduction fails to set a scene or is omitted altogether. The point of view is not always clear. The events do not appear in a clear sequence, and events that would clarify the narrative may not appear. The conclusion does not follow from the narrative or is omitted altogether.	Appropriate narrative techniques such as dialogue, pacing, or reflection, are not used. Details are vague or missing. No sensory language is included.	The text does not employ standard English conventions of usage and mechanics.

PART 2
Speaking and Listening: Storytelling Session

Assignment

Even if you have never seen a professional storyteller, you have probably witnessed great storytelling. Stand-up comedians, lecturers, teachers, and other public speakers tell stories that engage, amuse, and instruct listeners. Use the personal narrative you wrote as the basis for an oral **storytelling session.**

Follow these steps to make your storytelling presentation active and interesting.

- Read your personal narrative aloud, and consider ways to make it stronger as an oral piece. You may want to shorten some sections, or add dramatic detail to others. Make those revisions, and then memorize the story.
- Practice your delivery in front of a mirror. Modulate your voice, adding highs and lows, and use gestures that add meaningful emphasis. If you find yourself stumbling over some words, change them. You do not need to stick to the story exactly as it appears on the page.
- As you deliver your story, relax, avoid rushing, and speak with expression.

Review the Rubric The criteria by which your storytelling will be evaluated appear in the rubric below. Review the criteria before telling your story to ensure that you are prepared.

STANDARDS

SL.11–12.4.a Plan and deliver a reflective narrative that: explores the significance of a personal experience, event, or concern; uses sensory language to convey a vivid picture; includes appropriate narrative techniques; and draws comparisons between the specific incident and broader themes.

SL.11–12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

	Content	Presentation Techniques
3	The story has a clear beginning, middle, and end, and the sequence is easy to follow. The story expresses a significant insight in an engaging, entertaining way.	The speaker enunciates clearly and uses an appropriate volume throughout the story. The speaker varies the tone and pace to maintain interest. The speaker uses movement and expression to enliven the performance.
2	The story has a beginning, middle, and end, and the sequence is mostly easy to follow. The story expresses an insight and is somewhat entertaining or engaging.	The speaker enunciates clearly most of the time and usually uses appropriate volume. The speaker varies the tone and pace to some extent. The speaker uses some movement and expression.
1	The story does not have a clear beginning, middle, and end, and the sequence is hard to follow. The story does not express an insight and is not engaging.	The speaker does not enunciate clearly and does not use an appropriate volume. The speaker does not vary tone and pace at all. The speaker does not use movement or expression.

Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning.

Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

Reflect on the Learning Strategies

Discuss It Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

Reflect on the Text

Choose a selection that you found challenging and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about the concept of individualism? What did you learn?

SCAN FOR MULTIMEDIA

STANDARDS

SL.11–12.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 11–12 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively.

SL.11–12.1.a Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.