UNIT 4

Grit and Grandeur

The Importance of Place

Ken Burns: Secrets of Yellowstone National Park

Discuss It Have you ever experienced a feeling of being changed by a place you visited? Describe what triggered the feeling.

Write your response before sharing your ideas.

SCAN FOR MULTIMEDIA

UNIT 4

UNIT INTRODUCTION

ESSENTIAL QUESTION: What is the relationship between literature and place?

LAUNCH TEXT
EXPLANATORY MODEL
Planning Your Trip to Gold Country

WHOLE-CLASS LEARNING

HISTORICAL PERSPECTIVES

Focus Period: 1880–1920

Bright Horizons, Challenging Realities

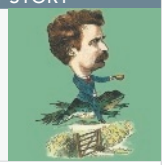
COMPARE

ANCHOR TEXT: MEMOIR

from Life on the Mississippi
Mark Twain
▸ MEDIA CONNECTION: Mark Twain and Tom Sawyer

ANCHOR TEXT: SHORT STORY

The Notorious Jumping Frog of Calaveras County
Mark Twain



ANCHOR TEXT: SHORT STORY

A White Heron
Sarah Orne Jewett

PERFORMANCE TASK

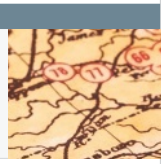
WRITING FOCUS:
Write an Explanatory Essay

SMALL-GROUP LEARNING

COMPARE

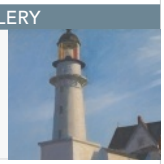
LITERARY CRITICISM

A Literature of Place
Barry Lopez



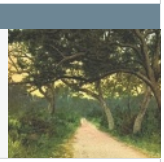
MEDIA: FINE ART GALLERY

American Regional Art



AUTOBIOGRAPHY

from Dust Tracks on a Road
Zora Neale Hurston



COMPARE

POETRY COLLECTION 1

Chicago

Wilderness
Carl Sandburg
▸ MEDIA CONNECTION: Carl Sandburg Reads "Wilderness"

MEDIA: PHOTO GALLERY

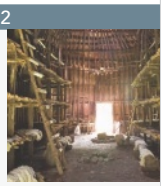
Sandburg's Chicago

COMPARE

POETRY COLLECTION 2

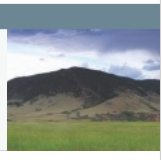
In the Longhouse, Oneida Museum
Roberta Hill

Cloudy Day
Jimmy Santiago Baca



MEMOIR

Introduction *from* The Way to Rainy Mountain
N. Scott Momaday



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:
Give an Explanatory Talk

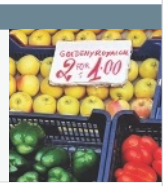
INDEPENDENT LEARNING

SHORT STORY

The Rockpile
James Baldwin

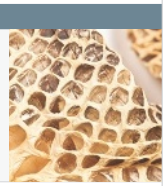
POETRY

The Latin Deli: An Ars Poetica
Judith Ortiz Cofer



ESSAY

Untying the Knot
Annie Dillard



POETRY COLLECTION 3

The Wood-Pile

Birches
Robert Frost

PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for an Explanatory Essay

PERFORMANCE-BASED ASSESSMENT

Explanatory Text: Essay and Oral Presentation

PROMPT: What makes certain places live on in our memory?

Unit Goals

Throughout this unit, you will deepen your perspective on the importance of place 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 the importance of place.	○	○	○	○	○
• Expand your knowledge and use of academic and concept vocabulary.	○	○	○	○	○

WRITING AND RESEARCH GOALS	1	2	3	4	5
• Write an explanatory text that develops a topic thoroughly and includes evidence from research.	○	○	○	○	○
• Conduct research projects of various lengths to explore a topic and clarify meaning.	○	○	○	○	○

LANGUAGE GOALS	1	2	3	4	5
• Make effective style choices, including those regarding sentence variety, figurative language, and diction.	○	○	○	○	○
• Correctly use dashes and hyphens.	○	○	○	○	○

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: Explanatory Text

Understanding and using academic terms can help you read, write, and speak with precision and clarity. Here are five academic words that will be useful in this unit as you analyze and write explanatory texts.

Complete the chart.

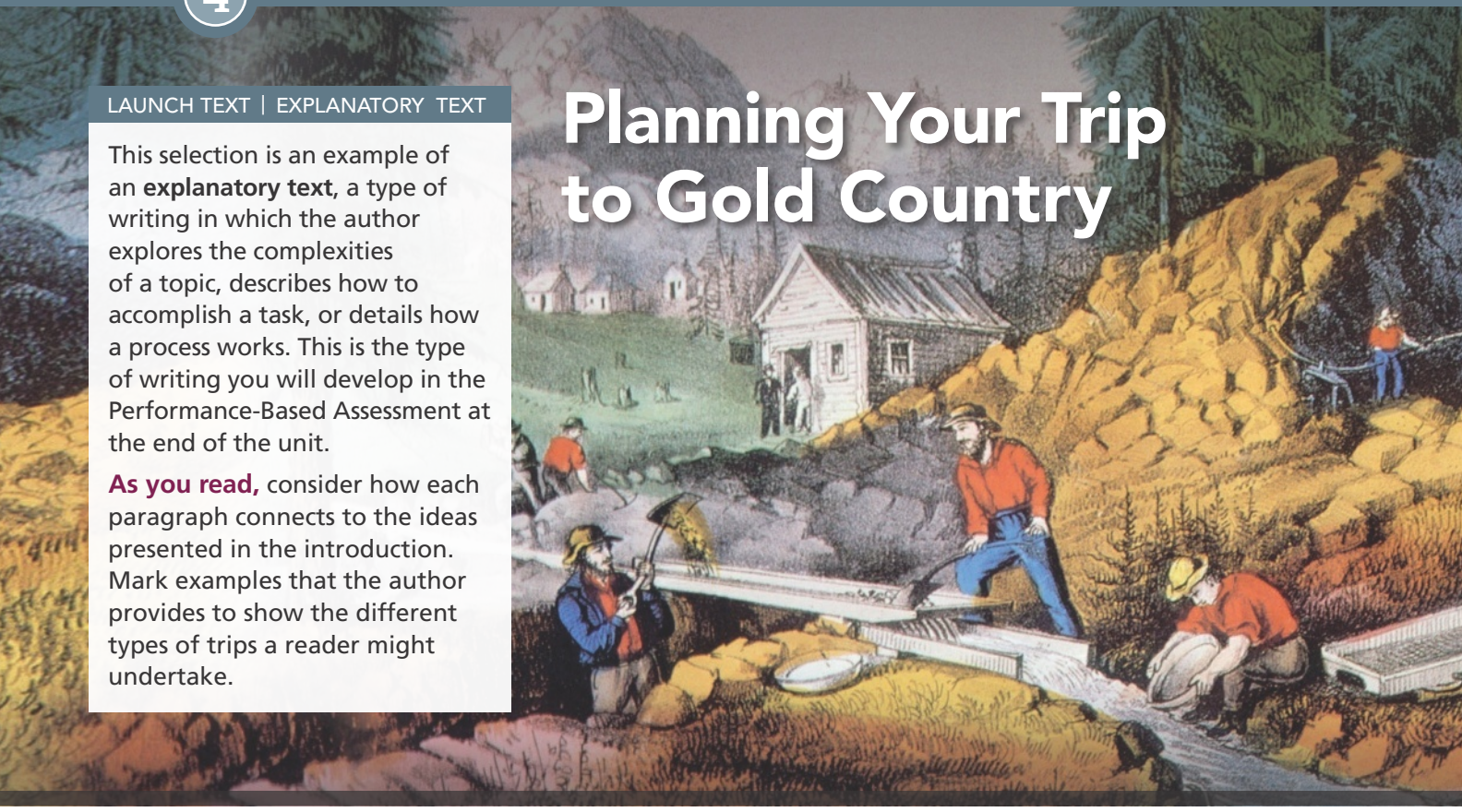
1. Review each word, its root, and the mentor sentences.
2. Use the information and your own knowledge to predict the meaning of each word.
3. For each word, list at least two related words.
4. Refer to a dictionary or other resources if needed.

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
analyze ROOT: ***-lys-*** "break down"	1. The investigators will *analyze* the scene for signs of arson. 2. To *analyze* a poem, start by examining its words and phrasing.		analysis; analytical
subordinate ROOT: ***-ord-*** "order"	1. It's important to show how *subordinate* ideas relate to the main idea. 2. In her first job, she was in a *subordinate* role, but she later became chief executive of the company.		
literal ROOT: ***-liter-*** "letter"	1. The original, *literal* meaning of "awful" is "full of awe," but now it means "terrible." 2. In her essay, she explains both the *literal* and symbolic meanings of the movie.		
determine ROOT: ***-term-*** "end"	1. The choices you make now could *determine* your future options. 2. We must do more than treat the symptoms; we must *determine* the cause of the illness.		
trivialize ROOT: ***-via-*** "way"; "path"	1. Politicians tend to *trivialize* issues that they do not consider important. 2. Asher laughed at Maya's error, but he didn't mean to *trivialize* her struggle.		



LAUNCH TEXT | EXPLANATORY TEXT

Planning Your Trip to Gold Country

This selection is an example of an **explanatory text,** a type of writing in which the author explores the complexities of a topic, describes how to accomplish a task, or details how a process works. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

As you read, consider how each paragraph connects to the ideas presented in the introduction. Mark examples that the author provides to show the different types of trips a reader might undertake.

NOTES

1 Before you set off to explore California's Gold Country, you must make two key decisions: Choose the length of your trip, and determine the sort of explorer you are. First, decide the length of your trip, because that will tell you how much exploring you will be able to do. A map of the Sierra Nevada foothills will show you at a glance that Gold Country, the area where most of the California Gold Rush took place, extends from the Tahoe National Forest to the area around Lake Isabella, nearly 400 miles south. Second, decide what kind of explorer you are. Do you prefer museum-hopping and sightseeing, or do you want to get your hands dirty and find out what it was like to be a gold-seeker in the 1840s? Would you like to see history reenacted, or do you want to see the natural beauty of this special region?

2 If you have just a short time to spend in Gold Country, consider visiting the historic highlights. California's capital city, Sacramento, was founded in 1848 by John Sutter, Jr., a major Gold Rush figure. You may still visit the fort he built there and take a walking tour through streets lined with restored nineteenth-century buildings, departing on your tour from the excellent and informative Sacramento History Museum. From Sacramento, it's just an hour's drive north to Coloma, a tiny village along the sparkling American River. Coloma is home to Marshall Gold Discovery Park, which offers visitors dozens of activities that allow them to explore the history of the Gold Rush. Coloma is a must-see, because it is the very first place where gold was found in the Sierra Nevada foothills.

SCAN FOR MULTIMEDIA

3 If you have more time to spend and are eager for adventure, consider the trip my brother and I made last year. We drove from Coloma south to Jamestown along historic Highway 49. Stunned by the beautiful views, we enjoyed every mile. As we wound through hills and valleys dotted with wildflower meadows and piñon pines, we could imagine would-be miners on horses and in wagons making their way through the same landscape 165 years ago.

4 Jamestown boasts a number of businesses that allow you to take pans, trowels, and boots into the American River and test your ability to find gold. Sam and I found nothing but iron pyrite, the "fool's gold" that deceived many a Forty-Niner, but we had a thrilling time in the chilly water under a stark, blue sky. Searching Jamestown sites on the Internet will turn up a variety of tours and gold-prospecting adventures, and you can choose the one that best matches your needs.

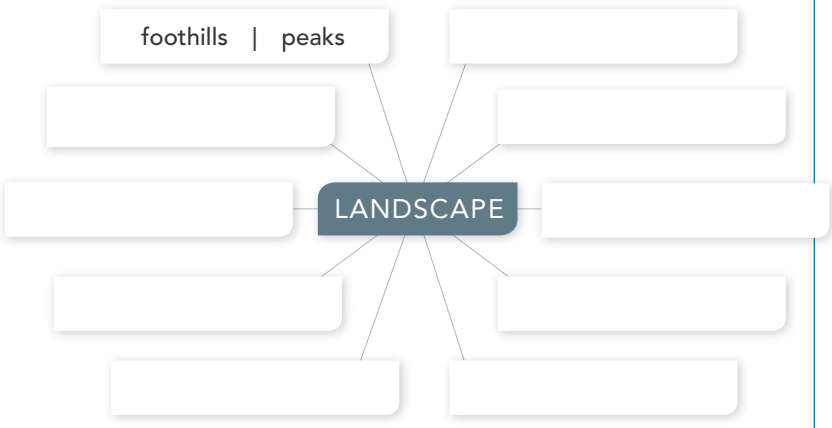
5 Nature lovers should not pass up the opportunity to visit Yosemite, the world's first national park. The history of the region is a sad one; the spectacular Yosemite Valley was home to the native Ahwahnechee people before the influx of miners displaced them in the 1850s. Miners tore holes in the stately mountains and despoiled the clear water of the rivers until Abraham Lincoln signed a grant to preserve this territory for all time. Since that time, Yosemite's soaring cliffs and turbulent waterfalls have remained unique among American landscapes.

6 Start with a map and a schedule, and plan to spend at least a day at each major stop. Use the Internet to build your trip step by step, choosing the activities that suit your interests and fit into your timetable. There is plenty to do in Gold Country, no matter what kind of traveler you happen to be. Every acre of the region offers magnificent vistas and living tableaus of a significant era in American history. ❧

NOTES

WORD NETWORK FOR GRIT AND GRANDEUR

Vocabulary A word network is a collection of words related to a topic. As you read the unit selections, identify words related to *landscape,* and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *foothills*. 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 "Planning Your Trip to Gold Country." 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

"How-to" Local Tourism The Launch Text explains how to tour Gold Country in California. Work with 4–6 classmates to create a parallel explanation relating to a place of interest in your community.

- Imagine that someone who lives in a distant place is coming for a visit. Brainstorm for a list of attractions in your area that you think the visitor should see.
- Narrow the list to three "top stops." They can be connected by a theme (such as historical importance) or be varied (such as a sports venue, a restaurant, a farm, and a museum).
- Plan an itinerary for your visitor. Share ideas about the best way to get from each stop to the next. More important, share "how-to" ideas that will help the visitor get the most out of each stop.
- Meet with another group, and compare notes. Are any stops on both lists? If so, what "how-tos" do they share?

QuickWrite

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

PROMPT: **What makes certain places live on in our memory?**

EVIDENCE LOG FOR GRIT AND GRANDEUR

Review your QuickWrite. Summarize your thoughts in one sentence to record in your Evidence Log. Then, record evidence from "Planning Your Trip to Gold Country" that supports your thesis.

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 is the relationship between literature and place?

As you read these selections, work with your whole class to explore the meaning and importance of the concept of "place."

From Text to Topic For Mark Twain, the majestic Mississippi River was a spiritual home that inspired his youthful daydreams of becoming a steamboat pilot. His writing celebrates the river's boats and bustling port towns—and the ambitions of all who were shaped by this busy place that linked America's East and West. For Sarah Orne Jewett, the Maine woods become the place where a lonely young girl learns what is most valuable to her. As you read, consider what the selections show about the importance of a sense of place in both literature and the lives of real-life Americans.

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 offer answers, even if you are unsure. • Build on the ideas of others by adding details or making a connection. •

SCAN FOR MULTIMEDIA

CONTENTS

HISTORICAL PERSPECTIVES

Focus Period: 1880–1920

Bright Horizons, Challenging Realities

The decades framing the turn of the century saw America expand across the continent and become an empire. Americans celebrated their country's strengths and looked for solutions to new problems.

COMPARE

ANCHOR TEXT: MEMOIR

from Life on the Mississippi

Mark Twain

A boy who has grown up by the Mississippi River reveals his greatest wish.

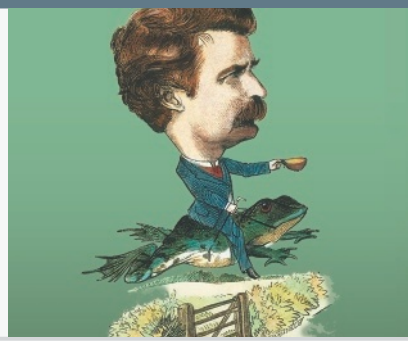
▸ MEDIA CONNECTION: Mark Twain and Tom Sawyer

ANCHOR TEXT: SHORT STORY

The Notorious Jumping Frog of Calaveras County

Mark Twain

Simon Wheeler tells a riotous tale—but is it true?



ANCHOR TEXT: SHORT STORY

A White Heron

Sarah Orne Jewett

Torn between conflicting longings, a young girl instinctively protects the innocent.

PERFORMANCE TASK

WRITING FOCUS

Write an Explanatory Essay

The Whole-Class readings celebrate some of the diverse landscapes that influence America's literature and sense of identity. After reading, you will create an explanatory text about the role that setting plays in these selections.

Bright Horizons, Challenging Realities

Voices of the Period

"A wee child toddling in a wonder world, I prefer to their dogma my excursions into the natural gardens where the voice of the Great Spirit is heard in the twittering of birds, the rippling of mighty waters, and the sweet breathing of flowers."

—Zitkala-Ša, author and Native American activist

"The great city can teach something that no university by itself can altogether impart: a vivid sense of the largeness of human brotherhood; a vivid sense of man's increasing obligation to man; a vivid sense of our absolute dependence on one another."

—Seth Low, educator and politician

"A person may encircle the globe with mind open only to bodily comfort. Another may live his life on a sixty-foot lot and listen to the voices of the universe."

—Bess Streeter Aldrich, author

History of the Period

The Frontier Disappears Even as pioneers moved to the West, the vast plains at the center of the nation remained a frontier with huge unsettled tracts of land. By 1890, however, due in large part to the explosion of railroads carrying Americans across the continent, the Census Bureau declared the frontier officially gone. Replacing the open range were farms and small towns, plowed fields, grazing lands, and miles of fences. By 1900, what once had been frontier land had become 14 new states.

Tracks Across the Nation At the start of the twentieth century, almost 200,000 miles of train tracks crossed the continent, turning many small towns into cities. The federal government became involved, subsidizing railroad building and granting railroad companies western land to sell. As railroad networks increased and their wealthy owners grew in power, state governments and then the federal government tried to regulate the railroad monopolies. The federal government issued the Interstate Commerce Act of 1887, the first major government regulation of private business for the benefit of public interest.

Enclosing Native Americans As the frontier disappeared, the Native American peoples living there were displaced by settlers, fences, and towns. These new settlements often interfered with the ways in which the Native Americans had lived for centuries. The cultures clashed and the conflicts turned into battles, sometimes referred

TIMELINE

1880

1882: Congress passes the first Chinese Exclusion Act (and later renews it).

1883: American railroads adopt standard time zones.

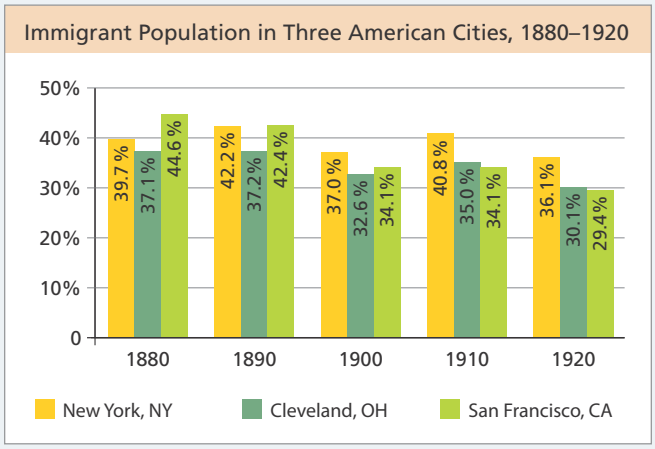
1889: France The Eiffel Tower is completed in Paris, becoming the world's tallest structure.

1890: Congress establishes Yosemite National Park.

1890: Federal troops and Native Americans fight their last major battle at Wounded Knee, South Dakota.

Integration of Knowledge and Ideas

Notebook Overall, in which two census years was the immigrant population of these cities at its height? Review the events in the photographic timeline. Which event might account for the decline in the immigrant population of San Francisco?



Source: U.S. Bureau of the Census

to as the Indian Wars. Against their will, whole Native American nations—totaling about 250,000 people—were moved to reservations, often far from their traditional homelands.

The Second Industrial Revolution The introduction of electricity in the 1880s launched a second Industrial Revolution. Americans began to enjoy electric lights, telephones, automobiles, motion pictures, and skyscrapers. Urban populations exploded as millions of immigrants arrived and people moved away from rural areas, providing cheap labor. Low wages, child labor, and disease were the norm for the working class.

The Gilded Age Along with the growth of industry came the accumulation of enormous fortunes in the hands of a few "robber barons"—men such as banker John Pierpont Morgan, oil magnate John D. Rockefeller, and steel titan Andrew Carnegie. Author Mark Twain coined the term "the Gilded Age," characterizing this era as having a golden and shiny surface that covered a base of corruption and greed. The energy of the nation led to change, however, as the power of monopolies inspired government regulation such as the Sherman Anti-Trust Act and political movements such as the Populist Party.

1892: Ellis Island opens as a receiving center for immigrants.

1892: A steelworkers' strike at Pennsylvania's Homestead steel mill is brutally suppressed.

1895: The first professional football game is played in Latrobe, Pennsylvania.

1896: *The Country of the Pointed Firs,* Sarah Orne Jewett's masterpiece, is published.

1898: **France** Marie and Pierre Curie discover radium and polonium.

1900

Rise of Jim Crow Reconstruction was meant to rebuild the South after the Civil War. However, instead of freedom and opportunity, African Americans in the South soon faced a wall of systematically enforced discrimination that came to be known as Jim Crow laws. Poll taxes and other restrictions prevented African Americans from voting, while schools and other public facilities were strictly segregated—a situation reinforced by a Supreme Court ruling that declared "separate but equal" facilities legal.

Immigration—or Not The "new immigrants" who arrived in America in the late 1800s came mainly from southern and eastern Europe. They flocked to New York, Chicago, and other major cities, where they congregated with others from their homelands. In general, their crowded communities were marked by harsh conditions, which some reformers sought to improve. At the same time, political bosses lobbied for immigrants' votes. A backlash of opinion grew because many native-born Americans felt threatened by the flood of cheap immigrant labor. By 1882, Congress began to pass legislation restricting the entrance of certain groups of immigrants, including a complete prohibition of immigrants from China.

From Farm to City By 1900, four out of ten Americans lived in urban environments. Inventions such as the elevator encouraged the building of skyscrapers, which made it possible for many more people to inhabit and work in the ever-growing metropolises of the East Coast and Midwest. Increasing urban density spawned slums, where disease and poverty were rampant. Reformers such as activist and Nobel Prize winner Jane Addams and photojournalist Jacob Riis worked to improve living conditions for the poor.

Workers Unite After the Civil War, American workers began to form labor unions. The new unions led workers in strikes to protest low salaries and harsh working conditions. The history of these strikes was full of setbacks and advances and outbreaks of violence. Many strikes were suppressed by the government or by business owners who hired private security firms.

American Imperialism As the twentieth century approached, the United States was growing as a result of industrialization and expansion across the continent. Governmental leaders, putting aside their reluctance to get involved in foreign conflicts, engaged in an international war with Spain in 1898, largely due to sympathy for an independence movement in nearby Cuba. The United States took control of the Philippines and Puerto Rico, freed Cuba from Spanish control, and annexed Hawaii. In 1901, a treaty that gave the United States the right to build a canal across the Isthmus of Panama was signed.

The Great War In 1914, the European Allies (the United Kingdom, France, and Russia) fought a war against the Central Powers (Germany and Austria-Hungary). Eventually Italy, Japan, the Ottoman Empire, and other nations were drawn into World War I, "the war to end all wars." The United States resisted involvement in the conflict until German attacks at sea precipitated a declaration of war in April 1917. By the war's end in November 1918, some 16 million people were dead, including more than 50,000 Americans.

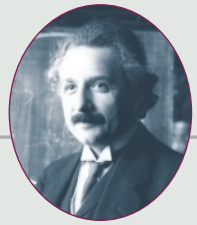
TIMELINE

1900

1901: Italy Guglielmo Marconi sends the first transatlantic radio telegraph message.

1903: The Wright brothers fly 852 feet in their airplane at Kitty Hawk, North Carolina.

1905: Germany Albert Einstein proposes his relativity theory.



1906: The Bureau of Immigration and Naturalization is established.

1908: The first Model T automobile is produced.

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 sense of place expressed by Americans in different regions and of various cultural backgrounds:

from *Life on the Mississippi,* Mark Twain

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

"A White Heron," Sarah Orne Jewett

"Chicago," Carl Sandburg

"Wilderness," Carl Sandburg

"The Wood-Pile," Robert Frost

"Birches," Robert Frost

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

"A Literature of Place," Barry Lopez

from *Dust Tracks on a Road*, Zora Neale Hurston

"In the Longhouse, Oneida Museum," Roberta Hill

"Cloudy Day," Jimmy Santiago Baca

Introduction from *The Way to Rainy Mountain*, N. Scott Momaday

"The Rockpile," James Baldwin

"Untying the Knot," Annie Dillard

"The Latin Deli: An Ars Poetica," Judith Ortiz Cofer

ADDITIONAL FOCUS PERIOD LITERATURE

Student Edition

UNIT 1
The Gettysburg Address, Abraham Lincoln

UNIT 2
The Writing of Walt Whitman

from "Nature," Ralph Waldo Emerson

from *Walden*, Henry David Thoreau

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

"A Wagner Matinée," Willa Cather

UNIT 3
The Poetry of Langston Hughes

from *The Warmth of Other Suns*, Isabel Wilkerson

UNIT 5
The Crucible, Arthur Miller

from *Farewell to Manzanar*, Jeanne Wakatsuki Houston and James D. Houston

"Antojos," Julia Alvarez

"Bears at Raspberry Time," Hayden Carruth

UNIT 6
"An Occurrence at Owl Creek Bridge," Ambrose Bierce

"The Man to Send Rain Clouds," Leslie Marmon Silko

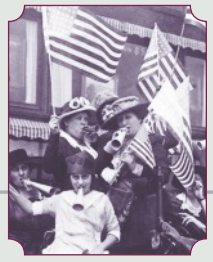
1909: A multiracial group of activists founds the National Association for the Advancement of Colored People.

1913: Willa Cather's *O Pioneers!* is published.

1914–1918: World War I rages across Europe.

1916: Carl Sandburg's *Chicago Poems* is published.

1917: Russia Bolsheviks seize control of Russia in the October Revolution.



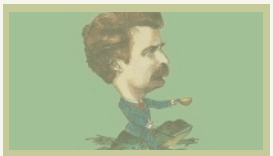
1920: The Nineteenth Amendment to the Constitution gives American women the right to vote.

1920

from LIFE ON THE MISSISSIPPI

Comparing Texts

You will read and compare an excerpt from Mark Twain's memoir with one of his short stories. First, you will complete the first-read and close-read activities for the excerpt from *Life on the Mississippi*. The work you do on this title will prepare you for the comparing task.



THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

from Life on the Mississippi

Concept Vocabulary

You will encounter the following words as you read this excerpt from *Life on the Mississippi.* Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

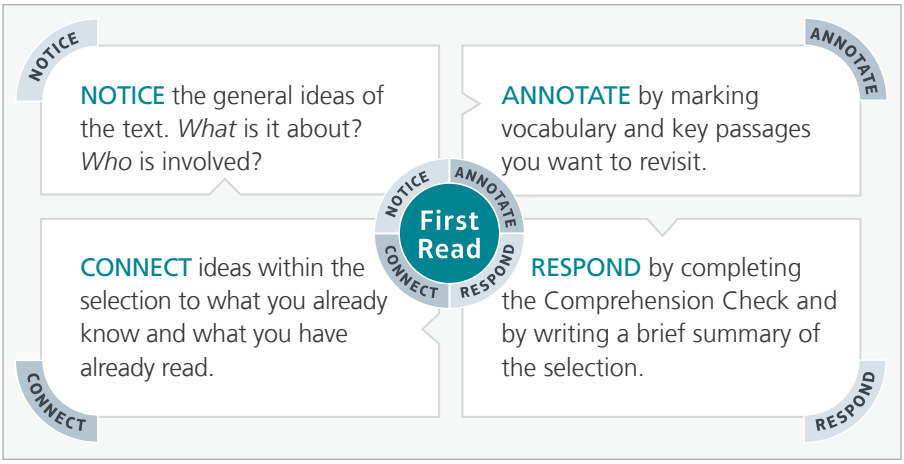
WORD	YOUR RANKING
gilded	
ornamented	
grandeur	
picturesquely	
exalted	
eminence	

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

First Read NONFICTION

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

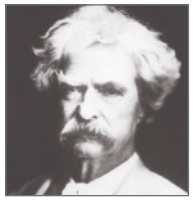


STANDARDS

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

Mark Twain (1835–1910)



At a time when most American writers were copying European novelists, Twain wrote about American themes.

In the late 1800s, readers might have known him as Thomas Jefferson Snodgrass, W. Epaminondas Adrastus Blab, or simply Josh. Today we know Samuel Langhorne Clemens as Mark Twain, his most famous literary pseudonym. Whichever name he used, Twain pulled off a rare literary feat—he created stories, novels, and essays that were wildly popular in his own day and remain models of wit and skill more than a century later. Twain was so influential that fifty years after his death Ernest Hemingway said that "all modern American literature begins" with Twain's novel *The Adventures of Huckleberry Finn*.

Life on the Mississippi Born in 1835, Samuel Clemens grew up in the small river town of Hannibal, Missouri. Steamboat men, religious revivalists, circus performers, minstrel companies, showboat actors, and every other kind of traveler imaginable made appearances in Hannibal. As a boy, Clemens met many of the characters that he would later write about.

After his father's death in 1847, Clemens was forced to leave school and became a printer's apprentice. During the 1850s, he published a few stories and traveled the country. A boat trip down the Mississippi brought back childhood memories, and he decided to become a riverboat pilot. He served as a pilot until 1861, when the Civil War closed the Mississippi to boat traffic.

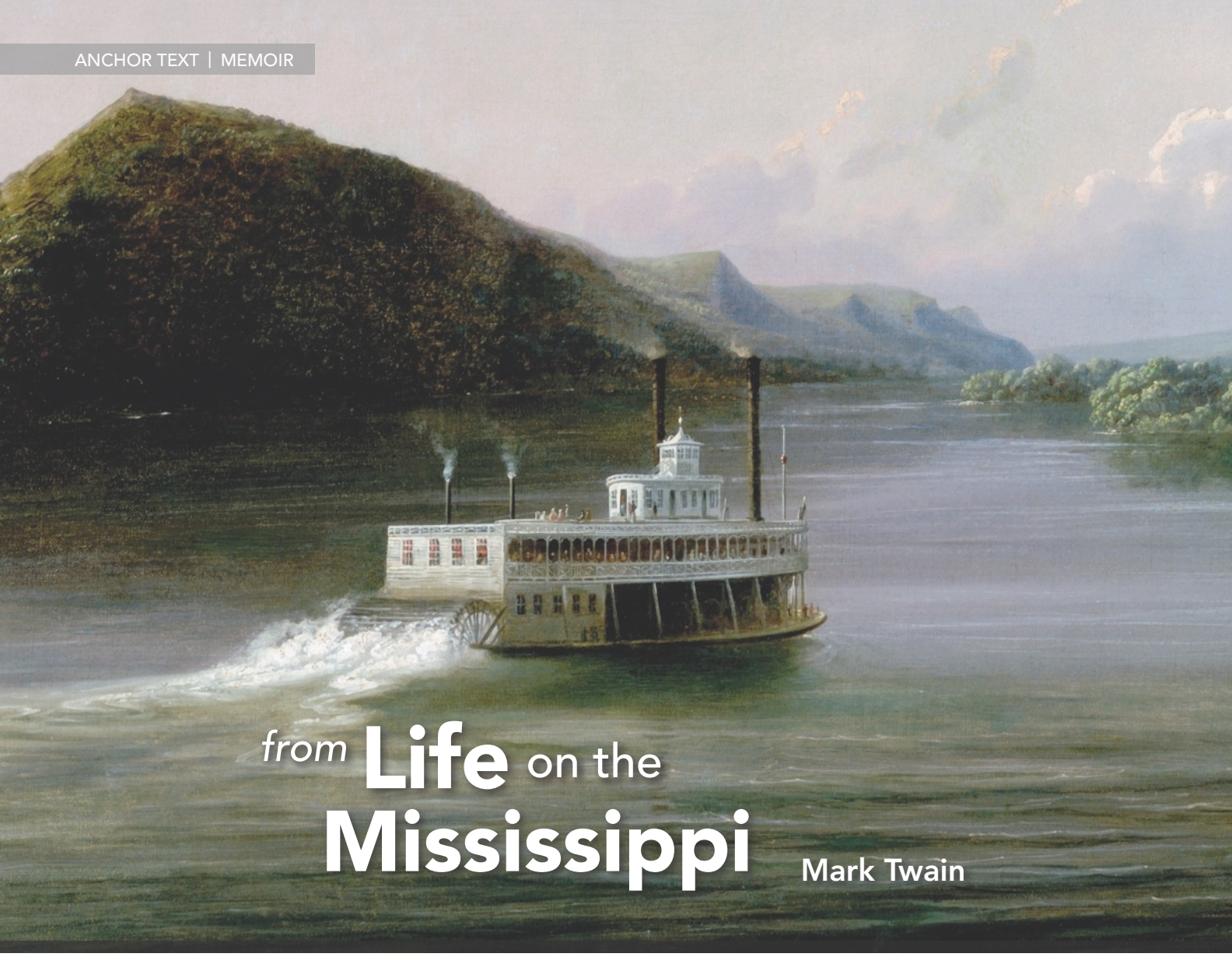
"Mark Twain" Finds His Voice In 1862, Clemens took a job as a reporter on a Virginia City, Nevada, newspaper, where he found his calling as a humorist under the byline Mark Twain. The new name, which is actually a signal yelled out by riverboat pilots, freed him to develop a new style. Before becoming "Twain," his work was typical of the low humor of the time, filled with bad puns and intentional misspellings. But in 1865, Twain published a short story entitled "The Notorious Jumping Frog of Calaveras County." The story won the author fame and financial success, and it marked the first appearance of his distinctive comic style.

Ordinary American Speech The targets of Twain's jokes were not new. He distrusted technology and railed against political figures, calling them swindlers and con men. What was new was Twain's feel for ordinary American people and their language. He wrote using the American English that people actually spoke. In that source, he found rich and comic poetry.

Twain's novels, such as *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*, were unlike any books the world had ever seen. At a time when most American writers were copying European novelists, Twain wrote about American themes. His heroes were often poor and plain-spoken people, but in Twain's hands, their moral choices had as much drama as those of any tormented aristocrat in a European novel.

Not everyone appreciated Twain's humor. The author fled Virginia City when a rival journalist, offended by a story, challenged him to a pistol duel. He was chased out of San Francisco by policemen angered by critical articles. Even as his fame grew, some critics dismissed him as little more than a jokester. Yet the American public loved Twain. He made a fortune from his writings and eventually settled with his family into a Hartford, Connecticut, mansion that was decorated in cutting-edge style.

The Old Man in a White Suit In the late 1800s, Twain faced troubling challenges. He founded a publishing house that had moderate success but then went bankrupt. Other business ventures also failed. Although he presented a friendly face to the public, and despite the many awards that continued to come his way, Twain grew pessimistic. His mood darkened to bitterness and cynicism following the deaths of his wife and two of his daughters. Twain became reclusive—so much so that a newspaper reported he was dead. Twain immediately wired the editors, "Reports of my death have been greatly exaggerated." History has not exaggerated Twain's legacy. He was the first, and possibly the greatest, authentically American writer.



from Life on the Mississippi

Mark Twain

SCAN FOR MULTIMEDIA

BACKGROUND

Mark Twain was an eyewitness to the nineteenth-century expansion of the western frontier. He traveled throughout the nation, working first on the Mississippi and then in the West, before settling in Connecticut. However, as this excerpt shows, the Mississippi River held a special place in his memory.

NOTES

The Boy's Ambition

1 When I was a boy, there was but one permanent ambition among my comrades in our village[1] on the west bank of the Mississippi River. That was, to be a steamboatman. We had transient ambitions of other sorts, but they were only transient.

2 When a circus came and went, it left us all burning to become clowns; the first Negro minstrel show that came to our section left us all suffering to try that kind of life; now and then we had a hope

1. **our village** Hannibal, Missouri.

NOTES

that if we lived and were good, God would permit us to be pirates. These ambitions faded out, each in its turn; but the ambition to be a steamboatman always remained.

3 Once a day a cheap, gaudy packet[2] arrived upward from St. Louis, and another downward from Keokuk.[3] Before these events, the day was glorious with expectancy; after them, the day was a dead and empty thing. Not only the boys, but the whole village, felt this. After all these years I can picture that old time to myself now, just as it was then; the white town drowsing in the sunshine of a summer's morning; the streets empty, or pretty nearly so; one or two clerks sitting in front of the Water Street stores, with their splint-bottomed chairs tilted back against the wall, chins on breasts, hats slouched over their faces, asleep—with shingle shavings enough around to show what broke them down; a sow and a litter of pigs loafing along the sidewalk, doing a good business in watermelon rinds and seeds;

2. **packet** *n.* boat that travels a regular route, carrying passengers, freight, and mail.
3. **Keokuk** (KEE uh kuhk) town in southeastern Iowa.

CLOSE READ

ANNOTATE: In paragraph 3, mark descriptive details that suggest sleepiness or languor. Mark other descriptive details that refer to noise and activity.

QUESTION: Why does the author create the steamboat scene in this way?

CONCLUDE: What is the effect of these descriptive details?

NOTES

two or three lonely little freight piles scattered about the levee;[4] a pile of skids[5] on the slope of the stone-paved wharf, and the fragrant town drunkard asleep in the shadow of them; two or three wood flats[6] at the head of the wharf, but nobody to listen to the peaceful lapping of the wavelets against them; the great Mississippi, the majestic, the magnificent Mississippi, rolling its mile-wide tide a long, shining in the sun; the dense forest away on the other side; the point above the town, and the point below, bounding the river-glimpse and turning it into a sort of sea, and withal a very stilI and brilliant and lonely one. Presently a film of dark smoke appears above one of those remote points; instantly a Negro drayman,[7] famous for his quick eye and prodigious voice, lifts up the cry, "S-t-e-a-m-boat a-comin'!" and the scene changes! The town drunkard stirs, the clerks wake up, a furious clatter of drays follows, every house and store pours out a human contribution, and all in a twinkling the dead town is alive and moving. Drays, carts, men, boys, all go hurrying from many quarters to a common center, the wharf. Assembled there, the people fasten their eyes upon the coming boat as upon a wonder they are seeing for the first time. And the boat is rather a handsome sight, too. She is long and sharp and trim and pretty; she has two tall, fancy-topped chimneys, with a **gilded** device of some kind swung between them; a fanciful pilothouse, all glass and gingerbread,[8] perched on top of the texas deck[9] behind them; the paddleboxes are gorgeous with a picture or with gilded rays above the boat's name; the boiler deck, the hurricane deck, and the texas deck are fenced and **ornamented** with clean white railings; there is a flag gallantly flying from the jackstaff;[10] the furnace doors are open and the fires glaring bravely; the upper decks are black with passengers; the captain stands by the big bell, calm, imposing, the envy of all; great volumes of the blackest smoke are rolling and tumbling out of the chimneys—a husbanded **grandeur** created with a bit of pitch pine just before arriving at a town; the crew are grouped on the forecastle;[11] the broad stage is run far out over the port bow, and an envied deckhand stands **picturesquely** on the end of it with a coil of rope in his hand; the pent steam is screaming through the gauge cocks; the captain lifts his hand, a bell rings, the wheels stop; then they turn back, churning the water to foam, and the steamer is at rest. Then such a scramble as there is to get aboard, and to get ashore, and to take in freight and to discharge freight, all at one and the same time; and such a yelling and cursing as the mates facilitate it all with! Ten minutes later the steamer is under way again, with no flag on the jackstaff and no black

gilded (GIHLD ihd) *adj.* covered with a thin layer of gold

ornamented (AWR nuh mehnt ihd) *adj.* decorated; adorned

grandeur (GRAN juhr) *n.* state of being impressive; magnificence

picturesquely (pihk chuh REHSK lee) *adv.* in a way that resembles a picture; in a way that is striking or interesting

4. **levee** (LEHV ee) *n.* landing place along the bank of a river.
5. **skids** *n.* low, movable wooden platforms.
6. **flats** *n.* small, flat-bottomed boats.
7. **drayman** (DRAY muhn) *n.* driver of a dray, a low cart with detachable sides.
8. **gingerbread** *n.* showy ornamentation; fancy carving.
9. **texas deck** *n.* deck adjoining the officers' cabins, the largest cabins on the ship.
10. **jackstaff** *n.* small staff at the bow of a ship for flying flags.
11. **forecastle** (FOHK suhl) *n.* front part of the upper deck.

smoke issuing from the chimneys. After ten more minutes the town is dead again, and the town drunkard asleep by the skids once more.

4 My father was a justice of the peace, and I supposed he possessed the power of life and death over all men and could hang anybody that offended him. This was distinction enough for me as a general thing; but the desire to be a steamboatman kept intruding, nevertheless. I first wanted to be a cabin boy, so that I could come out with a white apron on and shake a tablecloth over the side, where all my old comrades could see me; later I thought I would rather be the deckhand who stood on the end of the stage plank with the coil of rope in his hand, because he was particularly conspicuous. But these were only daydreams—they were too heavenly to be contemplated as real possibilities. By and by one of our boys went away. He was not heard of for a long time. At last he turned up as apprentice engineer or striker on a steamboat. This thing shook the bottom out of all my Sunday school teachings. That boy had been notoriously worldly, and I just the reverse; yet he was **exalted** to this **eminence**, and I left in obscurity and misery. There was nothing generous about this fellow in his greatness. He would always manage to have a rusty bolt to scrub while his boat tarried at our town, and he would sit on the inside guard and scrub it, where we could all see him and envy him and loathe him. And whenever his boat was laid up he would come home and swell around the town in his blackest and greasiest clothes, so that nobody could help remembering that he was a steamboatman; and he used all sorts of steamboat technicalities in his talk, as if he were so used to them that he forgot common people could not understand them. He would speak of the labboard[12] side of a horse in an easy, natural way that would make one wish he was dead. And he was always talking about "St. Looey" like an old citizen; he would refer casually to occasions when he "was coming down Fourth Street," or when he was "passing by the Planter's House," or when there was a fire and he took a turn on the brakes of "the old Big Missouri"; and then he would go on and lie about how many towns the size of ours were burned down there that day. Two or three of the boys had long been persons of consideration among us because they had been to St. Louis once and had a vague general knowledge of its wonders, but the day of their glory was over now. They lapsed into a humble silence, and learned to disappear when the ruthless cub engineer approached. This fellow had money, too, and hair oil. Also an ignorant silver watch and a showy brass watch chain. He wore a leather belt and used no suspenders. If ever a youth was cordially admired and hated by his comrades. this one was. No girl could withstand his charms. He cut out every boy in the village. When his boat blew up at last, it diffused a tranquil contentment among us such as we had not known for months. But when he came home the next week, alive, renowned, and appeared in church all

12. **labboard** (LAB uhrd) *n.* larboard; to the left of the ship.

NOTES

CLOSE READ

ANNOTATE: In the first few sentences of paragraph 4, mark the jobs that young Twain wanted to have someday.

QUESTION: Why does the author mention several jobs?

CONCLUDE: What is the effect of his including these details?

exalted (ehg ZAWLT ihd) *adj.* of high rank

eminence (EHM uh nuhns) *n.* position of great importance or superiority

NOTES

CLOSE READ

ANNOTATE: In paragraph 5, mark the adjectives that describe the position and salary of a steamboat pilot.

QUESTION: Why does the author choose these adjectives to describe a pilot's status?

CONCLUDE: What is the effect of these adjectives?

battered up and bandaged, a shining hero, stared at and wondered over by everybody, it seemed to us that the partiality of Providence for an undeserving reptile had reached a point where it was open to criticism.

5 This creature's career could produce but one result, and it speedily followed. Boy after boy managed to get on the river. The minister's son became an engineer. The doctor's and the postmaster's sons became mud clerks; the wholesale liquor dealer's son became a barkeeper on a boat; four sons of the chief merchant, and two sons of the county judge, became pilots. Pilot was the grandest position of all. The pilot, even in those days of trivial wages, had a princely salary—from a hundred and fifty to two hundred and fifty dollars a month, and no board to pay. Two months of his wages would pay a preacher's salary for a year. Now some of us were left disconsolate. We could not get on the river—at least our parents would not let us.

6 So by and by I ran away. I said I never would come home again till I was a pilot and could come in glory. But somehow I could not manage it. I went meekly aboard a few of the boats that lay packed together like sardines at the long St. Louis wharf, and very humbly inquired for the pilots, but got only a cold shoulder and short words from mates and clerks. I had to make the best of this sort of treatment for the time being, but I had comforting daydreams of a future when I should be a great and honored pilot, with plenty of money, and could kill some of these mates and clerks and pay for them. ❧

MEDIA CONNECTION

Mark Twain and Tom Sawyer

Discuss It From what you see in this video, what connection can you make between the way that Mark Twain depicts his hometown in *The Adventures of Tom Sawyer* and the way that he depicts it in *Life on the Mississippi*?

Write your response before sharing your ideas.

SCAN FOR MULTIMEDIA

Comprehension Check

Complete the following items after you finish your first read.

1. What does Twain say is the one permanent ambition he and his boyhood friends shared?

2. According to Twain, how do the people of Hannibal respond to the arrival of the steamboat?

3. What kinds of activities impress young Twain during the steamboat's brief stop in Hannibal?

4. What happens when the boy who survived an explosion aboard a steamboat returns to town?

5. Under what condition does young Twain say he would return to Hannibal?

6. **Notebook** Write a summary of this excerpt from *Life on the Mississippi*.

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 memoir?

Research to Explore Conduct research to find out why the Mississippi steamboats were essential to the economy of late-nineteenth-century America.

from LIFE ON THE MISSISSIPPI

Close Read the Text

1. This model, from paragraph 3 of the text, 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: Twain uses many synonyms for *beautiful.*

QUESTION: Why does Twain describe the steamboat with these words?

CONCLUDE: Twain wants readers to understand the awe and admiration he felt.

She is long and sharp and trim and pretty; she has two tall, fancy-topped chimneys, with a gilded device of some kind swung between them; a fanciful pilothouse, all glass and gingerbread, perched on top of the texas deck behind them; the paddleboxes are gorgeous. . . .

ANNOTATE: Twain creates a long sentence with semicolons.

QUESTION: Why does Twain use this sentence structure?

CONCLUDE: The complex structure conveys how large the boat looms over the town and in his imagination.

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) **Analyze** What does a job working on the steamboats represent to the boys of Twain's hometown? (b) **Connect** How does this childhood ambition reflect the American spirit that gave rise to the settlement of the frontier?
2. (a) **Analyze** Why do the boys feel as they do about the young apprentice engineer? (b) **Draw Conclusions** Would they feel the same if another boy from town found a position on a steamboat? Explain.
3. **Evaluate** Is the desire for glory a reasonable motivation in life? Explain.
4. **Historical Perspectives** What careers other than steamboat pilot did the boys in Hannibal consider? Explain where these ideas came from.
5. **Essential Question:** ***What is the relationship between literature and place?*** What have you learned about the relationship between literature and place by reading this memoir?

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.

Analyze Craft and Structure

Author's Purpose Every author has a purpose—or multiple purposes—for writing. For example, an author may write to inform, to persuade, to describe, or to entertain. One of Twain's purposes for writing *Life on the Mississippi* is to entertain readers, which he does by using anecdotes and humorous descriptions.

- **Anecdotes** are brief stories about interesting, amusing, or strange events. Writers include anecdotes to entertain and to make a point. For example, Twain entertains readers by sharing an anecdote about how he ran away and tried to join a steamboat crew. He explains that he got only "a cold shoulder and short words from mates and clerks." At the same time, Twain is making a point about his burning ambition to become a steamboat man.
- **Humorous descriptions** present details that appeal to the senses even as they amuse readers. Humorous details in this example from paragraph 4 of the story appeal to the senses of sight and touch:

  He would always manage to have a rusty bolt to scrub while his boat tarried at our town, and he would sit on the inside guard and scrub it, where we could all see him and envy him and loathe him.

In addition to being funny, Twain's writing has an undercurrent of **social commentary**—that is, a discerning examination of society. Twain shares his keen observations of human weakness, which he usually describes with affection. In *Life on the Mississippi*, Twain looks back on his friends and neighbors fondly, but he also points out their flaws.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Reread paragraphs 1–4 of *Life on the Mississippi*.

Notebook Respond to these questions.

1. (a) In paragraph 3, are the town and steamboat described using humorous or nonhumorous details, or a mixture of both? Explain. (b) What purpose or purposes does Twain address by presenting these details?
2. What social commentary about the values of the town's boys does Twain offer in paragraph 4?
3. (a) In paragraph 4, why does Twain call the apprentice "an undeserving reptile"? (b) What comment is Twain making about the boys by using this phrase?
4. In a chart like this one, record examples of humorous description from the text. Explain why each example is humorous. Then, explain what social comment Twain is making with the description.

EXAMPLE OF HUMOROUS DESCRIPTION	EXPLANATION	SOCIAL COMMENTARY

from LIFE ON THE MISSISSIPPI

Concept Vocabulary

gilded	grandeur	exalted
ornamented	picturesquely	eminence

Why These Words? These concept vocabulary words are used to describe splendid objects or impressive people. For example, the *gilded* and *ornamented* devices on the steamboats added to their *grandeur*.

1. How does the concept vocabulary help readers understand how young Twain felt about the steamboat?

2. What other words in the selection connect to the idea of splendor?

Practice

Notebook Respond to these questions.

1. How might a building be *ornamented*? Give examples.
2. What object might you expect to be *gilded*?
3. How would you feel if you met an *exalted* person? Why?
4. How might a tourist react to the *grandeur* of the Rocky Mountains?
5. What is the proper way to address a person of *eminence*?
6. Where might you pose *picturesquely* for a photo?

WORD NETWORK

Add words related to a sense of place from the text to your Word Network.

Word Study

Suffix: *-esque* The suffix *-esque* is an adjective-forming suffix that means "having a certain style, manner, resemblance, or distinctive character." Thus, *picturesquely* means "in a way that resembles a picture."

The suffix has an interesting history. English borrowed it from French, which had previously borrowed it from Italian. It's ultimate source is unknown but was likely Germanic—that is, a language closely related to German and to English itself. Indeed, it is cognate with, or derives from the same source as, the English suffix *-ish* , and their meanings are still related.

1. Write a definition of *statuesque* based on your understanding of the suffix *-esque*. Check your answer in a print or digital college-level dictionary.

2. Identify and define two other words that end with the suffix *-esque*. Use a print or digital college-level dictionary to check your work.

STANDARDS

RI.11–12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a 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.

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

Author's Style

Words and Phrases Two of the key elements of Twain's distinctive style are his **diction**, or choice of words and phrases, and his **tone,** or attitude toward his subject. This chart identifies the types of diction and tone Twain uses in *Life on the Mississippi.*

TYPE OF DICTION OR TONE	DEFINITION	EXAMPLE
technical terms	words and phrases used in a specific technical or scientific field, such as nautical terms related to ships	*. . . the crew are grouped on the forecastle; the broad stage is run far out over the port bow. . . .* (paragraph 3)
colloquial language	informal words and phrases, including slang, that are used in speech but not in formal writing	*And he was always talking about "St. Looey" like an old citizen. . . .* (paragraph 4)
conversational tone	the effect created by the use of natural language spoken casually as in everyday life	*By and by one of our boys went away. He was not heard of for a long time.* (paragraph 4)

Twain's use of both technical and colloquial diction in *Life on the Mississippi* creates a mixture of formality and informality in the memoir. As a result, readers get a multidimensional sense of the busy place, its people, and what they value.

Read It

1. Mark the technical language in this passage from paragraph 3 of the excerpt from *Life on the Mississippi*. Then, explain how the diction helps establish a particular tone.

   . . . the boiler deck, the hurricane deck, and the texas deck are fenced and ornamented with clean white railings; there is a flag gallantly flying from the jackstaff. . . .

2. **Connect to Style** Mark two examples of colloquial language in paragraphs 4–6. Then, explain how Twain's diction helps create his humorous style.

3. **Notebook** Reread paragraph 6. How would you describe the diction in that paragraph? What tone does the diction help develop? Support your answer with textual evidence.

Write It

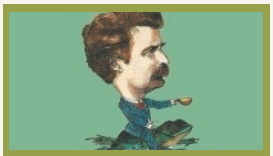
Notebook Mimicking Twain's voice, write a paragraph about a minor argument between friends that uses the following examples of colloquial language. Create a relaxed, conversational tone.

ornery **reckon** **rile** **ruckus**

from LIFE ON THE MISSISSIPPI

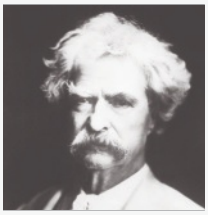
Comparing Texts

Read "The Notorious Jumping Frog of Calaveras County," and complete the first-read and close-read activities. Then, compare Twain's approach to humor in this story with his approach in the excerpt from *Life on the Mississippi.*



THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

About the Author



When the Civil War closed traffic on the Mississippi, **Mark Twain** (1835–1910) went west to Nevada. There, he supported himself as a journalist and lecturer, developing the entertaining writing style that made him famous. In 1865, Twain published "The Notorious Jumping Frog of Calaveras County," his version of a tall tale he had heard in a mining camp in California while working as a gold prospector. The story launched Twain's career as a humorist widely regarded as one of the greatest of American writers.

The Notorious Jumping Frog of Calaveras County

Concept Vocabulary

You will encounter the following words in "The Notorious Jumping Frog of Calaveras County." Before reading, note how familiar you are with each word. Then, rank the words from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
garrulous	
exasperating	
tedious	
monotonous	
interminable	
buttonholed	

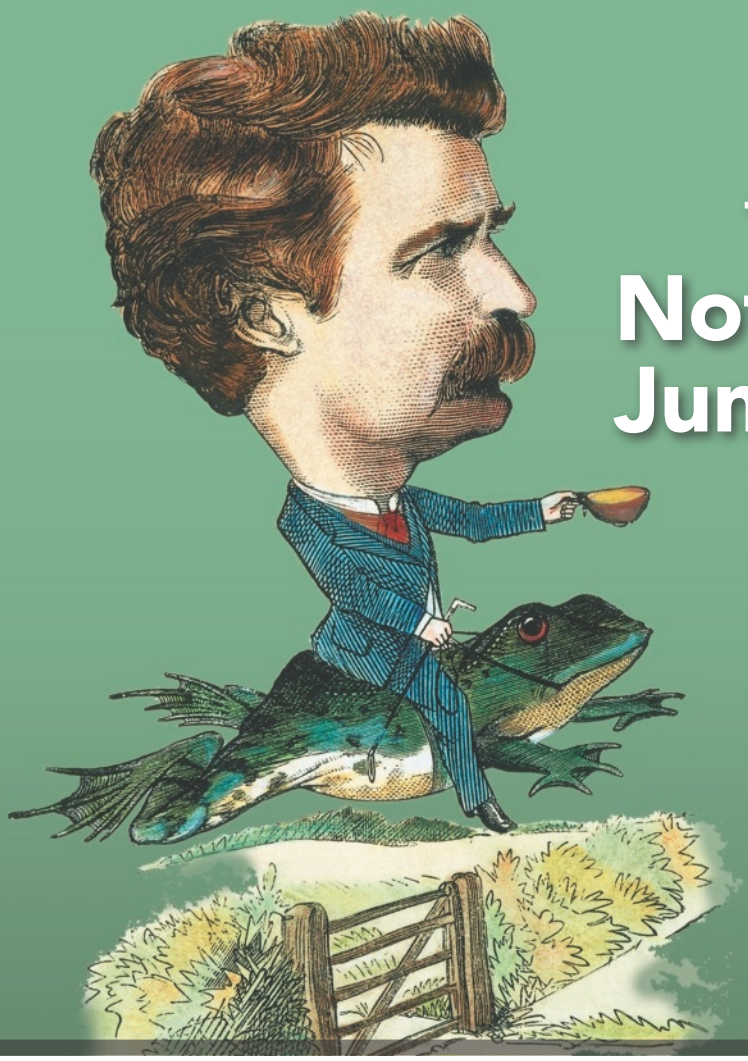
After completing your first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read FICTION

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



The Notorious Jumping Frog of Calaveras County

Mark Twain

BACKGROUND

This story was Mark Twain's first successful fiction publication and exemplifies the author's sense of humor. It is framed as a story heard secondhand, and the narrator is himself a character. Published in 1865 under the title "Jim Smiley and His Jumping Frog," the story brought Twain national attention.

SCAN FOR MULTIMEDIA

1 In compliance with the request of a friend of mine, who wrote me from the East, I called on good-natured, **garrulous** old Simon Wheeler, and inquired after my friend's friend, Leonidas W. Smiley, as requested to do, and I hereunto append the result. I have a lurking suspicion that *Leonidas W.* Smiley is a myth; that my friend never knew such a personage: and that he only conjectured that if I asked old Wheeler about him, it would remind him of his infamous *Jim* Smiley, and he would go to work and bore me to death with some **exasperating** reminiscence of him as long and as **tedious** as it should be useless to me. If that was the design, it succeeded.

2 I found Simon Wheeler dozing comfortably by the barroom stove of the dilapidated tavern in the decayed mining camp of Angel's, and I noticed that he was fat and baldheaded, and had an expression of winning gentleness and simplicity upon his tranquil countenance.

NOTES

garrulous (GAR uh luhs) *adj.* very talkative

exasperating (ehg ZAS puh rayt ihng) *adj.* annoying

tedious (TEE dee uhs) *adj.* boring; dull

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monotonous (muh NOT uh nuhs) *adj.* boring due to a lack of variety

interminable (ihn TUR muh nuh buhl) *adj.* seemingly unending

He roused up, and gave me good day. I told him a friend of mine had commissioned me to make some inquiries about a cherished companion of his boyhood named *Leonidas W*. Smiley—*Rev. Leonidas W*. Smiley, a young minister of the Gospel, who he had heard was at one time a resident of Angel's Camp. I added that if Mr. Wheeler could tell me anything about this Rev. Leonidas W. Smiley, I would feel under many obligations to him.

3 Simon Wheeler backed me into a corner and blockaded me there with his chair, and then sat down and reeled off the **monotonous** narrative which follows this paragraph. He never smiled, he never frowned, he never changed his voice from the gentle-flowing key to which he tuned his initial sentence, he never betrayed the slightest suspicion of enthusiasm; but all through the **interminable** narrative there ran a vein of impressive earnestness and sincerity, which showed me plainly that, so far from his imagining that there was anything ridiculous or funny about his story, he regarded it as a really important matter, and admired its two heroes as men of transcendent genius in *finesse*. I let him go on in his own way, and never interrupted him once.

4 "Rev. Leonidas W. H'm, Reverend Le—well, there was a feller here once by the name of *Jim* Smiley, in the winter of '49—or maybe it was the spring of '50—I don't recollect exactly, somehow, though what makes me think it was one or the other is because I remember the big flume[1] warn't finished when he first come to the camp; but anyway, he was the curiousest man about always betting on anything that turned up you ever see, if he could get anybody to bet on the other side; and if he couldn't he'd change sides. Any way that suited the other man would suit *him*—any way just so's he got a bet, *he* was satisfied. But still he was lucky, uncommon lucky; he most always come out winner. He was always ready and laying for a chance; there couldn't be no solit'ry thing mentioned but that feller'd offer to bet on it, and take any side you please, as I was just telling you. If there was a horse race, you'd find him flush or you'd find him busted at the end of it; if there was a dogfight, he'd bet on it; if there was a cat fight, he'd bet on it; if there was a chicken fight, he'd bet on it; why, if there was two birds setting on a fence, he would bet you which one would fly first; or if there was a camp meeting,[2] he would be there reg'lar to bet on Parson Walker, which he judged to be the best exhorter about here and so he was too, and a good man. If he even see a straddle bug[3] start to go anywheres, he would bet you how long it would take him to get to—to wherever he was going to, and if you took him up, he would foller that straddle bug to Mexico but what he would find out where he was bound for and how long he was on the road. Lots of the boys here has seen that Smiley, and can tell you about him. Why, it never made no difference to *him*—he'd bet on *any*

1. **flume** (floom) *n.* artificial channel for carrying water to provide power and transport objects.
2. **camp meeting** religious gathering at the mining camp.
3. **straddle bug** insect with long legs.

thing—the dangdest feller. Parson Walker's wife laid very sick once, for a good while, and it seemed as if they warn't going to save her; but one morning he come in, and Smiley up and asked him how she was, and he said she was considable better—thank the Lord for his inf'nite mercy—and coming on so smart that with the blessing of Prov'dence she'd get well yet; and Smiley, before he thought, says, 'Well, I'll resk two-and-a-half she don't anyway.'

5 "Thish-yer Smiley had a mare—the boys called her the fifteen-minute nag, but that was only in fun, you know, because of course she was faster than that—and he used to win money on that horse, for all she was so slow and always had the asthma, or the distemper, or the consumption, or something of that kind. They used to give her two or three hundred yards start, and then pass her under way; but always at the fag end[4] of the race she'd get excited and desperate like, and come cavorting and straddling up, and scattering her legs around limber, sometimes in the air, and sometimes out to one side among the fences, and kicking up m-o-r-e dust and raising m-o-r-e racket with her coughing and sneezing and blowing her nose—and *always* fetch up at the stand just about a neck ahead, as near as you could cipher it down.

"... kicking up m-o-r-e dust and raising m-o-r-e racket with her coughing and sneezing and blowing her nose—and *always* fetch up at the stand just about a neck ahead, ..."

6 "And he had a little small bull-pup, that to look at him you'd think he warn't worth a cent but to set around and look ornery and lay for a chance to steal something. But as soon as money was up on him he was a different dog; his under-jaw'd begin to stick out like the fo'castle[5] of a steamboat, and his teeth would uncover and shine like the furnaces. And a dog might tackle him and bullyrag him, and bite him, and throw him over his shoulder two or three times, and Andrew Jackson—which was the name of the pup—Andrew Jackson would never let on but what *he* was satisfied, and hadn't expected nothing else—and the bets being doubled and doubled on the other side all the time, till the money was all up; and then all of a sudden he would grab that other dog jest by the j'int of his hind leg and freeze to it—not chaw, you understand, but only just grip and hang on till they throwed up the sponge, if it was a year. Smiley always come out winner on that pup, till he harnessed a dog once that didn't have no hind legs, because they'd been sawed off in a circular saw, and when the thing had gone along far enough, and the money was all up, and he come to make a snatch for his pet holt,[6] he see in a minute how he'd been imposed on, and how the other dog had him in the door, so to speak, and he 'peared surprised, and then he looked sorter discouraged-like, and

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CLOSE READ

ANNOTATE: Mark details in paragraph 5 that describe the mare and the way that she acts.

QUESTION: Why does the narrator describe the mare in this way?

CONCLUDE: What is the effect of this description?

4. **fag end** last part.
5. **fo'castle** (FOHK suhl) *n.* forward part of the upper deck.
6. **holt** hold.

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didn't try no more to win the fight, and so he got shucked out bad. He give Smiley a look, as much as to say his heart was broke, and it was his fault, for putting up a dog that hadn't no hind legs for him to take holt of, which was his main dependence in a fight, and then he limped off a piece and laid down and died. It was a good pup, was that Andrew Jackson, and would have made a name for hisself if he'd lived, for the stuff was in him and he had genius—I know it, because he hadn't no opportunities to speak of, and it don't stand to reason that a dog could make such a fight as he could under them circumstances if he hadn't no talent. It always makes me feel sorry when I think of that last fight of his'n, and the way it turned out.

CLOSE READ

ANNOTATE: In paragraph 7, mark the two skills that Smiley teaches Dan'l Webster.

QUESTION: Why might these details be important?

CONCLUDE: What is the effect of these details on readers?

7 "Well, thish-yer Smiley had rat terriers,[7] and chicken cocks,[8] and tomcats and all them kind of things, till you couldn't rest, and you couldn't fetch nothing for him to bet on but he'd match you. He ketched a frog one day, and took him home, and said he cal'lated to educate him; and so he never done nothing for three months but set in his back yard and learn that frog to jump. And you bet you he *did* learn him, too. He'd give him a little punch behind, and the next minute you'd see that frog whirling in the air like a doughnut—see him turn one summerset, or maybe a couple, if he got a good start, and come down flatfooted and all right, like a cat. He got him up so in the matter of ketching flies, and kep' him in practice so constant, that he'd nail a fly every time as fur as he could see him. Smiley said all a frog wanted was education, and he could do 'most anything—and I believe him. Why, I've seen him set Dan'l Webster down here on this floor—Dan'l Webster was the name of the frog—and sing out, 'Flies, Dan'l, flies!' and quicker'n you could wink he'd spring straight up and snake a fly off'n the counter there, and flop down on the floor ag'in as solid as a gob of mud, and fall to scratching the side of his head with his hind foot as indifferent as if he hadn't no idea he'd been doin' any more'n any frog might do. You never see a frog so modest and straightfor'ard as he was, for all he was so gifted. And when it come to fair and square jumping on a dead level, he could get over more ground at one straddle than any animal of his breed you ever see. Jumping on a dead level was his strong suit, you understand; and when it come to that, Smiley would ante up money on him as long as he had a red.[9] Smiley was monstrous proud of his frog, and well he might be, for fellers that had traveled and been everywheres all said he laid over any frog that ever *they* see.

8 "Well, Smiley kep' the beast in a little lattice box, and he used to fetch him downtown sometimes and lay for a bet. One day a feller—a stranger in the camp, he was—come acrost him with his box, and says:

9 "'What might it be that you've got in the box?'

10 "And Smiley says, sorter indifferent-like, 'It might be a parrot, or it might be a canary, maybe, but it ain't—it's only just a frog.'

7. **rat terriers** dogs skilled in catching rats.
8. **chicken cocks** roosters trained to fight.
9. **a red** red cent; colloquial expression for "any money at all."

11 "And the feller took it, and looked at it careful, and turned it round this way and that, and says, 'H'm—so 'tis. Well, what's *he* good for?'

12 "'Well,' Smiley says, easy and careless, 'he's good enough for *one* thing, I should judge—he can outjump any frog in Calaveras county.'

13 "The feller took the box again, and took another long, particular look, and give it back to Smiley, and says, very deliberate, 'Well,' he says, 'I don't see no p'ints about that frog that's any better'n any other frog.'

14 "'Maybe you don't,' Smiley says. 'Maybe you understand frogs and maybe you don't understand 'em; maybe you've had experience, and maybe you ain't only a amature, as it were. Anyways, I've got *my* opinion, and I'll resk forty dollars that he can outjump any frog in Calaveras county.'

15 "And the feller studied a minute, and then says, kinder sad like, 'Well, I'm only a stranger here, and I ain't got no frog; but if I had a frog. I'd bet you.'

16 "And then Smiley says, 'That's all right—that's all right—if you'll hold my box a minute, I'll go and get you a frog.' And so the feller took the box, and put up his forty dollars along with Smiley's, and set down to wait.

17 "So he set there a good while thinking and thinking to hisself, and then he got the frog out and prized his mouth open and took a teaspoon and filled him full of quailshot[10]—filled him pretty near up to his chin—and set him on the floor. Smiley he went to the swamp and slopped around in the mud for a long time, and finally

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10. **quailshot** *n.* small lead pellets used for shooting quail, a small wild game bird.

NOTES

he ketched a frog, and fetched him in, and give him to this feller, and says:

18 "'Now, if you're ready, set him alongside of Dan'l, with his forepaws just even with Dan'ls, and I'll give the word.' Then he says, 'One—two—three—*git*!' and him and the feller touched up the frogs from behind, and the new frog hopped off lively, but Dan'l give a heave, and hysted up his shoulders—so—like a Frenchman, but it warn't no use—he couldn't budge; he was planted as solid as a church, and he couldn't no more stir than if he was anchored out. Smiley was a good deal surprised, and he was disgusted too, but he didn't have no idea what the matter was, of course.

19 "The feller took the money and started away; and when he was going out at the door, he sorter jerked his thumb over his shoulder—so—at Dan'l, and says again, very deliberate, 'Well,' he says, 'I don't see no p'ints about that frog that's any better'n any other frog.'

20 "Smiley he stood scratching his head and looking down at Dan'l a long time, and at last he says, 'I do wonder what in the nation that frog throw'd off for—I wonder if there ain't something the matter with him—he 'pears to look mighty baggy, somehow.' And he ketched Dan'l by the nap of the neck, and hefted him, and says, 'Why blame my cats if he don't weigh five pound!' and turned him upside down and he belched out a double handful of shot. And then he see how it was, and he was the maddest man—he set the frog down and took out after that feller, but he never ketched him. And—"

21 Here Simon Wheeler heard his name called from the front yard, and got up to see what was wanted. And turning to me as he moved away, he said: "Just set where you are, stranger, and rest easy—I ain't going to be gone a second."

22 But, by your leave, I did not think that a continuation of the history of the enterprising vagabond *Jim* Smiley would be likely to afford me much information concerning the Rev. *Leonidas W*. Smiley, and so I started away.

23 At the door I met the sociable Wheeler returning, and he **buttonholed** me and recommenced:

24 "Well, thish-yer Smiley had a yaller one-eyed cow that didn't have no tail, only just a short stump like a bannanner, and—"

25 However, lacking both time and inclination, I did not wait to hear about the afflicted cow, but took my leave. ❧

CLOSE READ

ANNOTATE: Mark the places in paragraph 20 where a dash (—) appears.

QUESTION: Why does the author use dashes instead of more ordinary punctuation and sentence structure?

CONCLUDE: What is the effect of this punctuation?

buttonholed (BUHT uhn hohld) *v.* held in conversation

Comprehension Check

Complete the following items after you finish your first read.

1. What prompts Simon Wheeler to tell the story of Jim Smiley?

2. What is Simon Wheeler's manner as he tells the story of Jim Smiley?

3. According to Simon Wheeler, how does Jim Smiley react to any event?

4. How does Andrew Jackson, the dog, win fights?

5. What does Jim Smiley teach Dan'l Webster to do?

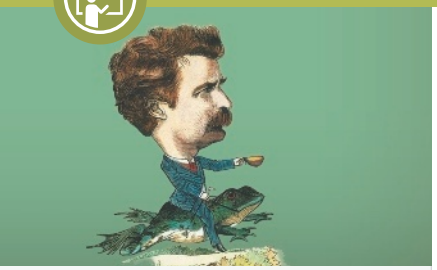
6. How does the stranger prevent Dan'l Webster from jumping?

7. **Notebook** Write a summary of "The Notorious Jumping Frog of Calaveras County."

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?

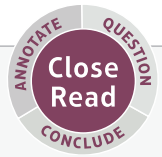
Research to Explore Conduct research to learn more about life in the nineteenth-century mining camps of the American West.



THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

Close Read the Text

1. This model, from paragraph 4 of the text, 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: Smiley bets on these things.

QUESTION: Why does Twain include so many examples of Smiley's bets?

CONCLUDE: Twain creates humor through repetition and exaggeration.

If there was a horse race, you'd find him flush or you'd find him busted at the end of it; if there was a dogfight, he'd bet on it; if there was a cat fight, he'd bet on it; if there was a chicken fight, he'd bet on it; . . . or if there was a camp meeting, he would be there reg'lar, to bet on Parson Walker. . . .

ANNOTATE: These words don't sound like standard English.

QUESTION: Why does Twain use this kind of language?

CONCLUDE: He wants to convey Wheeler's informal personality.

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) **Draw Conclusions** Why does the narrator's friend suggest that the narrator ask Wheeler about Leonidas W. Smiley? (b) **Support** Which sentences support your conclusion?
2. (a) What punchline does Twain build to in paragraph 4? (b) **Analyze** What does this punchline reveal about Jim Smiley's character?
3. (a) **Analyze** What is humorous about the story of Andrew Jackson in paragraph 6? (b) **Evaluate** Do you find it amusing? Explain your position, citing textual evidence.
4. **Historical Perspectives** What insights do you gain about life in nineteenth-century miners' camps from the story?
5. **Essential Question:** ***What is the relationship between literature and place?*** What have you learned about the relationship between literature and place by reading this story?

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

L.11–12.5.a Interpret figures of speech in context and analyze their role in the text.

Analyze Craft and Structure

Point of View In literature, the term **point of view** can refer to the type of narrator an author uses to tell a story. For example, a story might use a first- or third-person narrative point of view. Point of view can also refer to the attitudes a narrator expresses. In some cases, the narrator may spell out those attitudes. In other cases, readers need to tease them out by analyzing story details. "The Notorious Jumping Frog of Calaveras County" is a **frame story,** or a story that brackets another story, so it has two narrators—the unnamed narrator of the frame, and Simon Wheeler, the long-winded narrator of the interior story. To appreciate the two narrators' very different points of view, consider Twain's use of incongruity and hyperbole.

- **Incongruity** occurs when two or more opposing or contradictory ideas are connected. For example, incongruity results when a speaker uses a serious tone to describe ridiculous events.
- **Hyperbole** is exaggeration for effect. For example, it would be hyperbolic if someone were to come inside from a thunderstorm and exclaim, "It's like the end of the world out there!"

Practice

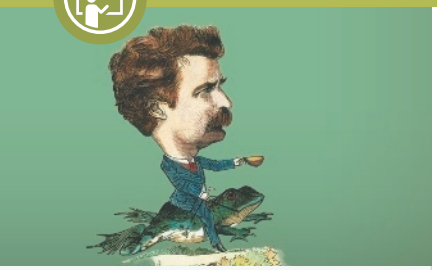
CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. In a chart like this one, record and explain four examples of hyperbole in "The Notorious Jumping Frog of Calaveras County."

HYPERBOLE	WHAT IS EXAGGERATED	WHY IS IT HUMOROUS

2. (a) What happens at the beginning and the end of the frame story? (b) How does Twain use the frame story to create humor?
3. (a) What basic incongruity exists between the frame story's narrator and Simon Wheeler? (b) How does this incongruity emphasize each narrator's point of view? Explain.
4. (a) What is incongruous about Smiley's betting on the health of Parson Walker's wife? (b) Why is this incongruity humorous?



THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

Concept Vocabulary

garrulous	tedious	interminable
exasperating	monotonous	buttonholed

Why These Words? These concept words are used to describe an experience with a boring, clueless person. For example, the *garrulous* Simon Wheeler tells the narrator a seemingly *interminable* story about Jim Smiley. At the end, the narrator is almost *buttonholed* by Wheeler for a second tale.

1. How does the concept vocabulary help readers understand how the narrator feels about Simon Wheeler?

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

Practice

Notebook Indicate whether each sentence is true or false. Explain your answers.

1. A *tedious* story is likely to fascinate an audience from start to finish.
2. If someone has been *buttonholed*, he or she is unable to get out of a conversation.
3. Listening to a *monotonous* speaker is a fun way to spend an evening.
4. An *interminable* wait goes by so quickly you hardly even notice that time has passed.
5. Most people enjoy *exasperating* tasks because they are filled with exciting surprises.
6. Someone who is naturally *garrulous* is likely to be very uncomfortable speaking in front of a crowd of attentive listeners.

WORD NETWORK

Add words related to a sense of place from the text to your Word Network.

Word Study

Denotation and Connotation A word's **denotation** is its literal dictionary definition. Every word has at least one denotation. Many words also have **connotations**, subtle shades of meaning that a word evokes. A word's connotations may be neutral, negative, or positive. The concept vocabulary words *tedious, monotonous,* and *interminable* all have negative connotations.

1. Of the three words noted—*tedious, monotonous,* and *interminable*—which is the most intensely negative? Explain.

2. Add two words to that list. Choose one that is less intense in its negativity, and one that is more intense. Sort your five words on a scale from least to most negative.

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 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.11–12.5.b Analyze nuances in the meaning of words with similar denotations.

Author's Style

Word Choice Mark Twain was among the first authors to use the American vernacular, or language as it is spoken by ordinary people. His diction includes both standard American English and variations that reflect a story's setting and characters' personalities. These variations include dialect and idiomatic expressions.

- **Dialect** is a way of speaking that is specific to a particular area or group of people. Twain spells passages of dialect as they would be pronounced.

  Dialect: *There couldn't be no solit'ry thing mentioned but that feller'd offer to bet on it, and take ary side you please. . . .*

  Standard English: You couldn't mention anything without having that fellow offer to bet on it, choosing either side.

- **Idiomatic expressions** are figures of speech that cannot be understood literally. For example, the idiom "it's raining cats and dogs" means that there is heavy rain, not that animals are falling from the sky.

  Idiomatic Expression: *If there was a horse race, you'd find him flush, or you'd find him busted at the end of it.*

  Actual Meaning: If there was a horse race, you would find him at the end either with plenty of money or none.

Read It

1. Rewrite each example of dialect from Twain's story into standard English.

DIALECT	STANDARD ENGLISH
I don't recollect exactly.	
Thish-yer Smiley had a mare.	
He would grab that other dog jest by the j'int of his hind leg.	
He never done nothing for three months but set in his back yard and learn that frog to jump.	

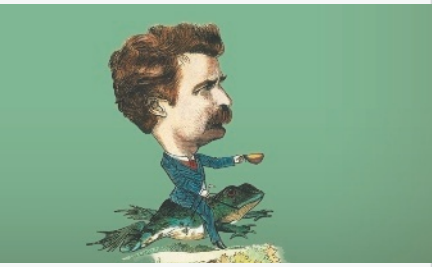
2. **Connect to Style** Reread paragraph 20 of the story. Identify an idiom in the paragraph, explain its literal meaning, and consider how it helps to develop Simon Wheeler's character.
3. **Notebook** Explain how Twain's use of dialect and idioms helps him portray his characters vividly and create humor.

Write It

Notebook Use at least two of the following idioms in a paragraph. Use context clues to suggest their meaning.

a hot potato	**worth writing home about**
an arm and a leg	**barking up the wrong tree**

from LIFE ON THE MISSISSIPPI



THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY

Writing to Compare

You have read two works by Mark Twain—an excerpt from *Life on the Mississippi* and the short story "The Notorious Jumping Frog of Calaveras County." Now, deepen your understanding of Twain's humor by comparing the two works and expressing your ideas in writing.

Assignment

In an essay entitled "How to Tell a Story," Twain wrote: "The humorous story may be spun out to great length, and may wander around as much as it pleases, and arrive nowhere in particular. . . . it is told gravely; the teller does his best to conceal the fact that he even dimly suspects there is anything funny about it."

Write an **explanatory text** in which you explore whether Twain follows his own rules for telling a funny story in *Life on the Mississippi* and "The Notorious Jumping Frog of Calaveras County." Consider similarities and differences in the humor displayed in the two narratives.

Prewriting

Analyze the Texts First, analyze the quotation from Twain's essay. Rephrase it in your own words to make sure you understand it.

Paraphrase: _____

_____

Next, review the definitions of *diction, tone, dialect,* and *idiomatic expressions.* Then, choose several passages from both selections that are relevant to Twain's characterization of a humorous story. Use the chart to take notes.

A HUMOROUS STORY . . .	LIFE ON THE MISSISSIPPI	THE NOTORIOUS JUMPING FROG . . .
"may be spun out to great length"		
"may . . . arrive nowhere in particular"		
"is told gravely"		
conceals humor		

Notebook Respond to these questions.

1. Which narrative most closely aligns with Twain's characterization of humorous writing?
2. Do you find that selection the funnier of the two? Why, or why not?

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.11–12.2.a Introduce a topic or thesis statement; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension.

W.11–12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

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.

Drafting

Formulate Your Thesis, or Central Idea In your essay, you will explain how the humor in the two narratives is similar and how it is different, with reference to the quotation from Twain. Clarify the focus of your essay by summarizing the similarities and differences you observe in the ways Twain makes each narrative funny. Then, write a working, or draft, thesis statement. You may always refine your thesis statement as you continue to work through your ideas.

I. **Main similarity:** _____

_____

II. **Main difference:** _____

_____

III. **Working Thesis Statement:** _____

_____

_____

Draft Your Essay Your essay should introduce and develop a unified, coherent set of ideas that you can trace from the introduction through the body paragraphs to the conclusion. As you draft your essay, follow these guidelines for each section:

Introduction:

- Identify which parts of Twain's quotation you will address.
- State your thesis or central idea.

Body Paragraphs:

- Develop your thesis with explanations and reasons.
- Include passages from both narratives to support your ideas. Introduce short passages with a comma. Introduce longer passages with a colon, and set them off by indenting them from both margins. Include a parenthetical page reference after each quotation.
- Explain how the passages you chose relate to Twain's quotation. Strengthen your analysis by including your own insights about how Twain builds humor.

Conclusion:

- Reintroduce Twain's quotation.
- Summarize or restate your thesis.
- End with a memorable statement, quotation, or insight.

Review, Revise, and Edit

Once you are done drafting, reread and revise your essay. Review Twain's quotation to make sure you establish a connection between his rules for telling a humorous story and each passage you discuss. Edit for diction, choosing words and phrases that create a formal tone. Finalize your essay by proofreading it carefully.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from *Life on the Mississippi* and "The Notorious Jumping Frog of Calaveras County."

About the Author

"A White Heron" is the most popular story **Sarah Orne Jewett** (1849–1909) wrote. As a young girl, she often accompanied her father, a physician, as he made house calls through rural Maine. Later, she would fold her keen recollections of the region's people and wildlife into her stories, novels, and poems. She sold her first story to the *Atlantic Monthly* when she was nineteen, and she soon became well-known for her precise descriptions and sharp observations of the women and men who lived near the Atlantic Ocean in southern Maine.

Tool Kit
First-Read Guide and Model Annotation

A White Heron

Concept Vocabulary

You will encounter the following words as you read "A White Heron." 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
dilatory	
loitered	
hospitality	
squalor	
hermitage	
quaint	

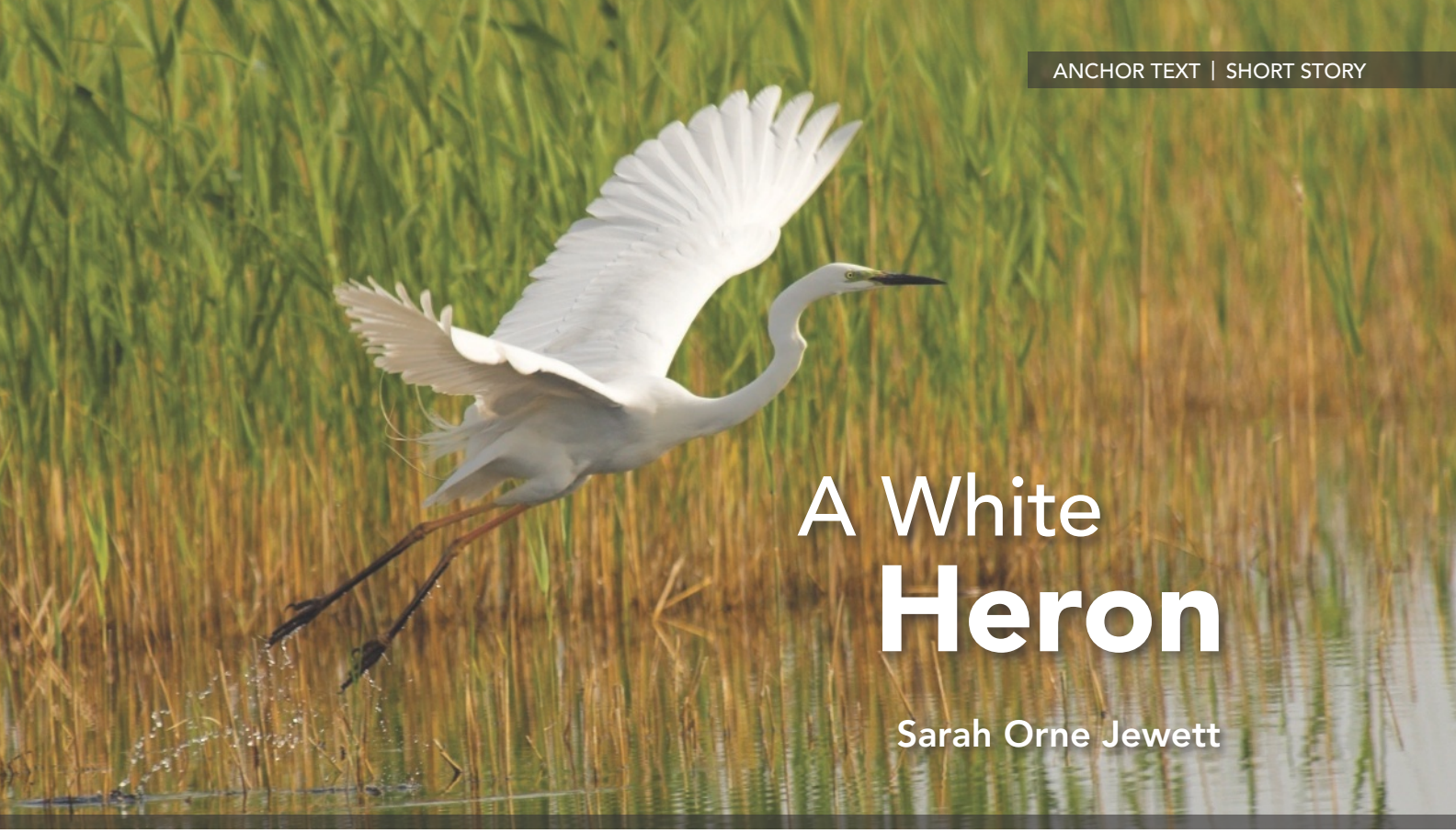
After completing your first read, come back to the concept vocabulary and review your ratings. Mark changes to your original rankings as needed.

First Read FICTION

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



A White Heron

Sarah Orne Jewett

BACKGROUND

The white heron in this story is another name for the snowy egret, a bird that nests near water and in swamps. At the time this story was written, the snowy egret was hunted for its feathers, and the species almost became extinct. However, the efforts of conservationists have since helped the snowy egret population to recover, and the bird is no longer considered endangered.

SCAN FOR MULTIMEDIA

I.

1 The woods were already filled with shadows one June evening, just before eight o'clock, though a bright sunset still glimmered faintly among the trunks of the trees. A little girl was driving home her cow, a plodding, **dilatory**, provoking creature in her behavior, but a valued companion for all that. They were going away from whatever light there was, and striking deep into the woods, but their feet were familiar with the path, and it was no matter whether their eyes could see it or not.

2 There was hardly a night the summer through when the old cow could be found waiting at the pasture bars; on the contrary, it was her greatest pleasure to hide herself away among the huckleberry bushes, and though she wore a loud bell she had made the discovery that if one stood perfectly still it would not ring. So Sylvia had to hunt for her until she found her, and call Co'! Co'! with never an answering Moo, until her childish patience was quite spent. If the creature had not given good milk and plenty of it, the case would have seemed very different to her owners. Besides, Sylvia had all the time there

NOTES

dilatory (DIHL uh tawr ee) *adj.* inclined to delay; slow

CLOSE READ

ANNOTATE: In paragraph 1, mark four adjectives that describe the cow.

QUESTION: Why does the author use these adjectives?

CONCLUDE: What is the effect of this opening description?

NOTES

was, and very little use to make of it. Sometimes in pleasant weather it was a consolation to look upon the cow's pranks as an intelligent attempt to play hide and seek, and as the child had no playmates she lent herself to this amusement with a good deal of zest. Though this chase had been so long that the wary animal herself had given an unusual signal of her whereabouts, Sylvia had only laughed when she came upon Mistress Moolly at the swamp-side, and urged her affectionately homeward with a twig of birch leaves. The old cow was not inclined to wander farther, she even turned in the right direction for once as they left the pasture, and stepped along the road at a good pace. She was quite ready to be milked now, and seldom stopped to browse. Sylvia wondered what her grandmother would say because they were so late. It was a great while since she had left home at half-past five o'clock, but everybody knew the difficulty of making this errand a short one. Mrs. Tilley had chased the hornéd torment too many summer evenings herself to blame any one else for lingering, and was only thankful as she waited that she had Sylvia, nowadays, to give such valuable assistance. The good woman suspected that Sylvia **loitered** occasionally on her own account; there never was such a child for straying about out-of-doors since the world was made! Everybody said that it was a good change for a little maid who had tried to grow for eight years in a crowded manufacturing town, but, as for Sylvia herself, it seemed as if she never had been alive at all before she came to live at the farm. She thought often with wistful compassion of a wretched geranium that belonged to a town neighbor.

loitered (LOY tuhrd) *v.* lingered; moved slowly

3 "'Afraid of folks,'" old Mrs. Tilley said to herself, with a smile, after she had made the unlikely choice of Sylvia from her daughter's houseful of children, and was returning to the farm. "'Afraid of folks,' they said! I guess she won't be troubled no great with 'em up to the old place!" When they reached the door of the lonely house and stopped to unlock it, and the cat came to purr loudly, and rub against them, a deserted pussy, indeed, but fat with young robins, Sylvia whispered that this was a beautiful place to live in, and she never should wish to go home.

CLOSE READ

ANNOTATE: In paragraph 4, mark two references to shade or shadows.

QUESTION: Why does the author include these details in an otherwise pleasant scene?

CONCLUDE: What purpose do these details serve?

4 The companions followed the shady wood-road, the cow taking slow steps and the child very fast ones. The cow stopped long at the brook to drink, as if the pasture were not half a swamp, and Sylvia stood still and waited, letting her bare feet cool themselves in the shoal water, while the great twilight moths struck softly against her. She waded on through the brook as the cow moved away, and listened to the thrushes with a heart that beat fast with pleasure. There was a stirring in the great boughs overhead. They were full of little birds and beasts that seemed to be wide awake, and going about their world, or else saying good-night to each other in sleepy twitters. Sylvia herself felt sleepy as she walked along. However, it was not much farther to the house, and the air was soft and sweet. She was not often in the woods so late as this, and it made her feel as if she

were a part of the gray shadows and the moving leaves. She was just thinking how long it seemed since she first came to the farm a year ago, and wondering if everything went on in the noisy town just the same as when she was there; the thought of the great red-faced boy who used to chase and frighten her made her hurry along the path to escape from the shadow of the trees.

5 Suddenly this little woods-girl is horror-stricken to hear a clear whistle not very far away. Not a bird's-whistle, which would have a sort of friendliness, but a boy's whistle, determined, and somewhat aggressive. Sylvia left the cow to whatever sad fate might await her, and stepped discreetly aside into the bushes, but she was just too late. The enemy had discovered her, and called out in a very cheerful and persuasive tone, "Halloa, little girl, how far is it to the road?" And trembling Sylvia answered almost inaudibly, "A good ways."

6 She did not dare to look boldly at the tall young man, who carried a gun over his shoulder, but she came out of her bush and again followed the cow, while he walked alongside.

7 "I have been hunting for some birds," the stranger said kindly, "and I have lost my way, and need a friend very much. Don't be afraid," he added gallantly. "Speak up and tell me what your name is, and whether you think I can spend the night at your house, and go out gunning early in the morning."

8 Sylvia was more alarmed than before. Would not her grandmother consider her much to blame? But who could have foreseen such an accident as this? It did not seem to be her fault, and she hung her head as if the stem of it were broken, but managed to answer "Sylvy," with much effort when her companion again asked her name.

9 Mrs. Tilley was standing in the doorway when the trio came into view. The cow gave a loud moo by way of explanation.

10 "Yes, you'd better speak up for yourself, you old trial! Where'd she tucked herself away this time, Sylvy?" But Sylvia kept an awed silence; she knew by instinct that her grandmother did not comprehend the gravity of the situation. She must be mistaking the stranger for one of the farmer-lads of the region.

11 The young man stood his gun beside the door, and dropped a lumpy game-bag beside it; then he bade Mrs. Tilley good-evening, and repeated his wayfarer's story, and asked if be could have a night's lodging.

12 "Put me anywhere you like," he said. "I must be off early in the morning, before day; but I am very hungry, indeed. Yon can give me some milk at any rate, that's plain."

13 "Dear sakes, yes," responded the hostess, whose long slumbering **hospitality** seemed to be easily awakened. "You might fare better if you went out to the main road a mile or so, but you're welcome to what we've got. I'll milk right off, and you make yourself at home. You can sleep on husks[1] or feathers," she proffered graciously. "I

NOTES

hospitality (hos puh TAL uh tee) *n.* warm, welcoming attitude toward guests

1. **husks** *n.* corn husks, used to stuff a mattress.

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raised them all myself. There's a good pasturing for geese just below here towards the ma'sh. Now step round and set a plate for the gentleman, Sylvy!" And Sylvia promptly stepped. She was glad to have something to do, and she was hungry herself.

14 It was a surprise to find as clean and comfortable a little dwelling in this New England wilderness. The young man had known the horrors of its most primitive housekeeping, and the dreary **squalor** of that level of society which does not rebel at the companionship of hens. This was the best thrift of an old-fashioned farmstead, though on such a small scale that it seemed like a **hermitage**. He listened eagerly to the old woman's **quaint** talk, he watched Sylvia's pale face and shining gray eyes with ever growing enthusiasm, and insisted that this was the best supper he had eaten for a month, and afterward the new-made friends sat down in the door-way together while the moon came up.

squalor (SKWOL uhr) *n.* filth; wretchedness

hermitage (HUR muh tihj) *n.* secluded retreat

quaint (kwaynt) *adj.* unusual; curious; singular

15 Soon it would be berry-time, and Sylvia was a great help at picking. The cow was a good milker, though a plaguy thing to keep track of, the hostess gossiped frankly, adding presently that she had buried four children, so Sylvia's mother, and a son (who might be dead) in California were all the children she had left. "Dan, my boy, was a great hand to go gunning," she explained sadly. "I never wanted for pa'tridges or gray squer'ls while he was to home. He's been a great wand'rer, I expect, and he's no hand to write letters. There, I don't blame him, I'd ha' seen the world myself if it had been so I could."

CLOSE READ

ANNOTATE: Colloquial language is informal and may not observe the conventions of standard English. In paragraph 16, mark four examples of colloquial language in Mrs. Tilley's words.

QUESTION: Why does the author choose to have Mrs. Tilley speak in this way?

CONCLUDE: What effect does this use of colloquial language have?

16 "Sylvy takes after him," the grandmother continued affectionately, after a minute's pause. "There ain't a foot o' ground she don't know her way over, and the wild creaturs counts her one o' themselves. Squer'ls she'll tame to come an' feed right out o' her hands, and all sorts o' birds. Last winter she got the jaybirds to bangeing[2] here, and I believe she'd a' scanted herself of her own meals to have plenty to throw out amongst 'em, if I hadn't kep' watch. Anything but crows, I tell her, I'm willin' to help support—though Dan he had a tamed one o' them that did seem to have reason same as folks. It was round here a good spell after he went away. Dan an' his father they didn't hitch,—but he never held up his head ag'in after Dan had dared him an' gone off."

17 The guest did not notice this hint of family sorrows in his eager interest in something else.

18 "So Sylvy knows all about birds, does she?" he exclaimed, as he looked round at the little girl who sat, very demure but increasingly sleepy, in the moonlight. "I am making a collection of birds myself. I have been at it ever since I was a boy." (Mrs. Tilley smiled.) "There are two or three very rare ones I have been hunting for these five years. I mean to get them on my own ground if they can be found."

2. **bangeing** lounging or hanging around.

19 "Do you cage 'em up?" asked Mrs. Tilley doubtfully, in response to this enthusiastic announcement.

20 "Oh no, they're stuffed and preserved, dozens and dozens of them," said the ornithologist,[3] "and I have shot or snared every one myself. I caught a glimpse of a white heron a few miles from here on Saturday, and I have followed it in this direction. They have never been found in this district at all. The little white heron, it is," and he turned again to look at Sylvia with the hope of discovering that the rare bird was one of her acquaintances.

21 But Sylvia was watching a hop-toad in the narrow footpath.

22 "You would know the heron if you saw it," the stranger continued eagerly. "A queer tall white bird with soft feathers and long thin legs. And it would have a nest perhaps in the top of a high tree, made of sticks, something like a hawk's nest."

23 Sylvia's heart gave a wild beat; she knew that strange white bird, and had once stolen softly near where it stood in some bright green swamp grass, away over at the other side of the woods. There was an open place where the sunshine always seemed strangely yellow and hot, where tall, nodding rushes grew, and her grandmother had warned her that she might sink in the soft black mud underneath and never be heard of more. Not far beyond were the salt marshes just this side of the sea itself, which Sylvia wondered and dreamed much about, but never had seen, whose great voice could sometimes be heard above the noise of the woods on stormy nights.

24 "I can't think of anything I should like so much as to find that heron's nest," the handsome stranger was saying. "I would give ten dollars to anybody who could show it to me," he added desperately, "and I mean to spend my whole vacation hunting for it if need be. Perhaps it was only migrating, or had been chased out of its own region by some bird of prey."

25 Mrs. Tilley gave amazed attention to all this, but Sylvia still watched the toad, not divining, as she might have done at some calmer time, that the creature wished to get to its hole under the door-step, and was much hindered by the unusual spectators at that hour of the evening. No amount of thought, that night, could decide how many wished-for treasures the ten dollars, so lightly spoken of, would buy.

26 The next day the young sportsman hovered about the woods, and Sylvia kept him company, having lost her first fear of the friendly lad, who proved to be most kind and sympathetic. He told her many things about the birds and what they knew and where they lived and what they did with themselves. And he gave her a jack-knife, which she thought as great a treasure as if she were a desert-islander. All day long he did not once make her troubled or afraid except when he brought down some unsuspecting singing creature from its bough. Sylvia would have liked him vastly better without his gun; she could not understand why he killed the very birds he

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3. **ornithologist** (awr nih THOL uh jihst) *n.* one who practices the study of birds.

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seemed to like so much. But as the day waned, Sylvia still watched the young man with loving admiration. She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love. Some premonition of that great power stirred and swayed these young creatures who traversed the solemn woodlands with soft-footed silent care. They stopped to listen to a bird's song; they pressed forward again eagerly, parting the branches—speaking to each other rarely and in whispers; the young man going first and Sylvia following, fascinated, a few steps behind, with her gray eyes dark with excitement.

27 She grieved because the longed-for white heron was elusive, but she did not lead the guest, she only followed, and there was no such thing as speaking first. The sound of her own unquestioned voice would have terrified her—it was hard enough to answer yes or no when there was need of that. At last evening began to fall, and they drove the cow home together, and Sylvia smiled with pleasure when they came to the place where she heard the whistle and was afraid only the night before.

II.

28 Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below. Now she thought of the tree with a new excitement, for why, if one climbed it at break of day could not one see all the world, and easily discover from whence the white heron flew, and mark the place, and find the hidden nest?

29 What a spirit of adventure, what wild ambition! What fancied triumph and delight and glory for the later morning when she could make known the secret! It was almost too real and too great for the childish heart to bear.

30 All night the door of the little house stood open and the whippoorwills came and sang upon the very step. The young sportsman and his old hostess were sound asleep, but Sylvia's great design kept her broad awake and watching. She forgot to think of sleep. The short summer night seemed as long as the winter darkness, and at last when the whippoorwills ceased, and she was afraid the morning would after all come too soon, she stole out of the house and followed the pasture path through the woods, hastening

toward the open ground beyond, listening with a sense of comfort and companionship to the drowsy twitter of a half-awakened bird, whose perch she had jarred in passing. Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest!

31 There was the huge tree asleep yet in the paling moonlight, and small and silly Sylvia began with utmost bravery to mount to the top of it, with tingling, eager blood coursing the channels of her whole frame, with her bare feet and fingers, that pinched and held like bird's claws to the monstrous ladder reaching up, up, almost to the sky itself. First she must mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves heavy and wet with dew; a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly at the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's upper branches chafed against the pine trunk, just where its lowest boughs were set close together. There, when she made the dangerous pass from one tree to the other, the great enterprise would really begin.

NOTES

CLOSE READ

ANNOTATE: In the first sentence of paragraph 31, mark two adjectives that describe Sylvia and two adjectives that describe the pine tree.

QUESTION: Why does the author use these adjectives?

CONCLUDE: What is the effect of these word choices?

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32 She crept out along the swaying oak limb at last, and took the daring step across into the old pine-tree. The way was harder than she thought; she must reach far and hold fast, the sharp dry twigs caught and held her and scratched her like angry talons, the pitch made her thin little fingers clumsy and stiff as she went round and round the tree's great stem, higher and higher upward. The sparrows and robins in the woods below were beginning to wake and twitter to the dawn, yet it seemed much lighter there aloft in the pine-tree, and the child knew she must hurry if her project were to be of any use.

33 The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit wending its way from higher branch to branch. Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way! The old pine must have loved his new dependent. More than all the hawks, and bats, and moths, and even the sweet voiced thrushes, was the brave, beating heart of the solitary gray-eyed child. And the tree stood still and frowned away the winds that June morning while the dawn grew bright in the east.

34 Sylvia's face was like a pale star, if one had seen it from the ground, when the last thorny bough was past, and she stood trembling and tired but wholly triumphant, high in the tree-top. Yes, there was the sea with the dawning sun making a golden dazzle over it, and toward that glorious east flew two hawks with slow-moving pinions. How low they looked in the air from that height when one had only seen them before far up, and dark against the blue sky. Their gray feathers were as soft as moths; they seemed only a little way from the tree, and Sylvia felt as if she too could go flying away among the clouds. Westward, the woodlands and farms reached miles and miles into the distance; here and there were church steeples, and white villages, truly it was a vast and awesome world!

35 The birds sang louder and louder. At last the sun came up bewilderingly bright. Sylvia could see the white sails of ships out at sea, and the clouds that were purple and rose-colored and yellow at first began to fade away. Where was the white heron's nest in the sea of green branches, and was this wonderful sight and pageant of the world the only reward for having climbed to such a giddy height? Now look down again, Sylvia, where the green marsh is set among the shining birches and dark hemlocks; there where you saw the white heron once you will see him again; look, look! a white spot of him like a single floating feather comes up from the dead hemlock and grows larger, and rises, and comes close at last, and goes by the landmark pine with steady sweep of wing and outstretched slender neck and crested head. And wait! wait! do not move a foot or a finger, little girl, do not send an arrow of light and consciousness from your two eager eyes, for the heron has perched on a pine bough not far

beyond yours, and cries back to his mate on the nest and plumes his feathers for the new day!

36 The child gives a long sigh a minute later when a company of shouting cat-birds comes also to the tree, and vexed by their fluttering and lawlessness the solemn heron goes away. She knows his secret now, the wild, light, slender bird that floats and wavers, and goes back like an arrow presently to his home in the green world beneath. Then Sylvia, well satisfied, makes her perilous way down again, not daring to look far below the branch she stands on, ready to cry sometimes because her fingers ache and her lamed feet slip. Wondering over and over again what the stranger would say to her, and what he would think when she told him how to find his way straight to the heron's nest.

37 "Sylvy, Sylvy!" called the busy old grandmother again and again, but nobody answered, and the small husk bed was empty and Sylvia had disappeared.

38 The guest waked from a dream, and remembering his day's pleasure hurried to dress himself that might it sooner begin. He was sure from the way the shy little girl looked once or twice yesterday that she had at least seen the white heron, and now she must really be made to tell. Here she comes now, paler than ever, and her worn old frock is torn and tattered, and smeared with pine pitch. The grandmother and the sportsman stand in the door together and

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question her, and the splendid moment has come to speak of the dead hemlock tree by the green marsh.

39 But Sylvia does not speak after all, though the old grandmother fretfully rebukes her, and the young man's kind, appealing eyes are looking straight in her own. He can make them rich with money; he has promised it, and they are poor now. He is so well worth making happy, and he waits to hear the story she can tell.

40 No, she must keep silence! What is it that suddenly forbids her and makes her dumb? Has she been nine years growing and now, when the great world for the first time puts out a hand to her, must she thrust it aside for a bird's sake? The murmur of the pine's green branches is in her ears, she remembers how the white heron came flying through the golden air and how they watched the sea and the morning together, and Sylvia cannot speak; she cannot tell the heron's secret and give its life away.

41 Dear loyalty, that suffered a sharp pang as the guest went away disappointed later in the day, that could have served and followed him and loved him as a dog loves! Many a night Sylvia heard the echo of his whistle haunting the pasture path as she came home with the loitering cow. She forgot even her sorrow at the sharp report of his gun and the sight of thrushes and sparrows dropping silent to the ground, their songs hushed and their pretty feathers stained and wet with blood. Were the birds better friends than their hunter might have been,—who can tell? Whatever treasures were lost to her, woodlands and summer-time, remember! Bring your gifts and graces and tell your secrets to this lonely country child! ❧

CLOSE READ

ANNOTATE: Mark the exclamation and the questions in paragraph 40.

QUESTION: Why does the author choose to use an exclamation and questions rather than statements?

CONCLUDE: What is the effect of these sentence variations?

Comprehension Check

Complete the following items after you finish your first read.

1. Where had Sylvia lived before she came to stay at her grandmother's house?

2. What does the young stranger hope to find in the wilderness?

3. What does the stranger offer to give anyone who helps him achieve his goal?

4. Why does Sylvia climb the great pine tree?

5. What information does Sylvia refuse to share after her expedition to the pine tree?

6. **Notebook** Write a summary of "A White Heron" in order to confirm your understanding of the story.

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 to learn more about Sarah Orne Jewett's life in the Maine woods.

A WHITE HERON

Close Read the Text

1. This model, from paragraph 33 of the text, 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: Jewett uses contradictory terms to describe Sylvia.

QUESTION: What idea about Sylvia is Jewett expressing?

CONCLUDE: Sylvia's spirit is stronger than her small body reveals.

[The tree] must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit wending its way from higher branch to branch. Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way! The old pine must have loved his new dependent.

ANNOTATE: The pine tree is given human emotions.

QUESTION: Why does Jewett personify the tree?

CONCLUDE: If the grand tree loves Sylvia, then she must truly be exceptional.

Tool Kit
Close-Read Guide and Model Annotation

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**?

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. (a) What is Sylvia's reaction when she first hears the stranger's whistle? (b) **Analyze** What later events in the story does this reaction foreshadow, or predict?
2. (a) **Interpret** On the second day, how does Sylvia feel about the stranger? (b) **Evaluate** What motivates Sylvia to climb the pine tree?
3. **Synthesize** Jewett ends the story by invoking "Dear loyalty." To whom or what does Sylvia remain loyal by not telling the heron's secret? Explain your answer.
4. **Historical Perspectives** How would Sylvia's and her grandmother's lives have changed if they had the ten dollars from the stranger? What does that tell you about their time period and circumstances? Explain.
5. **Essential Question:** ***What is the relationship between literature and place?*** What have you learned about the relationship between literature and place by reading this story?

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.11–12.2 Determine two or more themes or 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 account; provide an objective summary of the text.

Analyze Craft and Structure

Thematic Development The **theme** of a literary text is its central message or insight about human life or behavior. Sometimes, the theme is explicitly stated. More often, however, readers must piece together related ideas from the text to infer the theme. Theme should be expressed in a statement, not a single word. An author may develop more than one theme in a single work.

To help determine theme, readers can examine the imagery and symbolism in the text.

- **Imagery** is language that uses sensory details—words related to sight, hearing, touch, taste, or smell—to create word pictures in readers' minds. More broadly, imagery can include figurative language, or language that presents surprising comparisons to help readers understand ideas in a new way. "A White Heron" begins with vivid imagery that helps readers picture the rural Maine setting.
- A **symbol** is something—an object, a character, an animal, or a place—that represents something else. In "A White Heron," the great pine tree and the white heron are two powerful symbols that represent more than simply a tree and a bird. The deeper meanings of these symbols are clues to the larger ideas or themes of the story.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Respond to these questions.

1. Reread the description of the great pine tree in paragraph 33. (a) What imagery does Jewett use in her description of the tree? (b) Based on these images, what might the pine tree represent?
2. (a) Trace Sylvia's attitude toward the stranger from the beginning of the story to the end. How do her feelings about him change? (b) Is the stranger a symbolic figure? Why, or why not?
3. (a) What does Sylvia have to gain by revealing the white heron's location? What does she gain by remaining silent? (b) What does the white heron represent?
4. Use a chart like this one to analyze imagery, symbols, and themes. For each topic listed in the left-hand column, record images, symbols, and other details from the story that help to reveal the author's central messages or insights. Then, write a theme statement for each topic.

TOPIC	IMAGES, SYMBOLS, DETAILS	THEME STATEMENT
relationship of humans to nature and society		
self-discovery		
loyalty		

A WHITE HERON

Concept Vocabulary

dilatory	hospitality	hermitage
loitered	squalor	quaint

Why These Words? These concept vocabulary words help describe the pace and character of rural life. In contrast to life in a city, the pace of life in nineteenth-century rural Maine is unhurried. People often accept a *dilatory* speed, and it is not uncommon to *loiter*. The endurance of traditional values is evident in Mrs. Tilley's *hospitality* to the stranger.

1. How does the concept vocabulary clarify the reader's understanding of the story's setting?

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

Practice

Notebook The six concept words appear in "A White Heron."

1. Use each concept word in a sentence that demonstrates your understanding of the word's meaning.
2. In two of your sentences, replace the concept word with a synonym. How does the sentence change? For example, which word is stronger? Which one makes the sentence seem more positive or negative?

WORD NETWORK

Add words related to a sense of place from the text to your Word Network.

Word Study

Latin Root Word: *hospes* The concept vocabulary word *hospitality* comes from the Latin root word *hospes*, meaning both "host" and "guest." Thus, *hospitality* means "a warm, welcoming attitude toward guests."

1. Write a definition of the word *hospice* based on your understanding of the Latin root word *hospes*. Check your answer in a print or online college-level dictionary.

2. Identify and define two other words that are derived from the Latin root word *hospes*. Use a specialized reference such as an etymological dictionary to verify your choices.

STANDARDS

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

Conventions and Style

Sentence Variety There are four types of sentences: declarative, interrogative, exclamatory, and imperative. In "A White Heron," Jewett varies declarative sentences with occasional **interrogative sentences**, or questions, and **exclamations** to develop Sylvia's character—especially the way in which Sylvia processes her thoughts and feelings.

TIP

FOLLOW THROUGH
Refer to the Grammar Handbook to learn more about these terms.

SENTENCE TYPE	FUNCTION	EXAMPLE
Declarative	makes a statement	*Besides, Sylvia had all the time there was, and very little use to make of it.* (paragraph 2)
Interrogative	asks a question	*What is it that suddenly forbids her and makes her dumb?* (paragraph 40)
Exclamatory	expresses strong feeling	*. . . there never was such a child for straying about out-of-doors since the world was made!* (paragraph 2)
Imperative	gives a command or makes a request	*Bring your gifts and graces and tell your secrets to this lonely country child!* (paragraph 41)

Read It

1. Reread paragraph 8 and identify the interrogative sentences. What do the questions reveal about Sylvia's feelings and state of mind?

2. Reread paragraphs 28 and 29. Mark the interrogative sentence and the exclamations. How does the progression of these sentences convey a steadily mounting sense of excitement in Sylvia?

3. **Connect to Style** Reread the last paragraph of "A White Heron." In a few sentences, explain how Jewett employs various types of sentences in this paragraph to create an effective conclusion to the story.

Write It

Notebook Write a brief sketch, or descriptive paragraph, of Sylvia, Mrs. Tilley, or the stranger. Use at least one interrogative sentence and one exclamatory sentence in your paragraph.

A WHITE HERON

Writing to Sources

In a critical analysis, you carefully examine the parts of a literary text. You identify the author's key techniques, and then evaluate their interaction and effectiveness. Your analysis should clarify important elements in the work and always be supported with textual evidence.

Assignment

Write a **critical analysis** of "A White Heron." Analyze the ways in which Jewett structures events and uses dialogue and description to keep readers uncertain about Sylvia's intentions until the end of the story. Include these elements in your writing:

- a clear discussion of Sylvia's character at the beginning and end of the story
- a commentary on the role that dialogue plays in the story
- an analysis of the effects of description and imagery
- an evaluation of the story's overall structure

Vocabulary Connection Consider including several of the concept vocabulary words in your critical analysis.

dilatory	hospitality	hermitage
loitered	squalor	quaint

Reflect on Your Writing

After you have drafted your critical analysis, answer the following questions.

1. How do you think that analyzing the related elements of plot, dialogue, and description improves your understanding and appreciation of the story?

2. What advice would you give another student writing a critical analysis?

3. **Why These Words?** The words you choose make a difference in your writing. Which words helped you to convey important elements of Jewett's story?

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.

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.

Speaking and Listening

Assignment

Form two teams and hold a **debate** about the question that Jewett poses in the final paragraph of "A White Heron":

> *Were the birds better friends than their hunter might have been,—who can tell?*

Each team should adopt a clear point of view and formulate a claim to answer the question.

1. **Establish the Rules** Decide who will speak for each team. Assign roles to other team members—for example, note-taker, textual evidence finder, and argument evaluator. Discuss issues such as time limits and an alternating order of speakers, and then come to an agreement. Decide whether you will include time for rebuttals to refute the opposing side's arguments. Finally, determine who will judge the debate: your teacher or a student panel.
2. **Explore and Evaluate Claims** As you develop and assess a claim for your side of the issue, keep these factors in mind:
   - the characters' personalities
   - what Sylvia and the stranger know and don't know about each other
   - the characters' values, as revealed in the story
   - the characters' relationships to each other, as portrayed in the story

   Encourage everyone on your team to express opinions about these factors.
3. **Evaluate the Debate** As the other team presents their argument, listen attentively. Use an evaluation guide like the one shown to analyze their claims and evidence.

EVALUATION GUIDE

Rank each statement on a scale of 1 (not demonstrated) to 5 (demonstrated).

- ☐ Team members demonstrated that they were following orderly, practical rules.
- ☐ Team members explored and evaluated arguments on each side of the issue.
- ☐ Team members presented their arguments logically and effectively.
- ☐ Team members supported their arguments with relevant textual evidence from the story.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "A White Heron."

WRITING TO SOURCES

- *from* LIFE ON THE MISSISSIPPI
- THE NOTORIOUS JUMPING FROG OF CALAVERAS COUNTY
- A WHITE HERON

Tool Kit
Student Model of an Explanatory Text

ACADEMIC VOCABULARY

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

analyze
subordinate
literal
determine
trivialize

STANDARDS

W.11–12.2.a–f 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.11–12.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Write an Explanatory Essay

You have read an excerpt from a memoir and two short stories in which setting plays an essential role. In the memoir *Life on the Mississippi,* the location of Hannibal, Missouri, on the Mississippi River is the driving force behind all the events described, and in Twain's short story, the setting is important enough to appear in the title. "A White Heron" depends on setting for character development, plot, and conflict.

Assignment

Write a five-paragraph explanatory essay in which you address this question:

> How do American authors use regional details to make the events and themes of a narrative come to life for readers?

Think about the role that specific geographic details play in the selections you have read. Use examples from each text to explain how authors use setting to create a desired impact on readers. In addition, briefly research American Regionalism, a literary movement that focused on the use of "local color" and celebrated the unique and varied landscapes of the country.

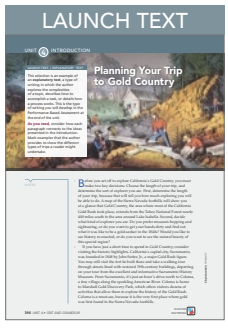
Elements of an Explanatory Essay

An **explanatory essay** is a brief work of nonfiction in which the writer explains a topic. The explanation may focus on how to do a task, the reasons for a particular situation, or how something is put together or works in a certain way. The main purpose for explanatory texts is to instruct and inform the reader.

A well-written explanatory essay contains these elements:

- a clear thesis statement that presents the writer's main idea
- relevant facts, details, and examples that develop the topic
- accurate and relevant facts and details
- appropriate and accurate vocabulary, including definitions of unfamiliar terms
- a conclusion that supports and reaffirms the explanation

Model Explanatory Text For a model of a well-crafted explanatory text, see the Launch Text, "Planning Your Trip to Gold Country." Review the Launch Text for examples of the elements of an effective explanatory text. You will look more closely at these elements as you prepare to write your own explanatory essay.



Prewriting / Planning

Formulate a Thesis Statement Go back and reread or skim the selections in Whole-Group Learning to answer questions 1 and 2. Then, use your answers to develop a thesis statement.

1. Which of the three regional settings sticks in your mind the most? Why? How does that setting help to develop the plot and theme(s) of the memoir or story?

2. What techniques do the authors use to depict the regions in which their narratives take place?

3. Write a thesis statement to respond to the prompt. You will defend this thesis using examples from the texts and research about American literary history.

Notebook Gather Evidence Your evidence for this essay should come from Twain's and Jewett's narratives. Return to the texts to find specific examples in which the regional setting helps make the events and themes of the narrative seem realistic. Consider literary elements that the authors employ, such as imagery, diction, and tone.

TITLE	EXAMPLES
from Life on the Mississippi	
The Notorious Jumping Frog of Calaveras County	
A White Heron	

Evaluate Evidence Use the following strategies to evaluate the evidence you collect:

- Mark details that provide the strongest support for your thesis so you will be sure to include them in your essay.
- Look for connections between ideas and techniques in order to build a unified explanation. For example, you might consider how imagery and figurative language work together to bring a setting to life.
- Identify details that might contradict your thesis. You can include them as counterexamples and explain why they do not invalidate your thesis.

EVIDENCE LOG

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

STANDARDS

W.11–12.2.a Introduce a topic or thesis statement; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension.

ENRICHING WRITING WITH RESEARCH

Gathering and Using Research Your goal in this essay is to inform your readers, but you are not expected to know everything about your subject. Thoughtful research can help you clarify or expand upon your ideas about the importance of setting in American literature.

Finding Information in Print and Digital Sources Look for information in sources that are reliable, using multiple resources to verify any details that are not common knowledge. Plan to consult the following resources:

- **Primary and Secondary Sources:** Primary sources—including news accounts, autobiographies, documentary footage, and journals—are texts created during the time period you are studying. In this case, you will use Twain's and Jewett's stories themselves as primary sources about regional writing. Secondary sources, such as textbooks or literary reviews, can help inform you about others' ideas. Be sure to credit ideas that are not your own.
- **Print and Digital Resources:** The Internet allows fast access to data, but print resources are often edited more carefully. Whenever possible, confirm information you find in one source by checking a second course.
- **Media Resources:** Documentaries, television programs, podcasts, and museum exhibitions are rich sources of information.

Conducting Digital Searches Careful strategies can help you locate reliable information on the Internet. In many search engines, using quotation marks can help you focus a search. Place a phrase in quotation marks to find pages that include exactly that phrase. To limit your search to .edu, .org, or .gov sites, which are generally more reliable than .com sites, use the search command "site:" followed by the extension. For example, enter "site:.edu" and "Lewis and Clark" and you will get a list of .edu (education) sites that include that exact phrase.

Using Research Effectively Thoughtful use of research can help you explain a subject to your readers. As you collect evidence, think about how each detail you find can support your thesis.

- **Precise Definitions:** Your readers may not recognize certain literary terms that you want to use. Researched information can help you define terms accurately.
- **Background and Context:** Your readers may need additional background information in order to understand elements of your analysis.
- **Additional Details:** You may need to go outside the texts or topic you are analyzing to add details that inform or engage your reader. Consider concepts in your writing that you might expand with interesting, relevant information you obtain from research.

STANDARDS

W.11–12.2.b Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

W.11–12.8 Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation including footnotes and endnotes.

College and Career Readiness

Read It

1. This excerpt shows how the Launch Text uses research to define a term.

LAUNCH TEXT EXCERPT

A map of the Sierra Nevada foothills will show you at a glance that Gold Country, the area where most of the California Gold Rush took place, extends from the Tahoe National Forest to the area named Lake Isabella, nearly 400 miles south.

The writer uses a resource to provide a detailed and thorough definition for the highlighted term.

2. Note two examples of information the Launch Text writer found through research. Explain how each detail provides necessary information.
3. Identify types of research sources the writer might have consulted.

Write It

Review your thesis statement and the examples you found in each text. Then, consider your audience and what they already know about your topic. Will you need to define any literary terms? What specific information does the prompt ask you to include to provide context for your explanation? How can interesting details from research strengthen your writing?

Use the chart below to organize and complete your research.

	WHERE COULD I FIND THIS INFORMATION?	INFORMATION FROM MY RESEARCH
Terms to Define (literary terms, unfamiliar terms from textual evidence or research)		
Background and Context (information readers need to understand the analysis or ideas)		
Additional Details (about settings, authors, history, and so on)		

TIP

CONVENTIONS

If you include a definition or explanation that is a restrictive appositive, set it off with a comma, as in these examples:

- He writes about the Mississippi, North America's largest drainage system.
- Huckleberries, dark blue berries that grow on low shrubs, are key to this passage.

Organize Your Essay Here is a basic five-paragraph outline commonly used for explanatory essays. Note than an introduction can be more than a single paragraph, as can a conclusion. This outline provides the most basic scaffolding for your ideas. Adapt it to suit your purposes.

Introduction (1 paragraph) Present and explain your thesis statement.
Body (3 paragraphs) Support your thesis with facts, definitions, details, and examples. Each paragraph should have a specific topic, such as an author, a text, or a literary strategy.
Conclusion (1 paragraph) Summarize and reaffirm your explanation.

Review your evidence before you begin to draft. If, after gathering evidence, your original thesis no longer works well, revise it to better fit the details and examples you will use. Plan the order in which you will write about the way American authors use regional details. Decide where you will include information about American literary regionalism you found during research.

Drafting

Write a First Draft Follow your outline to write your first draft. Start with your introduction and add examples from the three texts in a logical order. Well-developed body paragraphs put details and examples in context by using transitions and explaining how each example supports the thesis statement. Remember to add definitions and details from research that can help your readers understand your explanation. Include information about American literary regionalism, or local color, to provide context for your explanation. Finish with a conclusion that reaffirms your thesis.

Incorporate Anecdote You might choose to include a personal anecdote that strongly supports your explanation. Look closely at paragraph 4 of the Launch Text, "Planning Your Trip to Gold Country." It seamlessly combines an anecdote about the author's experience with facts and details related to planning a trip.

> *Jamestown boasts a number of businesses that allow you to take pans, trowels, and boots into the American River and test your ability to find gold. Sam and I found nothing but iron pyrite, the "fool's gold" that deceived many a Forty-Niner, but we had a thrilling time in the chilly water under a stark, blue sky. Searching Jamestown sites on the Internet will turn up a variety of tours and gold-prospecting adventures, and you can choose the one that best matches your needs.*

STANDARDS

W.11–12.2.a Introduce a topic or thesis statement; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension.

W.11–12.2.f Provide a concluding statement or section that follows from and supports the information or explanation presented.

LANGUAGE DEVELOPMENT: STYLE

Add Variety: Vary Syntax

Syntax is the way in which words and phrases are arranged in sentences. Effective writers vary syntax to keep their writing lively.

Read It

These examples from the Launch Text show some of the ways in which writers vary syntax.

VARY SENTENCE LENGTHS	
short	*We drove from Coloma south to Jamestown along historic Highway 49.*
long	*As we wound through hills and valleys dotted with wildflower meadows and piñon pines, we could imagine would-be miners on horses and in wagons making their way through the same landscape 165 years ago.*
VARY SENTENCE TYPES	
declarative	*California's capital city, Sacramento, was founded in 1848 by John Sutter, Jr., a major Gold Rush figure.*
interrogative	*Would you like to see history re-enacted, or do you want to see the natural beauty of this special region?*
imperative	*Start with a map and a schedule, and plan to spend at least a day at each major stop.*
VARY SENTENCE STRUCTURE	
Begin with an adverbial phrase	***Since that time,*** *Yosemite's soaring cliffs and turbulent waterfalls remain unique among American landscapes.*
Begin with a participial phrase	***Stunned by the beautiful views,*** *we enjoyed every mile.*
Begin with a subordinate clause	***If you have just a short time to spend in Gold Country,*** *consider visiting the historic highlights.*

TIP

PUNCTUATION

Punctuate introductory phrases and clauses correctly.

- Use a comma after a subordinate clause that begins a sentence.
- Use a comma after an introductory participial phrase.
- Use a comma after a series of introductory prepositional phrases.

Write It

As you write, consider using a reference resource for ideas on how to vary your sentences. Here are a few titles that you might find useful:

- *Spellbinding Sentences* by Barbara Baig
- *It Was the Best of Sentences, It Was the Worst of Sentences* by June Casagrande
- *How to Write a Sentence: and How to Read One* by Stanley Fish
- *Artful Sentences: Syntax as Style* by Virginia Tufte

STANDARDS

W.11–12.2.c Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

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.

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 introduction that establishes the topic and thesis statement.	☐ Develops the topic using relevant facts, definitions, details, quotations, examples, and/or other evidence.	☐ Attends to the norms and conventions of the discipline, especially in the use of phrases and clauses to vary sentences.
☐ Presents main points in a logical order.	☐ Includes accurate and relevant information from research to support ideas.	
☐ Uses words, phrases, and clauses to clarify the relationships among ideas.	☐ Uses vocabulary and word choices that are appropriate for the purpose and audience, including precise words and technical vocabulary where appropriate.	
☐ Ends with a conclusion that follows logically from the preceding information.	☐ Establishes and maintains a formal style and objective tone.	

Revising for Focus and Organization

Focus Does your thesis answer the question in the assignment? Reread your essay and make sure that all of your evidence clearly relates to the question of how writers use setting to bring a story to life.

Organization Review your essay to make sure you have clearly referred to each text you are analyzing. If your draft seems choppy, consider adding transition words, phrases, and clauses to clarify the connections you are making between texts and ideas.

Revising for Evidence and Elaboration

Tone Although most of your explanation will be objective and formal, your tone may vary a bit if you include evidence from your own life—a personal anecdote that supports your explanation. Reread paragraphs 3 and 4 of the Launch Text to see how to blend anecdote with facts to keep your explanation seamless and consistent.

Definitions Make sure that you have defined any difficult vocabulary or special terms for your reader. You can define words without being too obvious about it if you use appositive phrases, as in these examples:

> The characters' patois, or regional slang, adds to the reader's sense of place.
>
> Small flats, flat-bottomed wooden boats, rock gently along the wharf.

WORD NETWORK

Include interesting words from your Word Network in your explanatory essay.

STANDARDS

W.11–12.2.e Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

PEER REVIEW

Exchange essays with a classmate. Use the checklist to evaluate your classmate's explanatory essay and provide supportive feedback.

1. Is the topic of the essay clear?

☐ yes ☐ no If no, explain what confused you.

2. Did the writer use relevant examples from the texts?

☐ yes ☐ no If no, tell what you think might work better.

3. Did the essay include relevant and interesting information from research?

☐ yes ☐ no If no, identify one place where details from research would make the essay more effective.

4. Did the text conclude in a logical way?

☐ yes ☐ no If no, suggest what you might change.

5. What is the strongest part of your classmate's essay? Why?

Editing and Proofreading

Edit for Conventions Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Make sure that you have used a variety of sentence lengths, types, and structures.

Proofread for Accuracy Read your draft carefully, looking for errors in spelling and punctuation. Use commas correctly with appositives and with introductory phrases and clauses.

Publishing and Presenting

Meet with a group of three other students and share your work. Discuss which examples from texts you used and why, and compare your selections to those of your classmates. What did you learn about how American writers use regional settings in their writing?

Reflecting

Reflect on what you learned by writing your explanatory essay. Was it difficult to find examples to support your thesis? How did researching American regional literature help you understand the texts and authors more deeply? Think about what you might do differently the next time you write an explanatory essay.

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.

ESSENTIAL QUESTION:

What is the relationship between literature and place?

As you read these selections, work with a small group to explore the meaning and importance of the concept of "place."

From Text to Topic From 1880 to 1920, the United States experienced drastic changes. The frontier was continually settled until it was no longer considered a frontier. At the same time, cities boomed as their businesses attracted both new generations of Americans and immigrants who hoped for a better life in the United States. As you read the selections in this section, consider how the authors bring to life urban settings as well as rural ones, and how they continue to reveal the influence of place.

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 assignments so that you are prepared for group work. • Take notes on your reading 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 off ideas from others in your group. • State the relationship of your points to the points of others—whether you are supporting someone's point, refuting it, or taking the conversation in a new direction. •
Clarify	• Paraphrase the ideas of others to ensure that your understanding is correct. • Ask follow-up questions. •

SCAN FOR MULTIMEDIA

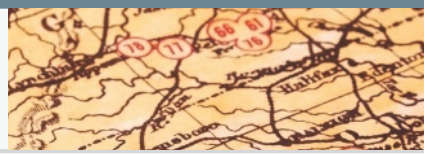
CONTENTS

COMPARE

LITERARY CRITICISM

A Literature of Place *Barry Lopez*

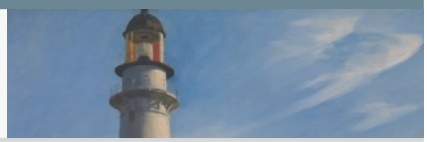
How is "landscape" more than just the geography of a place?



MEDIA: FINE ART GALLERY

American Regional Art

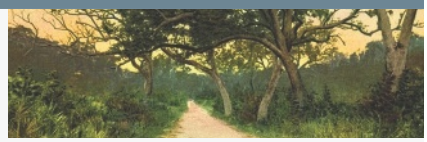
Writing isn't the only art form influenced by a sense of place.



AUTOBIOGRAPHY

from Dust Tracks on a Road *Zora Neale Hurston*

How can a childhood experience lay the groundwork for an adult life?



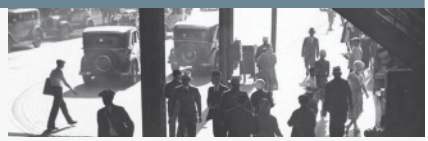
COMPARE

POETRY COLLECTION 1

Chicago • Wilderness *Carl Sandburg*

One of America's greatest poets celebrates the "place" of a favorite city—and a wild place within himself.

▸ MEDIA CONNECTION: Carl Sandburg Reads "Wilderness"



MEDIA: PHOTO GALLERY

Sandburg's Chicago

Historical images focus on Sandburg's urban inspiration.

COMPARE

POETRY COLLECTION 2

In the Longhouse, Oneida Museum *Roberta Hill*

Cloudy Day *Jimmy Santiago Baca*

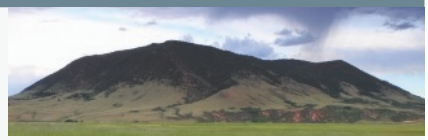
How can human imagination and will transcend present circumstances?

MEMOIR

Introduction *from* The Way to Rainy Mountain

N. Scott Momaday

A seemingly uninspiring location evokes powerful memories and feelings.



PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS

Give an Explanatory Talk

The Small-Group readings are by authors who explore and celebrate the power of "place" in American life. After reading, your group will prepare and deliver a talk in which you explain the sense of place created by the authors in this section.

Working as a Team

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

   Which do you think is a better way to record a person's sense of place: a writing journal or a camera/video recorder? Explain.

   As you take turns sharing your perceptions, be sure to provide reasons that support them. 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.

   - Give everyone a chance to express and defend a position.
   - Allow group members to change their position if they feel that the evidence warrants it.
   - _____
   - _____

3. **Apply the Rules** Practice working as a group. Share what you have learned about place in American literature. Make sure each person in the group contributes. Take notes on 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 meet as a group after school, hold a video conference, text, or use email.

   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 activities.

SELECTION	ACTIVITIES	DUE DATE
A Literature of Place		
American Regional Art		
from Dust Tracks on a Road		
Chicago Wilderness		
Sandburg's Chicago		
In the Longhouse, Oneida Museum Cloudy Day		
Introduction *from* The Way to Rainy Mountain		

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

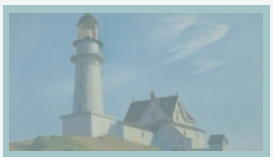
Researcher: organizes research activities

Recorder: takes notes during group meetings


A LITERATURE OF PLACE

Comparing Texts

In this lesson, you will read and compare the essay "A Literature of Place" with a gallery of American regional art. First, you will complete the first-read and close-read activities for "A Literature of Place." The work you do with your group on this title will help prepare you for the comparing task.


AMERICAN REGIONAL ART

About the Author

Barry Lopez (b. 1945) was born in Port Chester, New York, grew up in Southern California and New York City, and attended college in the Midwest before moving to Oregon, where he has lived since 1968. Lopez's many honors include the 1986 National Book Award for his book, *Arctic Dreams*. Lopez is also the author of eight works of fiction and two collections of essays. His works appear in many leading journals, are widely translated, and have been included in dozens of anthologies.

A Literature of Place

Concept Vocabulary

As you perform your first read of "A Literature of Place," you will encounter these words.

discern	temporal	spatial

Context Clues If these words are unfamiliar to you, you may be able to determine their meanings by using **context clues**—words and phrases that appear in nearby text.

Example: This is a huge—therefore **unwieldy**—topic, and different writers approach it in vastly different ways.

Conclusion: When a topic is huge, it is difficult for writers to handle easily. *Unwieldy*, then, probably means something like "awkward" or "difficult to handle due to large size."

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

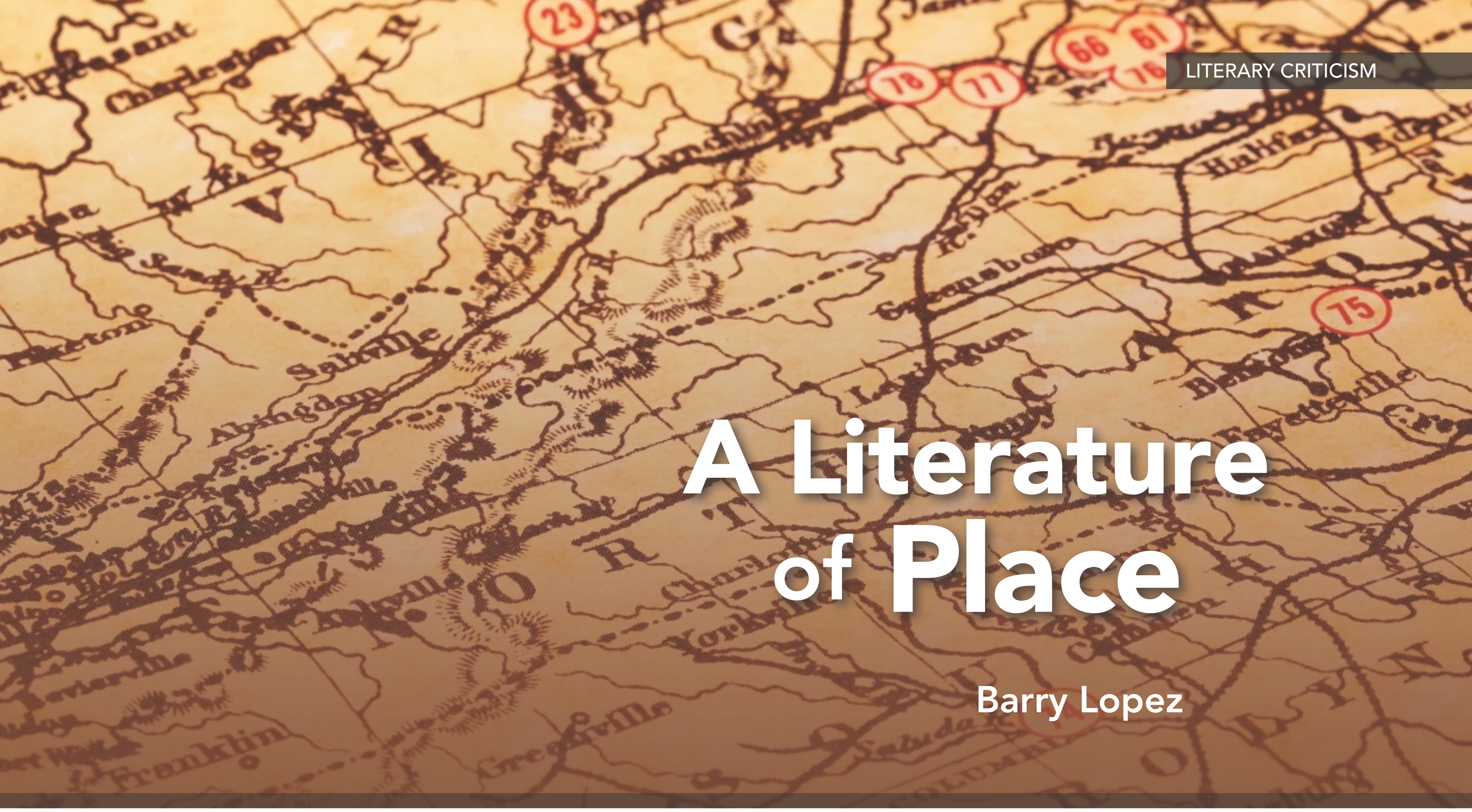
Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.

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 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content,* choosing flexibly from a range of strategies.

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



LITERARY CRITICISM

A Literature of Place

Barry Lopez

BACKGROUND

Nature writing, which Barry Lopez discusses in this essay, is literature written to describe the natural world and our relationship to it. This genre has a strong North American tradition. Possibly the most widely recognized American nature writer is Henry David Thoreau.

SCAN FOR MULTIMEDIA

NOTES

1 In the United States in recent years, a kind of writing variously called "nature writing" or "landscape writing" has begun to receive critical attention, leading some to assume that this is a relatively new kind of work. In fact, writing that takes into account the impact nature and place have on culture is one of the oldest—and perhaps most singular—threads in American literature. Herman Melville in *Moby-Dick*, Henry David Thoreau, of course, and novelists such as Willa Cather, John Steinbeck and William Faulkner come quickly to mind, and more recently Peter Matthiessen, Wendell Berry, Wallace Stegner, and the poets W.S. Merwin, Amy Clampitt and Gary Snyder.

2 If there is anything different in this area of North American writing—and I believe there is—it is the hopeful tone it frequently strikes in an era of cynical detachment, and its explicitly dubious view of technological progress, even of capitalism.

3 The real topic of nature writing, I think, is not nature but the evolving structure of communities from which nature has been removed, often as a consequence of modern economic development. (A recent conference at the Library of Congress in Washington, "Watershed: Writers, Nature and Community," focused on this kind of writing. It was the largest literary conference ever held at the Library. Sponsors, in addition to the Library, were U.S. Poet

NOTES

Laureate Robert Hass and The Orion Society of Great Barrington, Massachusetts.) It is writing concerned, further, with the biological and spiritual fate of those communities. It also assumes that the fate of humanity and nature are inseparable. Nature writing in the United States merges here, I think, with other types of post-colonial writing, particularly in Commonwealth[1] countries. In numerous essays it addresses the problem of spiritual collapse in the West, and like those literatures it is in search of a modern human identity that lies beyond nationalism and material wealth.

4 This is a huge—not to say unwieldy—topic, and different writers approach it in vastly different ways. The classic struggle of writers to separate truth and illusion, to distinguish between roads to heaven and detours to hell, knows only continuance, not ending or solution. But I sense collectively now in writing in the United States the emergence of a concern for the world outside the self. It is as if someone had opened the door to a stuffy and too-much-studied room and shown us a great horizon where once there had been only walls.

5 I want to concentrate on a single aspect of this phenomenon—geography—but in doing so I hope to hew to a larger line of truth. I want to talk about geography as a shaping force, not a subject. Another way critics describe nature writing is to call it "the literature of place." A specific and particular setting for human experience and endeavor is, indeed, central to the work of many nature writers. I would say a sense of place is also critical to the development of a sense of morality and of human identity.

6 After setting out a few thoughts about place, I'd like to say something about myself as one writer who returns again and again to geography, as the writers of another generation once returned repeatedly to Freud and psychoanalysis.[2]

7 It is my belief that a human imagination is shaped by the architectures it encounters at an early age. The visual landscape, of course, or the depth, elevation and hues of a cityscape play a part here, as does the way sunlight everywhere etches lines to accentuate forms. But the way we imagine is also affected by streams of scent flowing faint or sharp in the larger oceans of air: by what the composer John Luther Adams calls the sonic landscape; and, say, by an awareness of how temperature and humidity rise and fall in a place over a year.

8 My imagination was shaped by the exotic nature of water in a dry California valley; by the sound of wind in the crowns of eucalyptus trees, by the tactile sensation of sheened earth, turned in furrows by a gang plow; by banks of saffron, mahogany, and scarlet cloud piled above a field of alfalfa at dusk; by encountering the musk from

1. **Commonwealth** association of independent nations, mostly former parts of the British Empire, united for purposes of mutual assistance.
2. **Freud and psychoanalysis** Sigmund Freud (1856–1939), Austrian physician and neurologist, is known as the founder of psychoanalysis, a method of analyzing and attempting to treat psychological disorders.

orange blossoms at the edge of an orchard; by the aftermath of a Pacific storm crashing a hot, flat beach.

9 Added to the nudge of these sensations were an awareness of the height and breadth of the sky, and of the geometry and force of the wind. Both perceptions grew directly out of my efforts to raise pigeons, and from the awe I felt before them as they maneuvered in the air. They gave me permanently a sense of the vertical component of life.

10 I became intimate with the elements of that particular universe. They fashioned me, and I return to them regularly in essays and stories in order to clarify or explain abstractions or to strike contrasts. I find the myriad relationships in that universe comforting, forming a "coherence" of which I once was a part.

11 If I were to try to explain the process of becoming a writer I could begin by saying that the comforting intimacy I knew in that California valley erected in me a kind of story I wanted to tell, a pattern I wanted to invoke—in countless ways. And I would add to this the two things that were most profoundly magical to me as a boy: animals and language. It's easy to see why animals might seem magical. Spiders and birds are bound differently than we are by gravity. Many wild creatures travel unerringly through the dark. And animals regularly respond to what we, even at our most attentive, cannot **discern**.

12 It's harder to say why language seemed magical, but I can be precise about this. The first book I read was *The Adventures of Tom Sawyer*. I still have the book. Underlined in it in pen are the first words I could recognize: *the*, *a*, *stop*, to *go*, to *see*. I can pick up the book today and recall my first feelings like a slow, silent detonation: words I heard people speak I was now able to perceive as marks on a page. I, myself, was learning to make these same marks on ruled paper. It seemed as glorious and mysterious as a swift flock of tumbler pigeons exploiting the invisible wind.

13 I can see my life prefigured in those two kinds of magic, the uncanny lives of creatures different from me (and, later, of cultures different from my own); and the twinned desires to go, to see. I became a writer who travels and one who focuses mostly, to be succinct, on what logical positivists sweep aside.

14 My travel is often to remote places—Antarctica, the Tanami Desert in central Australia, northern Kenya. In these places I depend on my own wits and resources, but heavily and just as often on the knowledge of interpreters—archaeologists, field scientists, anthropologists. Eminent among such helpers are indigenous[3] people, and I can quickly give you three reasons for my dependence on their insights. As a rule, indigenous people pay much closer attention to nuance in the physical world. They see more, and from a paucity of evidence, thoroughly observed, they can deduce more. Second, their

3. **indigenous** (ihn DIHJ uh nuhs) *adj.* native.

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

discern (dih SURN) *v.*

MEANING:

NOTES

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

temporal (TEHM puhr uhl) *adj.*

MEANING:

spatial (SPAY shuhl) *adj.*

MEANING:

history in a place, both tribal and personal, is typically deep. These histories create a **temporal** dimension in what is otherwise only a **spatial** landscape. Third, indigenous people tend to occupy the same moral universe as the landscape they sense.

15 Over time I have come to think of these three qualities—intimate attention; a *storied* relationship to place rather than a solely sensory awareness of it; and living in some sort of ethical unity with a place—I have come to think of these things as a fundamental human defense against loneliness. If you're intimate with a place, a place with whose history you're familiar, and you establish an ethical conversation with it, the implication that follows is this: the place knows you're there. It feels you. You will not be forgotten, cut off, abandoned.

16 As a writer I want to ask myself: How can you obtain this? How can you occupy a place and also have it occupy you? How can you find such a reciprocity?[4]

17 The key, I think, is to become vulnerable to a place. If you open yourself up you can build intimacy. Out of such intimacy will come a sense of belonging, a sense of not being isolated in the universe.

18 My question—how to secure this—is not idle. I want to be concrete about this, about how, actually, to enter a local geography. (We often daydream, I think, about entering childhood landscapes that dispel our anxiety. We court these feelings for a few moments in a park sometimes or during an afternoon in the woods.) Keeping this simple and practical, my first suggestion would be to be silent. Put aside the bird book, an analytic frame of mind, any compulsion to identify, and sit still. Concentrate instead on *feeling* a place, on using the sense of proprioception. Where in this volume of space are you situated? What is spread out behind you is as important as what you see before you. What lies beneath you is as relevant as what stands on the horizon. Actively use your ears to imagine the acoustical space you occupy. How does birdsong ramify[5] here? Through what air is it moving? Concentrate on smells in the belief that you *can* smell water and stone. Use your hands to get the heft and texture of a place—the tensile strength in a willow branch, the moisture in a pinch of soil, the different nap[6] of leaves. Open the vertical line of this place by consciously referring the color and form of the sky to what you see across the ground. Look *away* from what you want to scrutinize to gain a sense of its scale and proportion. Be wary of any obvious explanation for the existence of a color, a movement. Cultivate a sense of complexity, the sense that another landscape exists beyond the one you can subject to analysis.

19 The purpose of such attentiveness is to gain intimacy, to rid yourself of assumption. It should be like a conversation with someone you're attracted to, a person you don't want to send away by making too much of yourself. Such conversations, of course, can

4. **reciprocity** (rehs uh PROS uh tee) *n.* exchanging things with others for mutual benefit.
5. **ramify** (RAM uh fy) *v.* divide and spread.
6. **nap** *n.* soft, rough surface.

take place simultaneously on several levels. And they may easily be driven by more than simple curiosity. The compelling desire, as in human conversation, may be for a sustaining or informing relationship.

20 A succinct way to describe the frame of mind one should bring to a landscape is to say it rests on the distinction between imposing and proposing one's views. With a sincere proposal you hope to achieve an intimate, reciprocal relationship that will feed you in some way. To impose your views from the start is to truncate such a possibility, to preclude understanding.

21 Many of us, I think, long to become the companion of a place, not its authority, not its owner. And this brings me to a closing point. Perhaps you wonder, as I do, why over the last few decades people in Western countries have become so anxious about the fate of undeveloped land, and concerned about losing the intelligence of people who've kept intimate relationships with those places. I don't know where your thinking has led you, but I believe this curiosity about good relations with a particular stretch of land is directly related to speculation that it may be more important to human survival now to be in love than to be in a position of power. It may be more important now to enter into an ethical and reciprocal relationship with everything around us than to continue to work toward the sort of control of the physical world that, until recently, we aspired to.

22 The simple issue of our biological plausibility, our chance for biological survival, has become so precarious, so basic a question, that finding a way out of the predicament—if one is to be had—is imperative. It calls on our collective imaginations with an urgency we've never known before. We are in need not just of another kind of logic, another way of knowing, but of a radically different philosophical sensibility.

23 When I was a boy, running through orange groves in southern California, watching wind swirl in a grove of blue gum, and

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swimming ecstatically in the foam of Pacific breakers, I had no such thoughts as these imperatives. I was content to watch a brace of pigeons fly across an azure sky, rotating on an axis that to this day I don't think I could draw. My comfort, my sense of inclusion in the small universe I inhabited, came from an appreciation of, a participation in, all that I saw, smelled, tasted and heard. That sense of inclusion not only assuaged my sense of loneliness as a child, it confirmed my imagination. And it is that single thing, the power of the human imagination to extrapolate from an odd handful of things—faint movement in a copse of trees, a wingbeat, the damp cold of field stones at night—to make from all this a pattern—the human ability to make a story, that fixed in me a sense of hope.

24 We keep each other alive with our stories. We need to share them as much as food. We also need good companions. One of the most extraordinary things about the land is that it knows this, and it compels language from some of us so that, as a community, we may actually speak of it. ❧

Comprehension Check

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

1. According to Barry Lopez, what is the fundamental topic of nature writing?

2. What two things were magical to Lopez when he was a boy?

3. According to Lopez, why are indigenous people good guides to remote places?

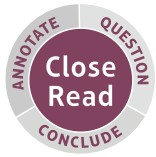
4. **Notebook** Write a summary of "A Literature of Place" in order to confirm your understanding of the essay.

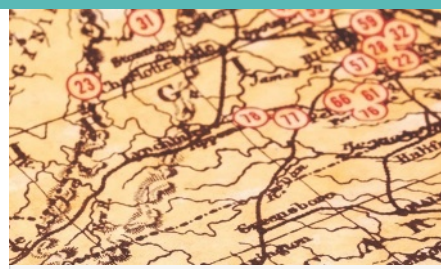
RESEARCH

Research to Explore Conduct research to find one or two photos that show the Southern California landscapes that Barry Lopez describes. You may want to share what you discover with your group.

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**?





A LITERATURE OF PLACE

Analyze the Text

CITE TEXTUAL EVIDENCE support your answers.

Notebook Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 5 of the essay. What is the author's main idea in this paragraph? How does the main idea of this paragraph support the central idea of the essay as a whole?

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

3. **Essential Question:** ***What is the relationship between literature and place?*** What has this essay taught you about the way that geography influences writing? Discuss with your group.

LANGUAGE DEVELOPMENT

Concept Vocabulary

discern **temporal** **spatial**

Why These Words? The three concept vocabulary words from the essay are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

Notebook Demonstrate your understanding of the concept vocabulary words by writing their meanings. Trade your definitions with a group member, and discuss any differences you notice.

Word Study

Latin Suffix: *-al* The concept vocabulary words *temporal* and *spatial* both end with the Latin suffix *-al*, which forms adjectives and means "of," "like," or "related to." Write definitions of *spatial* and *temporal* in which you demonstrate your understanding of the suffix *-al*. Then, find two other adjectives that end with this suffix. Write the words and their definitions.

WORD NETWORK

Add words related to a sense of place from the text to your Word Network.

STANDARDS

L.11–12.4.b Identify and correctly use word patterns 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 LITERATURE OF PLACE

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 provide a complex analysis; provide an objective summary of the text.

RI.11–12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

Analyze Craft and Structure

Author's Choices: Central Ideas and Voice Students and other essay writers are often told to be objective and to avoid the use of personal statements in academic work. In "A Literature of Place," Lopez, who is a master writer and certainly knows this rule, ignores it. Instead, he injects himself directly into the essay, including many "I" statements and anecdotes from his own life. This creates several effects:

- It creates an intimate **voice**, or sense of the writer's personality captured in words.
- It adds clarity to the development of Lopez's **central,** or **main, ideas.** Lopez is able to share his thought process in an open, obvious way, thus leading readers through his thinking.
- Even though Lopez uses elevated language, the personal quality of the essay creates a conversational **tone,** or attitude, toward the topic and reader.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Work with your group to complete this reverse outline of Lopez's essay. Add notes about the central ideas and supporting details Lopez presents in each section. Then, answer the questions.

SECTION	CENTRAL IDEA	SUPPORTING DETAILS
I. Introduction: American Landscape Writing		
II. When and How People Develop a Sense of Geography		
III. Indigenous Understanding of Place		
IV. Proposing Views of New Landscapes Rather than Imposing Them		
V. How to Enter a Local Geography		
VI. Conclusion: Relationship Between Land and Community		

1. (a) In which sections of the essay does Lopez include personal opinions and anecdotes? (b) How does his use of personal information help readers understand abstract ideas? Cite at least two specific examples.
2. (a) How do his choices develop a connection between the writer and his readers? (b) How would the essay be affected if Lopez remained objective and impersonal throughout? Explain.
3. Describe Lopez's voice and tone. Cite specific examples from the essay that support your descriptions.

Conventions and Style

Punctuation Punctuation is much more than simple mechanics. It is an important tool for helping readers gain a clear and subtle sense of a writer's meaning. Consider, for example, how Lopez uses two punctuation marks in "A Literature of Place": the **dash (—)** and the **hyphen (-)**.

- **Dashes**, either singly or in pairs, have a variety of purposes. Dashes may be used for emphasis:

  If there is anything different in this area of North American writing—and I believe there is—it is the hopeful tone it frequently strikes. . . . (paragraph 2)

  A dash or pair of dashes may be used to add clarification:

  I want to concentrate on a single aspect of this phenomenon—geography—but in doing so I hope to hew to a larger line of truth. (paragraph 5)

  Finally, dashes may set off additional information, such as examples that deepen the main idea of a sentence.

  Use your hands to get the heft and texture of a place—the tensile strength in a willow branch. . . . (paragraph 18)

- **Hyphens** are shorter in length than dashes. Their main function is to join words together. Hyphens are often used to form compound adjectives. Compound adjectives are made up of two or more words that present a single idea to modify a noun.

full-page photograph	dust-covered furniture
first-aid kit	easy-to-follow directions

  In "A Literature of Place," Lopez uses hyphens to create his own unique compound adjective.

  It is as if someone had opened the door to a stuffy and too-much-studied room. . . . (paragraph 4)

Read It

1. With your group, locate the compound adjective *too-much-studied* in paragraph 4. Discuss what this adjective means and why you think Lopez chose to create his own compound adjective instead of using a more common modifier.
2. Reread paragraph 22, and consider the author's use of dashes. With your group, discuss the effect of these dashes and what the author suggests with this aside.
3. **Connect to Style** How does Lopez's liberal use of dashes affect the tone and mood of his essay? Explain your answer.

Write It

Notebook In a paragraph, describe your own relationship to a specific place. As you discuss what this place is like and how it makes you feel, use dashes and hyphens to write precisely. Use a dash or pair of dashes to emphasize an idea, provide clarification, or give additional information. Use a hyphen or hyphens to create at least one compound adjective.

TIP

CLARIFICATION

Dashes are most effective when used sparingly. Too many dashes can be distracting or confusing. Dashes are best used to add a strong emphasis or when inserting a new sentence might interrupt the flow of ideas.

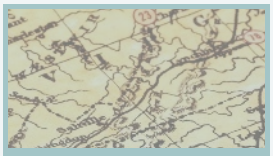
EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you've learned from "A Literature of Place."

STANDARDS

L.11–12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.11–12.2.a Observe hyphenation conventions.


A LITERATURE OF PLACE

Comparing Text to Media

The works of art you are about to study are examples of American regional art. After completing the activities for this selection, you will compare how written and visual works communicate ideas.


AMERICAN REGIONAL ART

About the Artists

Edward Hopper
(1882–1967)

Guy A. Wiggins
(b. 1920)

Albert Bierstadt
(1830–1902)

Georgia O'Keeffe
(1887–1986)

Nell Choate Jones
(1879–1981)

Frederic Remington
(1861–1909)

American Regional Art

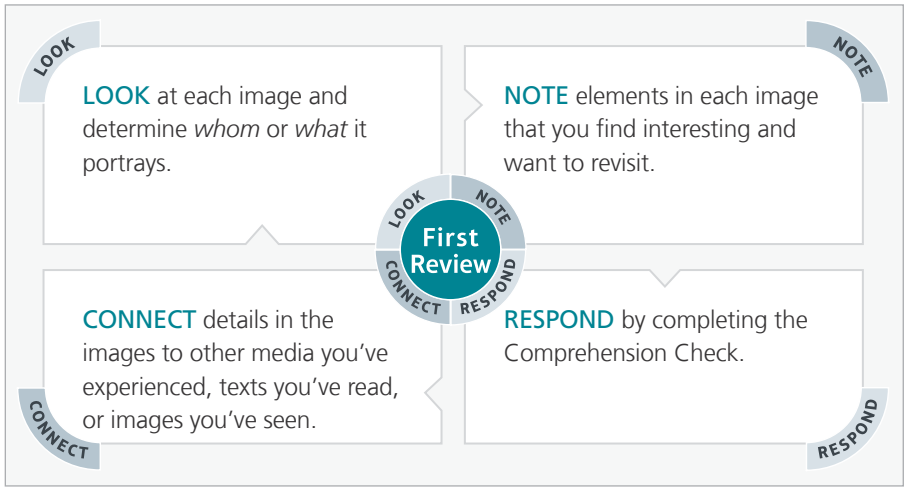
Media Vocabulary

These words will be useful to you as you analyze, discuss, and write about works of fine art.

Realism, Romanticism, and **Impressionism:** painting styles	• In Realism, a scene is depicted exactly as it appears. • In Romanticism, a scene is depicted with dramatic details, evoking an emotional response. • In Impressionism, a scene is suggested through brush strokes, the use of color and light, and the depiction of movement.
Palette: range of colors used in a particular work	• An artist has nearly infinite variations of color options from which to choose. • Color choices may help create an artwork's mood or atmosphere. For example, dark colors and shades of blue in a painting may suggest a somber or melancholy mood.
Perspective: method of giving a sense of depth on a flat or shallow surface	• Perspective indicates the vantage point from which a scene is viewed. • The subject may seem very far away, at a middle distance, or very close to viewers.

First Review MEDIA: ART AND PHOTOGRAPHY

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



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.

American Regional Art

BACKGROUND

Even though American art is influenced by the same developments in style that shape European art, it varies widely across the nation. Inspired by regional geography and culture, American painters and sculptors create works that depict an array of subjects in widely differing styles.

SCAN FOR MULTIMEDIA

IMAGE 1: *The Lighthouse at Two Lights*, Edward Hopper, Maine, 1929. A painter of Realist landscapes and cityscapes throughout America, Hopper has been described as a "pure painter," interested primarily in form, color, and the division of space.

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IMAGE 2: *Storm Lifting Over Wall Street*, Guy A. Wiggins, New York, 2010. A modern American artist who lives in New York City, Wiggins is a third-generation painter who inherited his Impressionist style from his father and grandfather.

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IMAGE 3: *Among the Sierra Nevada, California*, Albert Bierstadt, California, 1868. In creating his dramatic landscapes of the American West, Bierstadt used skills he gained through study in Germany and as a member of the Hudson River School in New York. He made many journeys west to gather material for his often enormous works.

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IMAGE 4: *Deer's Skull With Pedernal,* Georgia O'Keeffe, New Mexico, 1936. O'Keeffe is referred to as the "Mother of American Modernism," an experimental art movement that emerged primarily after World War I. She often painted the Pedernal, a mountain she could see from her New Mexico residence.

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IMAGE 5: *Georgia Red Clay,* Nell Choate Jones, Georgia,1946. In the 1920s, Jones was known for her European landscapes. After returning to the United States in 1936, she was inspired by the "picturesqueness" of her native rural Georgia. Her southern paintings are noted for their strong contours and use of color.

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IMAGE 6: *The Bronco Buster,* Frederic Remington, American West, 1895. Remington left his East Coast art school at the age of nineteen to travel to the West. His paintings and sculptures centered on horsemen and the landscapes of this frontier region.

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Comprehension Check

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

1. What structure dominates Image 1, the painting by Edward Hopper?

2. What kind of American place is depicted in Image 2, the painting by Guy A. Wiggins?

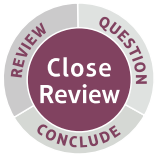
3. What does Image 4, the painting by Georgia O'Keeffe, depict?

RESEARCH

Research to Explore Chose an artist from this gallery who interests you, and formulate a research question about his or her life or work. Write your question here.

Close Review

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



AMERICAN REGIONAL ART

Analyze the Media

Complete the activities.

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

2. **Review and Synthesize** With your group, review all the works of art. Do they do more than simply portray different geographical locales or regions? Explain.

3. **Notebook** **Essential Question:** ***What is the relationship between literature and place?*** How do artists, like writers, establish connections to places? Support your response by identifying details from the works of art.

LANGUAGE DEVELOPMENT

Media Vocabulary

realism	impressionism	perspective
romanticism	palette	

Use the vocabulary words in your responses to the questions.

1. **(a)** In your view, which of the works of art most closely resembles real life? Explain your choice. **(b)** Which image portrays a scene with the greatest drama or sense of emotional intensity? Explain.

2. **(a)** In your view, which painting most clearly exaggerates elements of the scene? **(b)** What is the effect of this exaggeration? Explain.

3. Which image most clearly or dramatically conveys a sense of movement or action? Explain your choice.

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.

A LITERATURE OF PLACE

AMERICAN REGIONAL ART

Writing to Compare

You have read the essay "A Literature of Place," by Barry Lopez, and viewed a gallery of American regional art. Now, deepen your understanding of both the text and the images by making connections between them and expressing your insights in writing.

Assignment

For Lopez, places give rise to stories. About his childhood, he writes: "The comforting intimacy of that California valley erected in me a kind of story I wanted to tell, a pattern I wanted to invoke—in countless ways."

- What "story" about place does Lopez tell in this essay? What kinds of details does he use to convey that story?
- What "story" about place do the artworks tell? What kinds of patterns and details do they use to "tell" those stories?

Write an **interpretive essay** in which you consider these questions. Think of the "story" as the main message or insight the work conveys. Work with your group to analyze the texts and complete the Prewriting activities. Then, write your own essay.

Prewriting

Analyze the Texts With your group, identify key ideas, details, and images in Lopez's essay. Then, select and analyze an image from the gallery and do the same. Decide what the writer and the artist are saying, in different ways, about place and our connection to it.

	KEY IDEAS, DETAILS, IMAGES, FEATURES	"STORY" BEING TOLD
Essay		
Artwork		

Notebook Respond to these questions.

1. Why did your group choose the image you did?
2. How are the stories told by the image and the essay similar? How are they different?

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

Drafting

Tell Stories Before writing your essay, gather with your group for a "storytelling" session. Use your Prewriting notes to summarize aloud the story each selection tells or suggests about place and our connection to it. Take turns identifying key ideas, elements, and details in each work. Finally, decide how the two works express similar ideas and how they express different ones. Write your conclusions about the similarities and differences here:

SIMILAR IDEAS	DIFFERENT IDEAS

Choose an Organizational Structure Discuss various ways of organizing your essay.

- Will you first discuss Lopez's essay, then discuss the image, and then explain similarities and differences?
- Will you present a series of key ideas from the essay and show how the painting illustrates, extends, or departs from each one?
- Will you present the story told by the image and support the different parts of the story with quotations from Lopez's essay?

After your group discusses possible ways of structuring the essay, choose one and draft your essay independently.

Review, Revise, and Edit

Exchange drafts of your essay with your group members. Use one color to mark parts of your peer's essay that address Lopez's writing and a different color to mark parts of the essay that address the image. Offer suggestions for revising the essay to achieve greater balance. Then, use the feedback you receive to revise your essay. After you finalize your essay, read it aloud to the group. After the readings, discuss similarities and differences among your interpretations of the "stories" told by the works of art.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "A Literature of Place" and the gallery of American regional art.

About the Author

Zora Neale Hurston (1891–1960) grew up in Florida. In 1925, she moved to New York City, where she soon established herself as one of the bright new talents of the Harlem Renaissance. She returned to the South for six years to collect African American folk tales. In 1935, she published *Mules and Men*, the first volume of black American folklore compiled by an African American. Her work helped document the African American connection to the stories, songs, and myths of Africa. Hurston achieved critical and popular success with the novels *Jonah's Gourd Vine* (1934), *Their Eyes Were Watching God* (1937), *Moses, Man of the Mountain* (1939), and her prize-winning autobiography, *Dust Tracks on a Road* (1942).

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 Dust Tracks on a Road

Concept Vocabulary

As you perform your first read of this excerpt from *Dust Tracks on a Road*, you will encounter these words.

self-assurance **forward** **brazenness**

Base Words Words that seem unfamiliar may actually contain words you know. Try looking for familiar base words within unfamiliar words. The word *irreplaceable*, for example, contains the base word *replace*, which means "to provide a substitute for." In this word, the prefix *ir-* means "not," and the suffix *-able* means "capable of being." *Irreplaceable*, then, means "not having the ability to be substituted for."

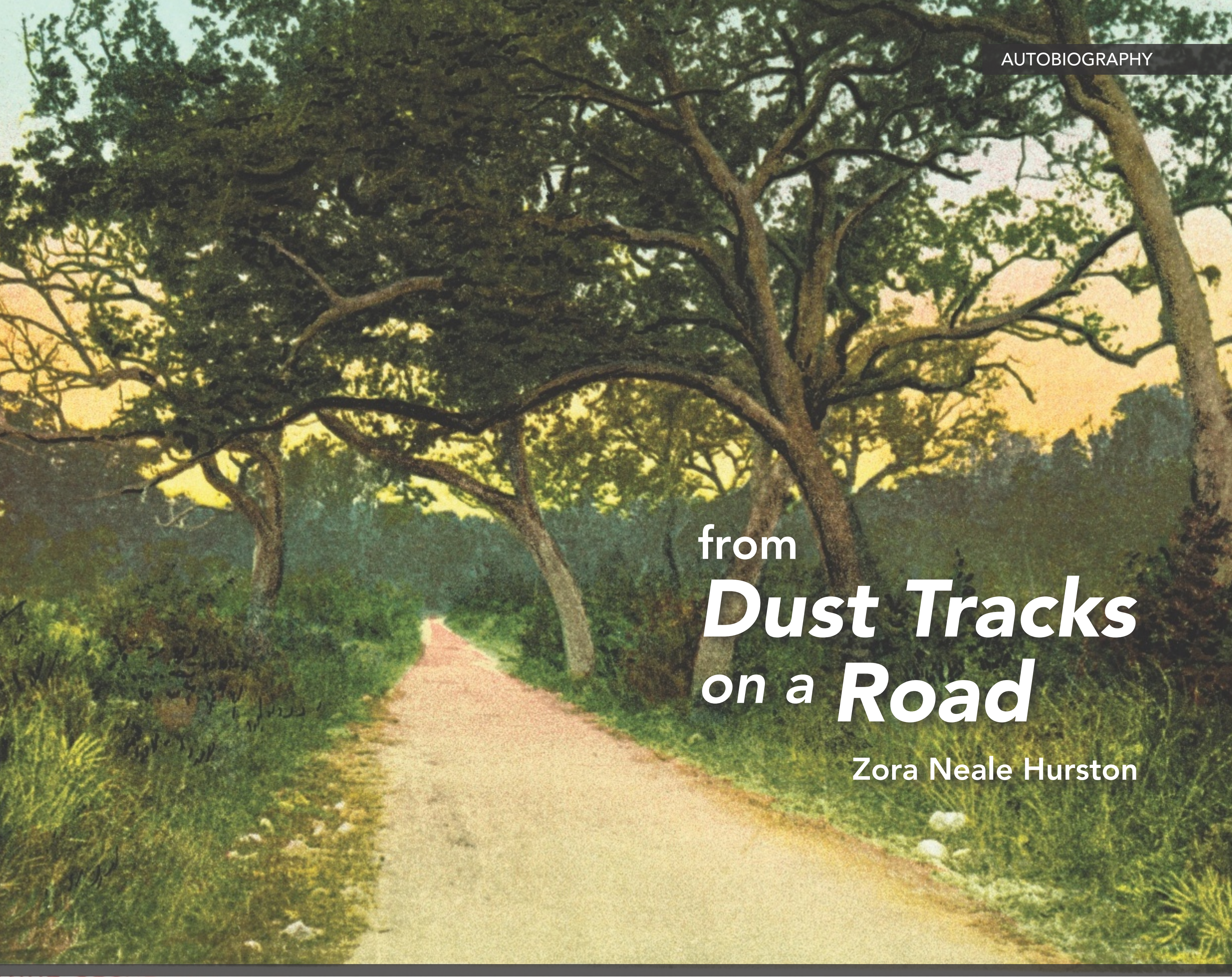
Note how the addition of prefixes or suffixes affects the meaning in these words.

un**name**able	impossible to name
wreckage	pieces left after something is wrecked or destroyed
humorless	without a sense of humor
pre**exist**ing	existing at an earlier time

Apply your knowledge of base words 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 *Dust Tracks on a Road*

Zora Neale Hurston

BACKGROUND

In this excerpt from Zora Neale Hurston's autobiography, the young Zora experiences an event that opens her eyes to the world of literature and sets the stage for her career as a writer.

SCAN FOR MULTIMEDIA

1 I used to take a seat on top of the gatepost and watch the world go by. One way to Orlando[1] ran past my house, so the carriages and cars would pass before me. The movement made me glad to see it. Often the white travelers would hail me, but more often I hailed them, and asked. "Don't you want me to go a piece of the way with you?"

2 They always did. I know now that I must have caused a great deal of amusement among them, but my **self-assurance** must have carried the point, for I was always invited to come along. I'd ride up the road

1. **Orlando** (awr LAN doh) city in central Florida, about five miles from Eatonville, Hurston's hometown.

NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

self-assurance (sehlf uh SHUR uhns) *n.*

MEANING:

NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

forward (FAWR wuhrd) *adj.*

MEANING:

brazenness (BRAY zuhn nuhs) *n.*

MEANING:

for perhaps a half-mile, then walk back. I did not do this with the permission of my parents, nor with their foreknowledge.[2]

3 When they found out about it later, I usually got a whipping. My grandmother worried about my **forward** ways a great deal. She had known slavery and to her my **brazenness** was unthinkable.

4 "Git down offa dat gate-post! You li'l sow, you! Git down! Setting up dere looking dem white folks right in de face! They's gowine[3] to lynch you, yet. And don't stand in dat doorway gazing out at 'em neither. Youse too brazen to live long."[4]

5 Nevertheless. I kept right on gazing at them, and "going a piece of the way" whenever I could make it. The village seemed dull to me most of the time. If the village was singing a chorus, I must have missed the tune.

6 Perhaps a year before the old man[5] died, I came to know two other white people for myself. They were women.

7 It came about this way. The whites who came down from the North were often brought by their friends to visit the village school. A Negro school was something strange to them, and while they were always sympathetic and kind, curiosity must have been present, also. They came and went, came and went. Always, the room was hurriedly put in order, and we were threatened with a prompt and bloody death if we cut one caper while the visitors were present. We always sang a spiritual, led by Mr. Calhoun himself. Mrs. Calhoun always stood in the back, with a palmetto switch[6] in her hand as a squelcher. We were all little angels for the duration, because we'd better be. She would cut her eyes and give us a glare that meant trouble, then turn her face towards the visitors and beam as much as to say it was a great privilege and pleasure to teach lovely children like us. They couldn't see that palmetto hickory in her hand behind all those benches, but we knew where our angelic behavior was coming from.

8 Usually, the visitors gave warning a day ahead and we would be cautioned to put on shoes, comb our heads, and see to ears and fingernails. There was a close inspection of every one of us before we marched in that morning. Knotty heads, dirty ears and fingernails got hauled out of line, strapped and sent home to lick the calf over again.

9 This particular afternoon, the two young ladies just popped in. Mr. Calhoun was flustered, but he put on the best show he could. He dismissed the class that he was teaching up at the front of the room, then called the fifth grade in reading. That was my class.

10 So we took our readers and went up front. We stood up in the usual line, and opened to the lesson. It was the story of Pluto and

2. **foreknowledge** *n.* awareness of something before it happens or exists.
3. **gowine** "going."
4. **"Git down . . . live long"** Hurston's grandmother's fears reflect the fact of the times that it was often dangerous for African Americans to interact confidently with whites.
5. **the old man** white farmer who had developed a friendship with Hurston.
6. **palmetto** (pal MEHT oh) **switch** *n.* whip made from the fan-shaped leaves of the palmetto, a type of palm tree.

Persephone. It was new and hard to the class in general, and Mr. Calhoun was very uncomfortable as the readers stumbled along, spelling out words with their lips, and in mumbling undertones before they exposed them experimentally to the teacher's ears.

11 Then it came to me. I was fifth or sixth down the line. The story was not new to me, because I had read my reader through from lid to lid, the first week that Papa had bought it for me.

12 That is how it was that my eyes were not in the book, working out the paragraph which I knew would be mine by counting the children ahead of me. I was observing our visitors, who held a book between them, following the lesson. They had shiny hair, mostly brownish. One had a looping gold chain around her neck. The other one was dressed all over in black and white with a pretty finger ring on her left hand. But the thing that held my eyes were their fingers. They were long and thin, and very white, except up near the tips. There they were baby pink. I had never seen such hands. It was a fascinating discovery for me. I wondered how they felt. I would have given those hands more attention, but the child before me was almost through. My turn next, so I got on my mark, bringing my eyes back to the book and made sure of my place. Some of the stories I had reread several times, and this Greco-Roman myth was one of my favorites. I was exalted by it and that is the way I read my paragraph.

13 "Yes, Jupiter had seen her (Persephone). He had seen the maiden picking flowers in the field. He had seen the chariot of the dark monarch pause by the maiden's side. He had seen him when he seized Persephone. He had seen the black horses leap down Mount Aetna's fiery throat. Persephone was now in Pluto's dark realm and he had made her his wife."

14 The two women looked at each other and then back to me. Mr. Calhoun broke out with a proud smile beneath his bristly moustache, and instead of the next child taking up where I had ended, he nodded to me to go on. So I read the story to the end, where flying Mercury, the messenger of the Gods, brought Persephone back to the sunlit earth and restored her to the arms of Dame Ceres, her mother, that the world might have springtime and summer flowers, autumn and harvest. But because she had bitten the pomegranate[7] while in Pluto's kingdom, she must return to him for three months of each year, and be his queen. Then the world had winter, until she returned to earth.

15 The class was dismissed, and the visitors smiled us away and went into a low-voiced conversation with Mr. Calhoun for a few minutes. They glanced my way once or twice and I began to worry. Not only was I barefooted, but my feet and legs were dusty. My hair was more uncombed than usual, and my nails were not shiny clean. Oh, I'm going to catch it now. Those ladies saw me, too. Mr. Calhoun is promising to 'tend to me. So I thought.

NOTES

7. **pomegranate** (POM uh gran iht) *n.* round, red-skinned fruit with many seeds.

NOTES

16 Then Mr. Calhoun called me. I went up thinking how awful it was to get a whipping before company. Furthermore, I heard a snicker run over the room. Hennie Clark and Stell Brazzle did it out loud, so I would be sure to hear them. The smart-aleck was going to get it. I slipped one hand behind me and switched my dress tail at them, indicating scorn.

17 "Come here, Zora Neale," Mr. Calhoun cooed as I reached the desk. He put his hand on my shoulder and gave me little pats. The ladies smiled and held out those flower-looking fingers towards me. I seized the opportunity for a good look.

18 "Shake hands with the ladies, Zora Neale," Mr. Calhoun prompted and they took my hand one after the other and smiled. They asked if I loved school, and I lied that I did. There was *some* truth in it, because I liked geography and reading, and I liked to play at recess time. Who ever it was invented writing and arithmetic got no thanks from me. Neither did I like the arrangement where the teacher could sit up there with a palmetto stem and lick me whenever he saw fit. I hated things I couldn't do anything about. But I knew better than to bring that up right there, so I said yes, I *loved* school.

19 "I can tell you do," Brown Taffeta gleamed. She patted my head, and was lucky enough not to get sandspurs[8] in her hand. Children who roll and tumble in the grass in Florida are apt to get sandspurs in their hair. They shook hands with me again and I went back to my seat.

20 When school let out at three o'clock, Mr. Calhoun told me to wait. When everybody had gone, he told me I was to go to the Park House, that was the hotel in Maitland,[9] the next afternoon to call upon Mrs. Johnstone and Miss Hurd. I must tell Mama to see that I was clean

8. **sandspurs** *n.* spiny burrs that are the seeds of a grasslike weed.
9. **Maitland** (MAYT luhnd) city in Florida, close to Eatonville.

and brushed from head to feet, and I must wear shoes and stockings. The ladies liked me, he said, and I must be on my best behavior.

21 The next day I was let out of school an hour early, and went home to be stood up in a tub full of suds and be scrubbed and have my ears dug into. My sandy hair sported a red ribbon to match my red and white checked gingham dress, starched until it could stand alone. Mama saw to it that my shoes were on the right feet, since I was careless about left and right. Last thing, I was given a handkerchief to carry, warned again about my behavior, and sent off, with my big brother John to go as far as the hotel gate with me.

22 First thing, the ladies gave me strange things, like stuffed dates and preserved ginger, and encouraged me to eat all that I wanted. Then they showed me their Japanese dolls and just talked. I was then handed a copy of *Scribner's Magazine*,[10] and asked to read a place that was pointed out to me. After a paragraph or two, I was told with smiles, that that would do.

23 I was led out on the grounds and they took my picture under a palm tree. They handed me what was to me then a heavy cylinder done up in fancy paper, tied with a ribbon, and they told me goodbye, asking me not to open it until I got home.

24 My brother was waiting for me down by the lake, and we hurried home, eager to see what was in the thing. It was too heavy to be candy or anything like that. John insisted on toting it for me.

25 My mother made John give it back to me and let me open it. Perhaps, I shall never experience such joy again. The nearest thing to that moment was the telegram accepting my first book. One hundred goldy-new pennies rolled out of the cylinder. Their gleam lit up the world. It was not avarice[11] that moved me. It was the beauty of the thing. I stood on the mountain. Mama let me play with my pennies for a while, then put them away for me to keep.

26 That was only the beginning. The next day I received an Episcopal hymn-book bound in white leather with a golden cross stamped into the front cover, a copy of *The Swiss Family Robinson*, and a book of fairy tales.

27 I set about to commit the song words to memory. There was no music written there, just the words. But there was to my consciousness music in between them just the same. "When I Survey the Wondrous Cross" seemed the most beautiful to me, so I committed that to memory first of all. Some of them seemed dull and without life, and I pretended they were not there. If white people liked trashy singing like that, there must be something funny about them that I had not noticed before. I stuck to the pretty ones where the words marched to a throb I could feel.

28 A month or so after the young ladies returned to Minnesota, they sent me a huge box packed with clothes and books. The red coat with

NOTES

10. ***Scribner's Magazine*** literary magazine, now no longer published.
11. **avarice** (AV uhr ihs) *n.* extreme desire for wealth; greed.

NOTES

a wide circular collar and the red tam[12] pleased me more than any of the other things. My chums pretended not to like anything that I had, but even then I knew that they were jealous. Old Smarty had gotten by them again. The clothes were not new, but they were very good. I shone like the morning sun.

29 But the books gave me more pleasure than the clothes. I had never been too keen on dressing up. It called for hard scrubbings with Octagon soap suds getting in my eyes, and none too gentle fingers scrubbing my neck and gouging in my ears.

30 In that box were *Gulliver's Travels, Grimm's Fairy Tales, Dick Whittington, Greek and Roman Myths*, and best of all, *Norse Tales*. Why did the Norse tales strike so deeply into my soul? I do not know, but they did. I seemed to remember seeing Thor swing his mighty short-handled hammer as he sped across the sky in rumbling thunder, lightning flashing from the tread of his steeds and the wheels of his chariot. The great and good Odin, who went down to the well of knowledge to drink, and was told that the price of a drink from that fountain was an eye. Odin drank deeply, then plucked out one eye without a murmur and handed it to the grizzly keeper, and walked away. That held majesty for me.

31 Of the Greeks, Hercules moved me most. I followed him eagerly on his tasks. The story of the choice of Hercules as a boy when he met Pleasure and Duty, and put his hand in that of Duty and followed her steep way to the blue hills of fame and glory, which she pointed out at the end, moved me profoundly. I resolved to be like him. The tricks and turns of the other Gods and Goddesses left me cold. There were other thin books about this and that sweet and gentle little girl who gave up her heart to Christ and good works. Almost always they died from it, preaching as they passed. I was utterly indifferent to their deaths. In the first place I could not conceive of death, and in the next place they never had any funerals that amounted to a hill of beans, so I didn't care how soon they rolled up their big, soulful, blue eyes and kicked the bucket. They had no meat on their bones.

32 But I also met Hans Andersen and Robert Louis Stevenson. They seemed to know what I wanted to hear and said it in a way that tingled me. Just a little below these friends was Rudyard Kipling in his *Jungle Books*. I loved his talking snakes as much as I did the hero.

33 I came to start reading the Bible through my mother. She gave me a licking one afternoon for repeating something I had overheard a neighbor telling her. She locked me in her room after the whipping, and the Bible was the only thing in there for me to read. I happened to open to the place where David was doing some mighty smiting, and I got interested. David went here and he went there, and no matter where he went, he smote 'em hip and thigh. Then he sung songs to his harp awhile, and went out and smote some more. Not one time did David stop and preach about sins and other things. All

12. **tam** *n.* cap with a wide, round, flat top and sometimes a center pompom.

David wanted to know from God was who to kill and when. He took care of the other details himself. Never a quiet moment. I liked him a lot. So I read a great deal more in the Bible, hunting for some more active people like David. Except for the beautiful language of Luke and Paul, the New Testament still plays a poor second to the Old Testament for me. The Jews had a God who laid about Him when they needed Him. I could see no use waiting until Judgment Day to see a man who was just crying for a good killing, to be told to go and roast. My idea was to give him a good killing first, and then if he got roasted later on, so much the better. ❧

NOTES

Comprehension Check

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

1. Why is young Zora Neale scolded by her grandmother?

2. At school, what detail in the visitors' physical appearance holds Zora's attention?

3. What is in the huge box that Mrs. Johnstone and Miss Hurd send Zora from Minnesota?

4. Which ancient Greek hero does Zora decide to emulate?

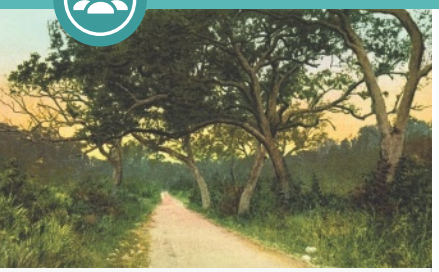
5. Why does Zora enjoy reading about David in the Bible?

6. **Notebook** Confirm your understanding of the text 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 autobiography?

Research to Explore Do research to learn how author Alice Walker brought the nearly forgotten writings of Zora Neale Hurston back into the mainstream of American literature. You may want to share what you discover with your group.



from DUST TRACKS ON A ROAD

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**?

ANNOTATE QUESTION Close Read CONCLUDE

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Complete the activities.

1. **Review and Clarify** With your group, reread paragraphs 1–5. What do these paragraphs suggest about the place where Hurston grew up? How do these details reveal Hurston's purpose and point of view?

2. **Present and Discuss** Now, work with your group to share the passages from the selection 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 is the relationship between literature and place?*** What have you learned about literature and place from reading this autobiography? Discuss with your group.

TIP

GROUP DISCUSSION

Schedule enough time for each member of your group to actively participate without feeling rushed or pressured. Pauses and silences are a natural part of any discussion. These brief breaks allow people time to gather thoughts and evidence.

LANGUAGE DEVELOPMENT

Concept Vocabulary

self-assurance forward brazenness

Why These Words? The three concept vocabulary words from the text are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

Notebook Imagine a person who could be described using these words. Then, write sentences that explain how that person embodies the characteristics these words indicate.

Word Study

Multiple-Meaning Words Many words in English have more than one meaning. For example, the word *forward* can mean "at or toward the front," or it can mean "progressive" or "advanced." In the excerpt from Hurston' autobiography, it has a different meaning altogether. Find at least one other word in the text that has more than one meaning. Write the definition of the word as it is used in the text and any alternate definitions. Use a dictionary to confirm the word's multiple meanings.

WORD NETWORK

Add words related to a sense of place from the text to your Word Network.

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.

L.11–12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content,* choosing flexibly from a range of strategies.

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

Analyze Craft and Structure

Literary Nonfiction **Autobiography** is a nonfiction narrative account of a writer's life told in his or her own words. Because of their personal content, autobiographies often reveal **social context**—the attitudes, customs, and beliefs of the culture in which the writer lived. Hurston's autobiography provides a glimpse into the social context of her African American community in rural Florida during the early twentieth century. Hurston brings additional life to her narrative by using a variety of literary elements, notably dialogue and dialect:

- **Dialogue:** the conversations among people
- **Dialect:** the form of a language spoken by people of a particular region or group—usually, dialect does not follow the conventional rules the language's standard grammar or pronunciation.

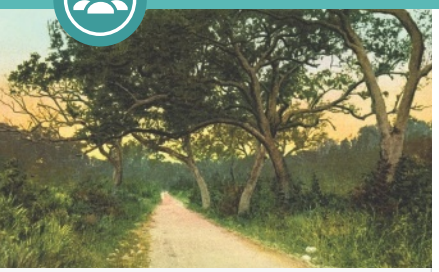
Hurston's use of dialogue allows the people who were part of her early life to speak for themselves. Her use of dialect allows them to speak with authenticity. Both dialogue and dialect add nuance and depth to the reader's understanding of Hurston's experience.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Work with your group to analyze Hurston's use of literary elements in this excerpt. Use the chart to capture your analysis.

PASSAGE	LITERARY ELEMENT	WHAT THE ELEMENT REVEALS
Paragraph 3	Social context	
Paragraph 4	Dialogue, dialect	
Paragraph 8	Social context	
Paragraph 12	Social context	
Paragraph 18	Dialogue	
Paragraph 22	Social context	



from DUST TRACKS ON A ROAD

Author's Style

Figurative Meanings One notable aspect of Hurston's writing style is her strong and often comic use of two types of figurative, or imaginative, language: overstatement and idioms.

- **Overstatement**, sometimes called **hyperbole**, is deliberate exaggeration for effect. For instance, Hurston writes in paragraph 7 that the students were "threatened with a prompt and bloody death" if they misbehaved while visitors were present at school. The deliberately exaggerated punishment adds humor and a mischievous spark to Hurston's recollection.
- **Idioms** are expressions that are peculiar to a given language, region, community, or class of people and that cannot be understood literally. For example, when Zora asks the travelers in paragraph 1 whether they want her to go a "piece of the way" with them, she means "go a short distance." She is not speaking about a literal piece or chunk of the road.

Read It

1. Work individually to locate each of these idioms in the excerpt. Use context clues to define each idiom. Then, restate each idiom in your own words.
   a. cut one caper (paragraph 7)

   b. from lid to lid (paragraph 11)

   c. I'm going to catch it now (paragraph 15)

2. **Connect to Style** Reread this passage from paragraph 31 of the excerpt. Mark one example of overstatement and two idioms. Then, with your group, discuss the ways these literary elements add to Hurston's portrayal of her younger self.

> *I was utterly indifferent to their deaths. In the first place I could not conceive of death, and in the next place they never had any funerals that amounted to a hill of beans, so I didn't care how soon they rolled up their big, soulful, blue eyes and kicked the bucket. They had no meat on their bones.*

Write It

Write a paragraph describing a gift that you gave or received. In your paragraph, use at least one idiom and one example of overstatement.

TIP

CLARIFICATION

Like slang words and phrases, idioms often change over time. When you read texts from different eras, you may come across expressions that are seldom used today. Figure out the meanings of such unfamiliar expressions by analyzing context clues.

STANDARDS

RI.11–12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

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.11–12.5.a Interpret figures of speech in context and analyze their role in the text.

Speaking and Listening

Assignment

As a group, prepare and deliver an **oral presentation** based on events in the excerpt from Hurston's autobiography. Choose one of these three options.

- ☐ **Compare-and-Contrast Discussion** As a group, discuss the similarities and differences between the way young Zora sees herself and the way others (travelers, her family, the visitors, her classmates) see her.
- ☐ **Informative Talk** Present an informative speech about Hurston's childhood, summarizing and reenacting (if appropriate) the key events of the excerpt from her point of view.
- ☐ **Interview** Stage an interview between the adult Hurston and a journalist. One team member will play the reporter and ask questions about Hurston's childhood and influences. Another member will portray Hurston and use details from the excerpt to provide complete and accurate responses. Work together as a team to write questions and answers.

Project Plan Use the chart to assign tasks for each group member. For example, if you choose the compare-and-contrast discussion, choose a leader to moderate the discussion. Then, work together to compile a list of people in Hurston's text. Divide these people among group members, and take notes about their portrayals in the excerpt—how does Hurston believe each person perceived her?

Oral presentation option: _____

TASK	WHO IS RESPONSIBLE	NOTES

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the excerpt from *Dust Tracks on a Road*.

STANDARDS

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


POETRY COLLECTION 1

Comparing Text to Media

In this lesson, you will read and compare poetry by Carl Sandburg with the photo gallery "Sandburg's Chicago." First, you will complete the first-read and close-read activities for the poems.


SANDBURG'S CHICAGO

POETRY COLLECTION 1

Chicago

Wilderness

Concept Vocabulary

As you perform your first read of "Chicago" and "Wilderness," you will encounter these words.

brawling **wanton** **cunning**

Context Clues If these words are unfamiliar to you, try using **context clues** to determine their meanings. There are various types of context clues that may help you as you read.

Definition: The king regarded his chief minister with a **sneer**, his scorn clearly apparent in the curl in his upper lip.

Contrast of Ideas: The coach praised her players after the game, even though she had **admonished** them beforehand.

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

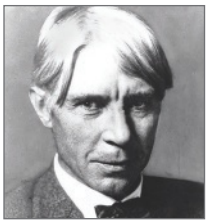
RL.11–12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.11–12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content,* choosing flexibly from a range of strategies.

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

About the Poet

Carl Sandburg



Carl Sandburg (1878–1967) was an optimist who believed in the power of ordinary people to fulfill their dreams. His poems were concrete and direct, capturing the energy and enthusiasm of industrial America. His vivid portraits of the working class made him one of the most popular poets of his day.

The son of Swedish immigrants, Sandburg left school after eighth grade to help support his family through work as a laborer. When he was nineteen, however, he set out to see the country, hitching rides on freight trains and taking odd jobs wherever he landed. He volunteered for military service during the Spanish-American War, though he did not fight. Later, he attended college for a brief period before hitting the road again.

The Bard of Chicago In 1912, Sandburg settled in the dynamic industrial city of Chicago. He worked as a newspaper reporter and began to publish his poetry in literary magazines. His first book, *Chicago Poems,* gained recognition for both Sandburg and Chicago. His second, *Cornhuskers*, won the Pulitzer Prize in 1918 and was followed by *Smoke and Steel* (1920) and *Slabs of the Sunburnt West* (1922).

While continuing to write poetry, Sandburg launched a career as a folksinger. His recitals included folk songs that he collected from cowboys, lumberjacks, factory workers, and hobos as he toured the country. His collection of this material, *The American Songbag,* appeared in 1927.

Winning Awards During his tours of the country, Sandburg also delivered lectures on Walt Whitman and Abraham Lincoln. His carefully researched, multivolume biography of Lincoln earned him a second Pulitzer Prize in 1940. In 1951, Sandburg received a third Pulitzer Prize for his *Complete Poems*. He was also awarded the United States Presidential Medal in 1964.

Sandburg offered a variety of definitions of poetry, among them these two: "Poetry is a search for syllables to shoot at the barriers of the unknown and the unknowable," and "Poetry is the opening and closing of a door, leaving those who look through to guess about what is seen during a moment."

Backgrounds

Chicago

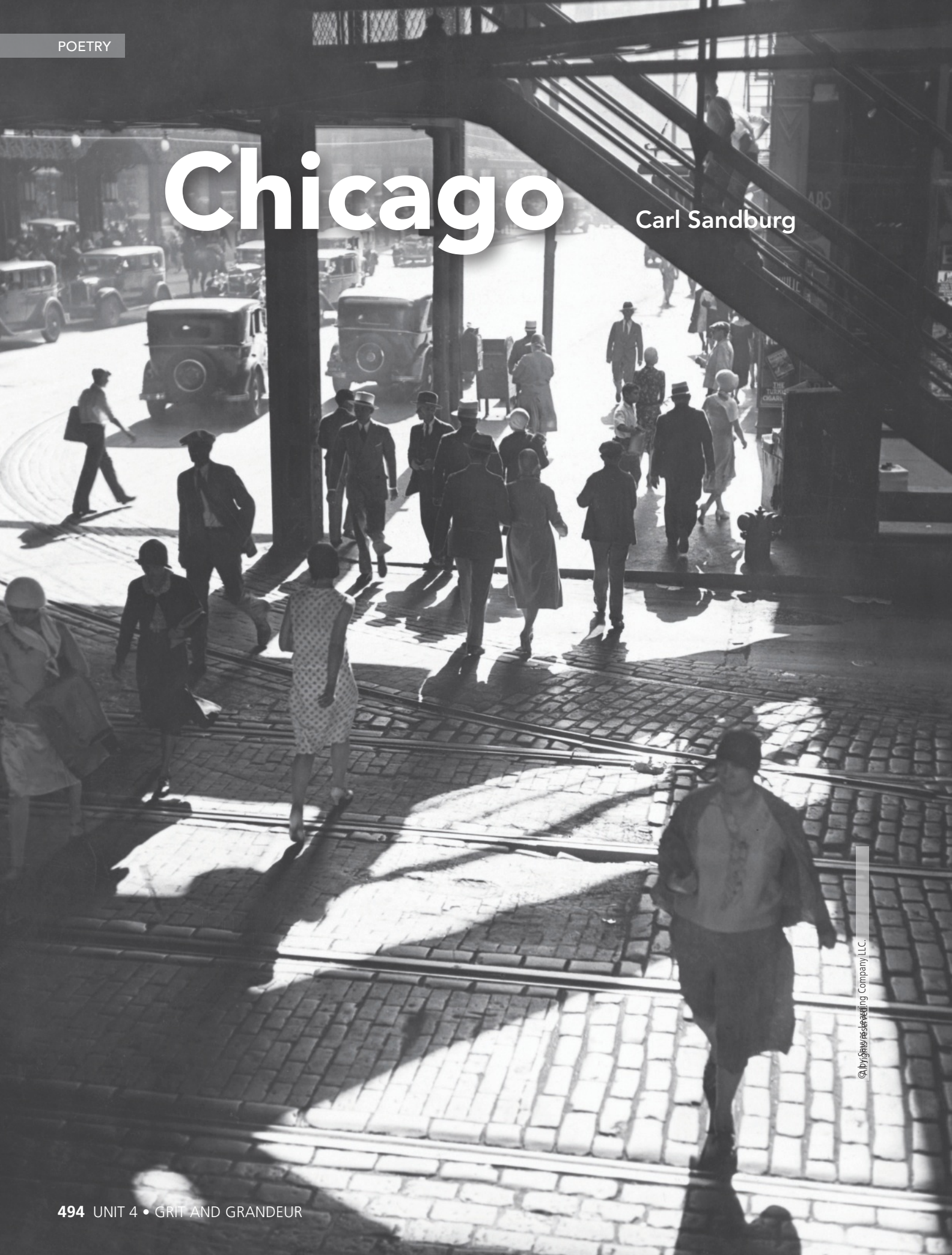
This poem was published in *Poetry* magazine in 1914 and in book form in 1916. Sandburg described the poem as "a chant of defiance by Chicago" against other major cities in the United States and Europe.

Wilderness

Sandburg's poem "Wilderness" is an example of a prose poem, a poetic work written in prose that uses poetic techniques, such as imagery and figurative language. Sandburg's poem is organized in seven stanzas, each of which develops a single main idea.

Chicago

Carl Sandburg



Hog Butcher for the World,
Tool Maker, Stacker of Wheat,
Player with Railroads and the Nation's Freight Handler;
Stormy, husky, **brawling**,
City of the Big Shoulders:

They tell me you are wicked and I believe them, for I have seen your painted women under the gas lamps luring the farm boys.
And they tell me you are crooked and I answer: Yes, it is true I have seen the gunman kill and go free to kill again.
And they tell me you are brutal and my reply is: On the faces of women and children I have seen the marks of **wanton** hunger.
And having answered so I turn once more to those who sneer at this my city, and I give them back the sneer and say to them:
Come and show me another city with lifted head singing so proud to be alive and coarse and strong and **cunning**.
Flinging magnetic curses amid the toil of piling job on job, here is a tall bold slugger set vivid against the little soft cities;
Fierce as a dog with tongue lapping for action, cunning as a savage pitted against the wilderness,
Bareheaded,
Shoveling,
Wrecking,
Planning,
Building, breaking, rebuilding,
Under the smoke, dust all over his mouth, laughing with white teeth,
Under the terrible burden of destiny laughing as a young man laughs,
Laughing even as an ignorant fighter laughs who has never lost a battle,
Bragging and laughing that under his wrist is the pulse, and under his ribs the heart of the people,
Laughing!
Laughing the stormy, husky, brawling laughter of Youth, half-naked, sweating, proud to be a Hog Butcher, Tool Maker, Stacker of Wheat, Player with Railroads and Freight Handler to the Nation.

NOTES

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

brawling (BRAWL ihng) *adj.*
MEANING:

wanton (WON tuhn) *adj.*
MEANING:

cunning (KUHN ihng) *adj.*
MEANING:

Wilderness

Carl Sandburg

SCAN FOR MULTIMEDIA

NOTES

1 There is a wolf in me . . . fangs pointed for tearing gashes . . . a red tongue for raw meat . . . and the hot lapping of blood—I keep this wolf because the wilderness gave it to me and the wilderness will not let it go.

2 There is a fox in me . . . a silver-gray fox . . . I sniff and guess . . . I pick things out of the wind and air . . . I nose in the dark night and take sleepers and eat them and hide the feathers . . . I circle and loop and double-cross.

3 There is a hog in me . . . a snout and a belly . . . a machinery for eating and grunting . . . a machinery for sleeping satisfied in the sun—I got this too from the wilderness and the wilderness will not let it go.

4 There is a fish in me . . . I know I came from salt-blue water-gates . . . I scurried with shoals of herring . . . I blew waterspouts with porpoises . . . before land was . . . before the water went down . . . before Noah . . . before the first chapter of Genesis.[1]

5 There is a baboon in me . . . clambering-clawed . . . dog-faced . . . yawping a galoot's[2] hunger . . . hairy under the armpits . . . here are the hawk-eyed hankering men . . . here are the blonde and blue-eyed women . . . here they hide curled asleep waiting . . . ready to snarl and kill . . . ready to sing and give milk . . . waiting—I keep the baboon because the wilderness says so.

6 There is an eagle in me and a mockingbird . . . and the eagle flies among the Rocky Mountains of my dreams and fights among the Sierra crags of what I want . . . and the mockingbird warbles in the early forenoon before the dew is gone, warbles in the underbrush of my Chattanoogas of hope, gushes over the blue Ozark foothills of my wishes—And I got the eagle and the mockingbird from the wilderness.

7 O, I got a zoo, I got a menagerie, inside my ribs, under my bony head, under my red-valve heart—and I got something else: it is a man-child heart, a woman-child heart: it is a father and mother and lover: it came from God-Knows-Where: it is going to God-Knows-Where—For I am the keeper of the zoo: I say yes and no: I sing and kill and work: I am a pal of the world: I came from the wilderness.

1. **before Noah . . . Genesis** In Genesis, the first book of the Bible, Noah builds an ark to save himself, his family, and some of the world's animals from a terrible flood.
2. **galoot** *n.* uncivilized person.

NOTES

MEDIA CONNECTION

Carl Sandburg Reads "Wilderness"

Discuss It How does hearing "Wilderness" read by its author affect your understanding of the poem? For example, does the reading seem to limit the ideas in the poem only to the person who wrote it, or does the reading add life to the poem?

Write your response before sharing your ideas.

SCAN FOR MULTIMEDIA

Comprehension Check

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

CHICAGO

1. In lines 6–8, what do "they" tell the speaker about Chicago?

2. According to the speaker, how does the city of Chicago laugh?

3. About what does the city of Chicago brag?

WILDERNESS

1. From where did the speaker get the wolf, the hog, the eagle, and the mockingbird?

2. Why does the speaker keep the baboon?

3. Who does the speaker claim to be in the last line of the poem?

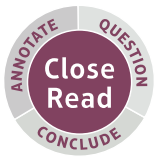
RESEARCH

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

Research to Explore Do research to find some facts about the city of Chicago in the early twentieth century. Be prepared to discuss how your findings reinforce what Sandburg expresses poetically. You also may want to use the information as you discuss "Sandburg's Chicago," the photo gallery in this lesson.

Close Read the Text

With your group, revisit sections of the text 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 lines 1–5 of "Chicago" and line 1 of "Wilderness." Compare and contrast the speakers in these poems, focusing on the images they use and on the values or characteristics suggested by these images.

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

3. **Essential Question:** ***What is the relationship between literature and place?*** What have you learned about literature and place from reading these poems?

LANGUAGE DEVELOPMENT

Concept Vocabulary

brawling wanton cunning

Why These Words? The three concept vocabulary words from these texts are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

Notebook Confirm your understanding of these words by writing synonyms and antonyms for them. Challenge yourself to come up with two synonyms and two antonyms for each. Then, trade lists with another group member. Discuss similarities and differences in your lists.

Word Study

Present Participle A **present participle** is a verb form that ends in *-ing* and can function as an adjective, by modifying a noun or a pronoun. For instance, the speaker in "Chicago" uses the adjective *brawling*, the present participle of the verb *brawl*, to describe the city.

Find three other examples of present participles in lines 12–23 of "Chicago," and list them by line number. Then, form three present participles of your own from verbs of your choice.

POETRY COLLECTION 1

TIP

GROUP DISCUSSION

The sounds of poetry often contribute to the meanings of lines and images. Read aloud striking or confusing passages before you begin to discuss them as a group.

WORD NETWORK

Add words related to a sense of place from the text to your Word Network.

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.

POETRY COLLECTION 1

Analyze Craft and Structure

Language and Meaning Poets use figurative language and other devices to break through the usual ways of seeing and describing the world. In "Chicago" and "Wilderness," Sandburg's notable devices include imagery, repetition, and personification.

- **Imagery** is descriptive or figurative language that appeals to the senses of sight, hearing, touch, taste, or smell. For example, the line "white petals on a rain-wet branch" is a concrete visual image.
- **Repetition** of words and phrases emphasizes important ideas, adds emotional intensity, and creates a musical quality. In "Wilderness," six of the seven lines begin with "There is . . . in me."
- **Personification** is a figure of speech in which a nonhuman subject is given human qualities. In "Chicago," the city is personified as a strong young man. In "Wilderness," personification takes a different form. In a reversal of the usual pattern, human attributes and emotions are given animal qualities.

Practice

CITE TEXTUAL EVIDENCE to support your answers.

Notebook Work individually to answer these questions. Then, share and discuss your responses with your group.

1. In stanza 2 of "Wilderness," what imagery makes the description of the fox especially vivid? Explain.
2. (a) Identify the repeated elements in lines 6–8 of "Chicago." (b) What is the effect of this repetition?
3. **Apostrophe** is a figure of speech in which a speaker directly addresses a thing, concept, or person who is dead or absent. (a) In "Chicago," who or what is meant by "you" in lines 6–8? (b) Whom does the speaker address in line 10?
4. Use this chart to analyze instances of imagery, repetition, and personification in Sandburg's poems. Record two examples of each. Then, discuss the effect of each example with your group.

DEVICE	CHICAGO	WILDERNESS
Imagery		
Repetition		
Personification		

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.

L.11–12.5.a Interpret figures of speech in context and analyze their role in the text.

Author's Style

Poetic Structures In "Chicago" and "Wilderness," Carl Sandburg uses two structures to create striking and powerful rhythms.

- **Line Lengths:** The individual lines of a poem may be long or short, and of the same or different lengths. They may be grouped into stanzas that look uniform and compact, or they may be strung out across the page. In "Chicago," Sandburg employs highly varied line lengths that are grouped in many different ways. Some lines contain a single word, whereas others include more than a dozen words. This dramatic variety reflects and reinforces the poet's portrayal of the city—Chicago is not a place that can be contained in the neat squares of equal line lengths and compact stanzas.
- **Ellipsis:** Ellipsis is the intentional omission of words or phrases signaled by a series of points (. . .). In line 1 of "Wilderness," for example, the first three images are set off by ellipses. The effect is to invite the reader to consider each surprising image and use his or her imagination to fill in the missing ideas.

Read It

1. Reread lines 13–22 of "Chicago." With your group, discuss the effects Sandburg achieves by varying the line lengths in this passage.
2. In stanza 4 of "Wilderness," what does the speaker's use of ellipsis suggest about human identity, memory, and history? Discuss with your group.
3. **Connect to Style** What is the overall effect of Sandburg's use of varied line lengths and ellipses in these poems? Support your answer with examples from the texts.

Write It

Write a short poem about a wild person, animal, or place. Vary your line lengths to create a specific tone or mood. Use at least one instance of ellipsis to draw attention to a particularly vivid detail or encourage your reader to consider missing information.

TIP

CLARIFICATION

Poets use line length to create a specific mood or feeling. A series of choppy or uneven lines may create a hectic or uneasy feeling. On the other hand, a series of equal lines can create a sense of stability and order.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you've learned from "The Poetry of Carl Sandburg."


POETRY COLLECTION 1

Comparing Text to Media

These photographs of Chicago were taken by various photographers. After studying the photo gallery, you will compare the ways in which poetry and photography can express ideas about the significance of place.


SANDBURG'S CHICAGO

Sandburg's Chicago

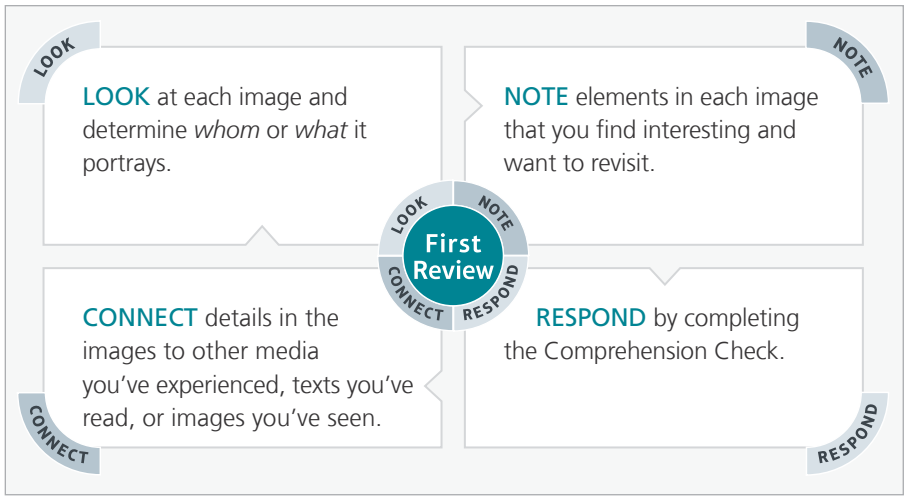
Media Vocabulary

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

Focal Point: center of activity or attention in a photograph	• The focal point of an image is typically linked to the photographer's main idea. • The focal point is not necessarily in the middle of the image, or even in the foreground.
Depth of Field: distance between the closest and most distant objects that are in focus	• A very small area of focus is called a shallow depth of field; a very large one is called a deep depth of field. • Analyzing the depth of field helps viewers understand what the subject of the photograph is and what the photographer wants to say about that subject.
Foreground and Background: closer objects are in the foreground, while more distant objects are in the background	• Foreground and background are usually determined by perspective, or a photographer's vantage point. • Despite apparent differences in dimensions, foreground and background are often equally important in a photograph.

First Review MEDIA: ART AND PHOTOGRAPHY

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.

Sandburg's Chicago

BACKGROUND

As a hub for travel and trade, Chicago has been vital to America's culture and economy for more than a century. Between 1890 and 1982, Chicago was the second-largest city in the United States and came to be considered the prototypical American city.

SCAN FOR MULTIMEDIA

PHOTO 1: Chicago & Alton Railroad Shops at Bloomington, Illinois. Circa 1904. As the primary rail hub of the United States, immense volumes of freight passed through Chicago from cities, such as Bloomington, all over the country. The third line of Sandburg's "Chicago"—"Player with Railroads and the Nation's Freight Handler"—echoes this fact.

NOTES

PHOTO 2: State St., Chicago, Illinois (N. from Adams): Noonday Crowds on a Thoroughfare 18 Miles Long. Circa 1903. This picture shows bustling downtown Chicago at the turn of the twentieth century.

NOTES

PHOTO 3: Police Holding Two Men Related to the Alexandro Murder Case. Circa 1905. As Chicago's population grew, so did its reputation as a center for organized crime.

NOTES

PHOTO 4: An Instantaneous Flash Picture of the Chicago Board of Trade in Session. Circa 1900. The Chicago Board of Trade, organized in 1848, was the first grain futures exchange in the United States. A futures exchange is a contract to buy specific amounts of a commodity, such as grain or lumber, at a specific price for delivery at a future time.

PHOTO 5: Italian Family in Chicago Tenement. Circa 1910. In the early twentieth century, Chicago became known for its large immigrant neighborhoods, many of which were densely packed and impoverished. The photographer, Lewis Wickes Hine, shot many photos of America's poor, and he is famous for his work to end child labor.

NOTES

Comprehension Check

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

1. What type of business in the Chicago area does Photo 1 depict?

2. Which details in Photo 2 show that Chicago was a densely populated, busy place?

3. In Photo 3, what is happening? Why has a crowd gathered?

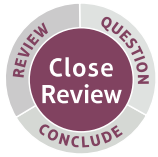
4. In Photo 4, what group is in session?

5. Who are the people in Photo 5, and what are their living conditions like?

6. **Notebook** Confirm your understanding of the photo gallery by writing a description of the settings, people, and events that the photographs portray.

Close Review

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



SANDBURG'S CHICAGO

Analyze the Media

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Present and Discuss** Choose the photograph you find most interesting or powerful. Share your choice with your group, and discuss why you chose it. Explain what you notice in the photograph, what questions it raises for you, and what conclusions you reach about it.

2. **Review and Synthesize** With your group, review all the photographs. Do they do more than simply present various aspects of a large American city? Explain.

3. **Notebook** **Essential Question:** *What is the relationship between literature and place?* Why might Carl Sandburg have felt that Chicago, with scenes like these, was a worthy topic for a poem? Refer to specific photographs in your response.

LANGUAGE DEVELOPMENT

Media Vocabulary

focal point **depth of field** **foreground and background**

Use the vocabulary words in your responses to the questions.

1. In Photo 2, to what detail is your eye drawn first? Why? How does that detail influence the way you see the rest of the photograph?

2. On what area in Photo 4 does the photographer focus? What kind of mood or atmosphere does this focus create?

3. In Photo 5, how does the child on the far right affect your impressions of the photograph?

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.

POETRY COLLECTION 1

SANDBURG'S CHICAGO

Writing to Compare

Both "Chicago" by Carl Sandburg and the photo gallery "Sandburg's Chicago" provide information about early-twentieth-century Chicago. Now, analyze the texts and consider how the medium in which information is provided affects your understanding of the subject.

Assignment

Create a **multimedia presentation** about early-twentieth-century Chicago in which you weave together Sandburg's poem, images from the photo essay, and your own knowledge and ideas. Choose from these options:

- ☐ a **slide show** that presents the travel journal of someone visiting Chicago during the early twentieth century
- ☐ a plan for an informative **website** about early-twentieth-century Chicago
- ☐ a **museum exhibit guide** for a show featuring the photo essay

Either in your presentation or in a separate written text, explain how poetic words and photographic images bring early-twentieth-century Chicago to life for readers and viewers in different ways.

Analyze the Texts

Compare the Text and Photographs With your group, identify ways in which the poem and the photo essay convey information. Use the chart to capture your observations.

INFORMATION ABOUT CHICAGO	WHAT I LEARNED FROM "CHICAGO"	WHAT I LEARNED FROM "SANDBURG'S CHICAGO"	HOW TEXT COMPARES TO PHOTOGRAPHS
jobs and transportation			
what the city is like			
details about people			

Notebook Respond to these questions.

1. Do the photographs reveal dimensions of the city that the poem does not? Explain.
2. Does the poem conjure aspects of the city that the photographs do not? Explain.

STANDARDS

RI.11–12.7 Integrate and evaluate multiple sources of information presented in different media or formats as well as in words in order to address a question or solve a problem.

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

Planning and Prewriting

Organize Tasks Make a list of tasks you will need to complete in order to create your multimedia presentation. Assign the tasks to individual group members. You may add to or modify this list as needed.

TASK LIST

Research and Choose Photographs: Decide whether you need additional photos of Chicago. If you do, research and choose those images.

Assigned to: _____.

Research and Choose Texts: Decide whether you need additional information about Chicago. If you do, research and select relevant information.

Assigned to: _____.

Write Text: Identify all the parts of your presentation that need to be written. For example, you may need captions for photos, text for the different parts of the web site or museum guide, or travel journal entries.

Assigned to: _____.

Locate Other Media: Find additional media—audio, video, or other visuals—to add interest and information. For example, you may want to include a map of Illinois or Chicago, recordings of portions of the poem, or voice-overs of travel journal entries.

Assigned to: _____.

Make a Rough Outline: Set a sequence for your content as well as any special sections you want to include. You may always revise the sequence later as your project takes shape.

Assigned to: _____.

Drafting

Inform Your Audience As you assemble the pieces of your presentation, work to answer basic questions such as these:

- What was Chicago known for in the early twentieth century?
- Who lived there? Where did they come from? Why were they drawn to Chicago?
- What did they do there? How did they make a living?

Include Comparisons of Texts to Photographs Use your Prewriting notes to explain how poetic words and photographic images bring early-twentieth-century Chicago to life for readers and viewers in different ways. Do this in your presentation or in a short written text that accompanies it.

Review, Revise, and Edit

Make sure all the images and other media you have chosen add value to the presentation. If necessary, cut content to make your presentation more focused and effective.

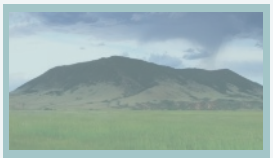
EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the poem "Chicago" and the photo graphic "Sandburg's Chicago."

POETRY COLLECTION 2

Comparing Texts

In this lesson, you will compare two poems to an excerpt from a memoir. First, you will complete the first-read and close-read activities for the poems. The work you do with your group will help prepare you for the comparing task.



INTRODUCTION *from* THE WAY TO RAINY MOUNTAIN

POETRY COLLECTION 2

In the Longhouse, Oneida Museum

Cloudy Day

Concept Vocabulary

As you perform your first read, you will encounter these words.

strife **sinister** **vigilant**

Context Clues If these words are unfamiliar to you, try using **context clues**—words and phrases that appear nearby in the text—to help you determine their meanings.

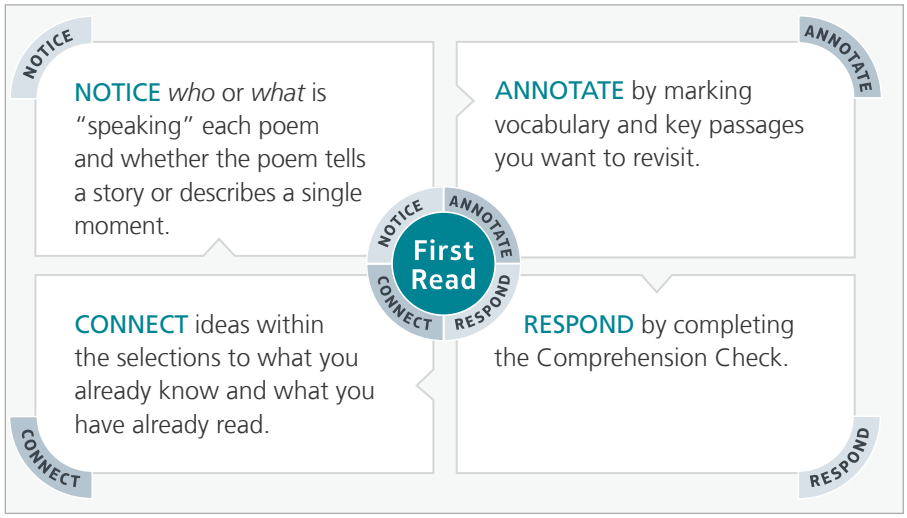
Example: Luis is **gregarious**, unlike his shy and quiet brother.

Conclusion: The word *unlike* indicates that *shy* and *quiet* are in opposition to *gregarious*. *Gregarious* may mean "outgoing and talkative."

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

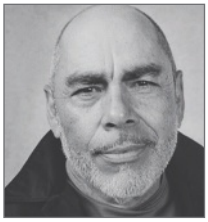
RL.11–12.10 By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

L.11–12.4 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content*, choosing flexibly from a range of strategies.

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

About the Poets

Roberta Hill (b. 1947) was raised near Green Bay, Wisconsin, among the Oneida, one of the Iroquois nations. Her poetry often reflects feelings provoked by the legacy of forced migration and the dispossession of Oneida lands. The poems in her first collection, *Star Quilt* (1984), are organized according to six directions: north, south, east, west, skyward, and earthward.



In his poems, **Jimmy Santiago Baca** (b. 1952) celebrates the power of literature to change lives. Baca ran away from home at age 13 and then served a five-year prison sentence. While in jail, he learned to read and write, and discovered a deep passion for poetry. Following his literary heroes, the poets Pablo Neruda and Federico García Lorca, Baca devotes his life to writing and teaching. His workshops have helped many people improve their lives through writing and education.

Backgrounds

In the Longhouse, Oneida Museum

The Oneida Nation Museum in Green Bay, Wisconsin, presents displays and educational programming to help visitors understand Oneida and Iroquois history and culture. One of the museum's permanent exhibits shows a traditional Oneida longhouse, a large communal home constructed by covering a wooden frame with elm bark.

Cloudy Day

Baca wrote this poem while serving time in a maximum-security prison. "Cloudy Day" was included in *Immigrants in Our Own Land* (1979), Baca's first collection of poetry, published the same year the poet was released from prison.

In the Longhouse,[1] Oneida[2] Museum

Roberta Hill

House of five fires, you never raised me.
Those nights when the throat of the furnace
wheezed and rattled its regular death,
I wanted your wide door,

your mottled air of bark and working sunlight,
wanted your smokehole with its stars,
and your roof curving its singing mouth above me.
Here are the tiers once filled with sleepers,

and their low laughter measured harmony or **strife**.
Here I could wake amazed at winter,
my breath in the draft a chain of violets.
The house I left as a child now seems

a shell of sobs. Each year I dream it **sinister**
and dig in my heels to keep out the intruder
banging at the back door. My eyes burn
from cat urine under the basement stairs

and the hall reveals a nameless hunger,
as if without a history, I should always walk
the cluttered streets of this hapless continent.
Thinking it best I be wanderer,

I rode whatever river, ignoring every zigzag,
every spin. I've been a fragment, less than my name,
shaking in a solitary landscape,
like the last burnt leaf on an oak.

What autumn wind told me you'd be waiting?
House of five fires, they take you for a tomb,
but I know better. When desolation comes,
I'll hide your ridgepole[3] in my spine

and melt into crow call, reminding my children
that spiders near your door
joined all the reddening blades of grass
without oil, hasp[4] or uranium.

NOTES

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

strife (stryf) *n.*

MEANING:

sinister (SIHN uh stuhr) *adj.*

MEANING:

1. **Longhouse** *n.* large, communal dwelling traditionally constructed by the Iroquois.
2. **Oneida** (oh NY duh) Native American people living originally near Oneida Lake in New York and now also in Wisconsin and Ontario.
3. **ridgepole** *n.* horizontal beam at the ridge of a roof, to which the upper ends of the rafters are attached.
4. **hasp** *n.* hinged metal fastening for a door.

Cloudy Day

Jimmy Santiago Baca

SCAN FOR MULTIMEDIA

NOTES

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

vigilant (VIHJ uh luhnt) *adj.*

MEANING:

It is windy today. A wall of wind crashes against,
windows clunk against, iron frames
as wind swings past broken glass
and seethes, like a frightened cat
in empty spaces of the cellblock.

In the exercise yard
we sat huddled in our prison jackets,
on our haunches against the fence,
and the wind carried our words
over the fences,
while the **vigilant** guard on the tower
held his cap at the sudden gust.

I could see the main tower from where I sat,
and the wind in my face
gave me the feeling I could grasp
the tower like a cornstalk,
and snap it from its roots of rock.

The wind plays it like a flute,
this hollow shoot of rock.
The brim girded with barbwire
with a guard sitting there also,
listening intently to the sounds
as clouds cover the sun.

I thought of the day I was coming to prison,
in the back seat of a police car,
hands and ankles chained, the policeman pointed,
"See that big water tank? The big
silver one out there, sticking up?
That's the prison."

And here I am, I cannot believe it.
Sometimes it is such a dream, a dream,
where I stand up in the face of the wind,
like now, it blows at my jacket,
and my eyelids flick a little bit,
while I stare disbelieving. . . .

The third day of spring,
and four years later, I can tell you,
how a man can endure, how a man
can become so cruel, how he can die
or become so cold. I can tell you this,
I have seen it every day, every day,
and still I am strong enough to love you,
love myself and feel good;
even as the earth shakes and trembles,
and I have not a thing to my name,
I feel as if I have everything, everything.

NOTES

Comprehension Check

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

IN THE LONGHOUSE, ONEIDA MUSEUM

1. Name three parts of the longhouse that the speaker mentions in this poem.

2. What activity does the speaker's "nameless hunger" impel or motivate?

3. Near the end of the poem, what wrong understanding of the longhouse does the speaker say "they" hold?

CLOUDY DAY

1. Where is the speaker?

2. What memory does the speaker describe in the middle of the poem?

3. According to the final lines, what is the speaker still strong enough to do?

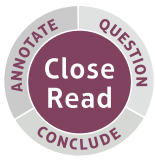
RESEARCH

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

Research to Explore Research the life and work of either Roberta Hill or Jimmy Santiago Baca.

Close Read the Text

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



POETRY COLLECTION 2

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Review and Clarify** With your group, reread lines 36–46 of "Cloudy Day." Identify and analyze one or more contrasts you find.

2. **Present and Discuss** Now, work with your group to share key passages from "In the Longhouse, Oneida Museum" and "Cloudy Day." Take turns presenting your passages. Discuss what you noticed in the poems, what questions you asked, and what conclusions you reached.

3. **Essential Question:** ***What is the relationship between literature and place?*** How do these poems link poetry and place? Discuss.

TIP

GROUP DISCUSSION

One group member can assume the role of note-taker and read notes to the group at the end of the discussion. This strategy can help all group members make sure they remember the same information.

LANGUAGE DEVELOPMENT

Concept Vocabulary

strife **sinister** **vigilant**

Why These Words? The three concept words from the poems are related. With your group, determine what the words have in common. How do these word choices add to the power of the poems?

Practice

Use the concept vocabulary words in a conversation with your group members. Each group member should use each word at least once.

WORD NETWORK

Add words related to a sense of place from the texts to your Word Network.

Word Study

Notebook Etymology A word's **etymology** is its history—including its language of origin and how its form and meaning have developed over time. Some words have a surprising etymology. For instance, the concept vocabulary word *sinister* comes from a Latin word meaning "left" or "on the left side." In the past, a number of cultures associated the left side with clumsiness, bad luck, or even evil.

Use a specialized reference, such as an etymological dictionary, to look up the etymology of the word *dexterity*. Write your findings, and discuss them with your group. Explain how the word's etymology is related to that of *sinister*.

STANDARDS

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.

POETRY COLLECTION 2

Analyze Craft and Structure

Poetic Devices Poets often use **figurative language**, or language that is used imaginatively rather than literally and includes one or more **figures of speech**, devices for making unexpected comparisons. Three common figures of speech are personification, simile, and metaphor.

- **Personification:** A nonhuman subject is presented as if it had human qualities. For example, a writer might describe a bridge as "groaning under the weight of the traffic it bears."
- **Simile:** Two dissimilar things are compared using *like, as, seems, than, as if*, or a similar connecting word. For example, an author describing a raucous sports fan might write, "The fan roared like a wild animal."
- **Metaphor:** Two dissimilar things are compared without a connecting word such as *like* or *as*. For example, in "The Highwayman," the poet Alfred Noyes uses a ship metaphor when he writes, "The moon was a ghostly galleon tossed upon cloudy seas."

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.

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

CITE TEXTUAL EVIDENCE to support your answers.

Practice

As a group, complete the chart with examples of figurative language from both poems. Then, discuss the insight or emotion each example helps to convey.

EXAMPLE PASSAGE	TYPE OF FIGURATIVE LANGUAGE	EFFECT

Author's Style

Poetic Conventions Traditional structural elements used in verse, or **poetic conventions,** include **repetition, end-stopped lines, enjambment,** and **stanza breaks**. These techniques focus and direct the reader's attention.

POETIC CONVENTION	EXPLANATION	EXAMPLE
Repetition	Repetition reminds readers of an idea already expressed or emphasizes an important point.	*Sometimes it is such a dream, a dream …* (line 31, "Cloudy Day")
End-Stopped Lines	These are lines that complete a grammatical unit, usually with a punctuation mark at the end. End-stops highlight the structure of ideas.	*House of five fires, you never raised me.* (line 1, "In the Longhouse, Oneida Museum")
Enjambment	These are lines that do not end with a grammatical break and that do not make full sense without the line that follows. Enjambed lines create flow. Words at the ends of lines may receive a subtle emphasis.	*The house I left as a child now seems / a shell of sobs.* (lines 12–13, "In the Longhouse, Oneida Museum")
Stanza Breaks	The breaks in stanzas, or groups of lines, are similar to paragraphs in prose. They point to shifts in the speaker's thoughts and feelings.	*And here I am, I cannot believe it.* (line 30, "Cloudy Day")

Read It

1. Work individually. Identify the poetic conventions in each of these passages from the poems. Then, discuss with your group the effect the combination of conventions creates.
   - **a.** lines 1–6 and 25–28, "In the Longhouse, Oneida Museum"
   - **b.** lines 1–7, "Cloudy Day"
2. **Connect to Style** With your group, identify the poetic conventions in lines 40–43 of "Cloudy Day." Then, explain and evaluate their effect.

Write It

Notebook Using the first nine lines of "In the Longhouse, Oneida Museum" as a model, write a short poem about a memory. Include at least three of the four poetic conventions: repetition, end-stopped lines, enjambment, and stanza breaks.

TIP

CLARIFICATION

A poet's style reflects choices about both language and structure. Word choices include imagery and figurative language. Structure choices include line and stanza breaks.

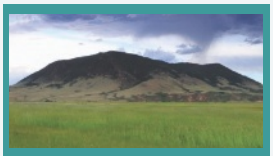
EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you've learned from the poems in "Poetry Collection 2."


POETRY COLLECTION 2

Comparing Texts

You will now read an excerpt from a memoir. Begin by completing the first-read and close-read activities. Then, compare the use of poetic elements in the Introduction from *The Way to Rainy Mountain* with the use of similar elements in the poems in Poetry Collection 2.


INTRODUCTION *from* THE WAY TO RAINY MOUNTAIN

About the Author

N. Scott Momaday (b. 1934) won the Pulitzer Prize for his first novel, *House Made of Dawn* (1969). A Native American from Oklahoma, much of his work draws on his Kiowa heritage, especially the Kiowa people's traditional tales and folklore. In addition to novels, Momaday has published poetry and nonfiction and painted his own illustrations for his work. He is the recipient of numerous awards and honors, including the National Medal of Arts in 2007.

Introduction *from* The Way to Rainy Mountain

Concept Vocabulary

As you perform your first read, you will encounter these words.

reverence **rites** **deicide**

Context Clues If these words are unfamiliar to you, try using **context clues** to help you determine their meanings.

Example: Fans were **elated** when the hometown team won the state championship.

Conclusion: The phrase "won the state championship" is a context clue. Winning an important game or an award is usually a happy occasion. *Elated,* then, must mean something like "very happy."

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

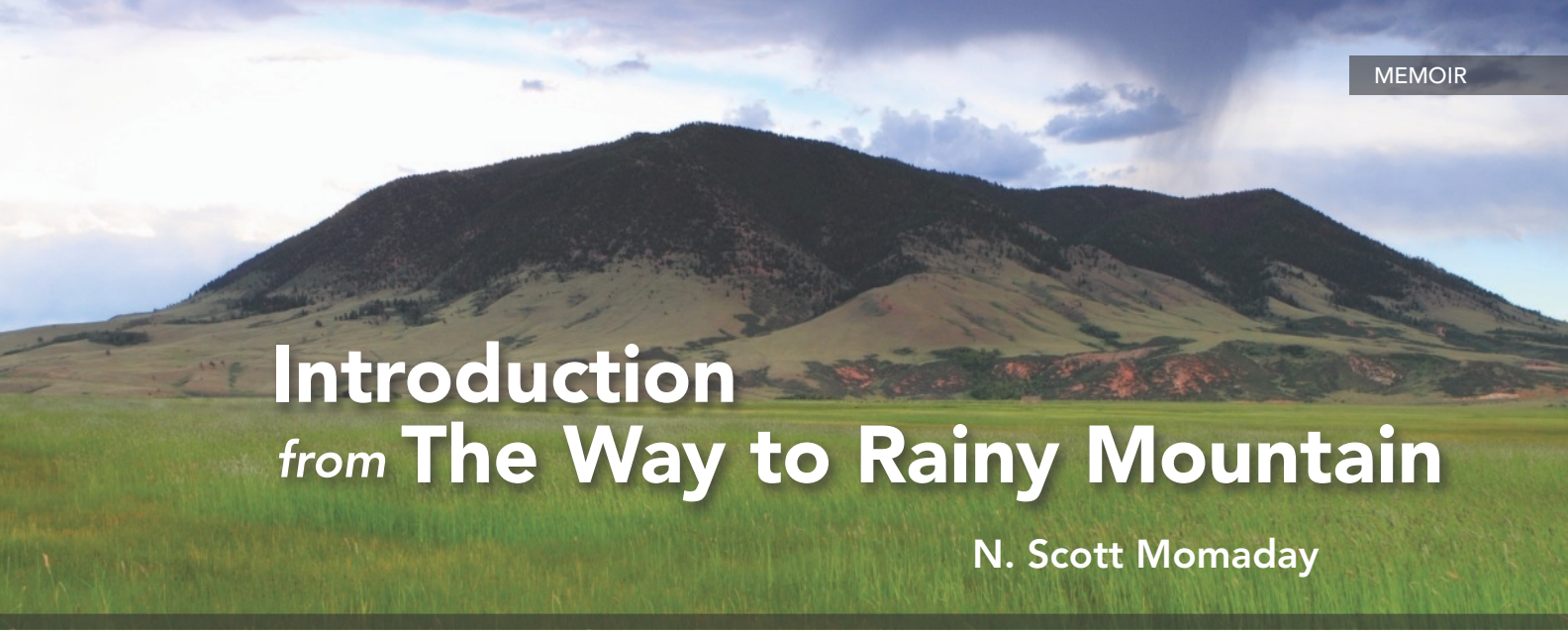
Apply these strategies as you conduct your first read. You will have an opportunity to complete a close read after your first read.

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 Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 11–12 reading and content,* choosing flexibly from a range of strategies.

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



Introduction *from* The Way to Rainy Mountain

N. Scott Momaday

BACKGROUND

Throughout the nineteenth century, the United States expanded across the continent, and Native American nations were forced from their traditional lands onto reservations. In this introduction from his memoir, N. Scott Momaday describes both history of his Kiowa ancestors who were forcibly resettled and their relationship with the land.

SCAN FOR MULTIMEDIA

1 A single knoll rises out of the plain in Oklahoma, north and west of the Wichita Range.[1] For my people, the Kiowas, it is an old landmark, and they gave it the name Rainy Mountain. The hardest weather in the world is there. Winter brings blizzards, hot tornadic winds arise in the spring, and in summer the prairie is an anvil's edge. The grass turns brittle and brown, and it cracks beneath your feet. There are green belts along the rivers and creeks, linear groves of hickory and pecan, willow and witch hazel. At a distance in July or August the steaming foliage seems almost to writhe in fire. Great green and yellow grasshoppers are everywhere in the tall grass, popping up like corn to sting the flesh, and tortoises crawl about on the red earth, going nowhere in the plenty of time. Loneliness is an aspect of the land. All things in the plain are isolate; there is no confusion of objects in the eye, but *one* hill or *one* tree or *one* man. To look upon that landscape in the early morning, with the sun at your back, is to lose the sense of proportion. Your imagination comes to life, and this, you think, is where Creation was begun.

2 I returned to Rainy Mountain in July. My grandmother had died in the spring, and I wanted to be at her grave. She had lived to be very old and at last infirm. Her only living daughter was with her when she died, and I was told that in death her face was that of a child.

3 I like to think of her as a child. When she was born, the Kiowas were living that last great moment of their history. For more than a hundred years they had controlled the open range from the Smoky Hill River to the Red, from the headwaters of the Canadian to the

NOTES

1. **Wichita** (WIHCH uh taw) **Range** mountain range in southwestern Oklahoma.

NOTES

fork of the Arkansas and Cimarron.[2] In alliance with the Comanches,[3] they had ruled the whole of the southern Plains. War was their sacred business, and they were among the finest horsemen the world has ever known. But warfare for the Kiowas was preeminently a matter of disposition rather than of survival, and they never understood the grim, unrelenting advance of the U.S. Cavalry. When at last, divided and ill-provisioned, they were driven onto the Staked Plains in the cold rains of autumn, they fell into panic. In Palo Duro Canyon they abandoned their crucial stores to pillage and had nothing then but their lives. In order to save themselves, they surrendered to the soldiers at Fort Sill[4] and were imprisoned in the old stone corral that now stands as a military museum. My grandmother was spared the humiliation of those high gray walls by eight or ten years, but she must have known from birth the affliction of defeat, the dark brooding of old warriors.

4 Her name was Aho, and she belonged to the last culture to evolve in North America. Her forebears came down from the high country in western Montana nearly three centuries ago. They were a mountain people, a mysterious tribe of hunters whose language has never been positively classified in any major group. In the late seventeenth century they began a long migration to the south and east. It was a journey toward the dawn, and it led to a golden age. Along the way the Kiowas were befriended by the Crows,[5] who gave them the culture and religion of the Plains. They acquired horses, and their ancient nomadic spirit was suddenly free of the ground. They acquired Tai-me, the sacred Sun Dance doll, from that moment the object and symbol of their worship, and so shared in the divinity of the sun. Not least, they acquired the sense of destiny, therefore courage and pride. When they entered upon the southern Plains they had been transformed. No longer were they slaves to the simple necessity of survival; they were a lordly and dangerous society of fighters and thieves, hunters and priests of the sun. According to their origin myth, they entered the world through a hollow log. From one point of view, their migration was the fruit of an old prophecy, for indeed they emerged from a sunless world.

5 Although my grandmother lived out her long life in the shadow of Rainy Mountain, the immense landscape of the continental interior lay like memory in her blood. She could tell of the Crows, whom she had never seen, and of the Black Hills,[6] where she had never been. I wanted to see in reality what she had seen more perfectly

2. **Smoky Hill . . . Cimarron** (SIHM uh ron) rivers that run through or near Oklahoma. The area Momaday is defining stretches from central Kansas south through Oklahoma and from the Texas panhandle east to Tulsa, Oklahoma.
3. **Comanches** (kuh MAN cheez) Native American people of the southern Great Plains.
4. **Fort Sill** fort established by the United States government in 1869 as a base of operations during U.S. Army battles with Native Americans of the southern Plains.
5. **Crows** members of a Native American tribe of the northern Plains.
6. **Black Hills** mountain range running from southwestern South Dakota to northeastern Wyoming.

in the mind's eye, and traveled fifteen hundred miles to begin my pilgrimage.

NOTES

6 Yellowstone,[7] it seemed to me, was the top of the world, a region of deep lakes and dark timber, canyons and waterfalls. But, beautiful as it is, one might have the sense of confinement there. The skyline in all directions is close at hand, the high wall of the woods and deep cleavages of shade. There is a perfect freedom in the mountains, but it belongs to the eagle and the elk, the badger and the bear. The Kiowas reckoned their stature by the distance they could see, and they were bent and blind in the wilderness.

7 Descending eastward, the highland meadows are a stairway to the plain. In July the inland slope of the Rockies is luxuriant with flax and buckwheat, stonecrop and larkspur.[8] The earth unfolds and the limit of the land recedes. Clusters of trees, and animals growing far in the distance, cause the vision to reach away and wonder to build upon the mind. The sun follows a longer course in the day, and the sky is immense beyond all comparison. The great billowing clouds that sail upon it are shadows that move upon the grain like water, dividing light. Farther down, in the land of the Crows and Blackfeet,[9] the plain is yellow. Sweet clover takes hold of the hills and bends upon itself to cover and seal the soil. There the Kiowas paused on their way; they had come to the place where they must change their lives. The sun is at home on the plains. Precisely there does it have the certain character of a god. When the Kiowas came to the land of the Crows, they could see the dark lees of the hills at dawn across the Bighorn River, the profusion of light on the grain shelves, the oldest deity ranging after the solstices. Not yet would they veer southward to the caldron[10] of the land that lay below; they must wean their blood from the northern winter and hold the mountains a while longer in their view. They bore Tai-me in procession to the east.

8 A dark mist lay over the Black Hills, and the land was like iron. At the top of a ridge I caught sight of Devil's Tower upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun. There are things in nature that engender an awful quiet in the heart of man; Devil's Tower is one of them. Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock. My grandmother said:

9 Eight children were there at play, seven sisters and their brother. Suddenly the boy was struck dumb; he trembled and began to run upon his hands and feet. His fingers became claws, and his body was covered with fur. Directly there was a bear where the boy had been. The sisters were terrified; they ran, and the bear after them. They

7. **Yellowstone** Yellowstone National Park, located primarily in Wyoming but extending into southern Montana and eastern Idaho.
8. **flax . . . larkspur** various types of plants.
9. **Blackfeet** Native American people from the region that includes northern Montana and parts of southern Alberta, Canada.
10. **caldron** (KAWL druhn) *n.* pot for boiling liquids; large kettle.

NOTES

came up to the stump of a great tree, and the tree spoke to them. It bade them climb upon it, and as they did so it began to rise into the air. The bear came to kill them, but they were just beyond its reach. It reared against the tree and scored the bark all around with its claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.

10 From that moment, and so long as the legend lives, the Kiowas have kinsmen in the night sky. Whatever they were in the mountains, they could be no more. However tenuous their well-being, however much they had suffered and would suffer again, they had found a way out of the wilderness.

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

reverence (REHV uhr uhns) *n.*

MEANING:

11 My grandmother had a **reverence** for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never forgot her birthright. As a child she had been to the Sun Dances; she had taken part in those annual **rites**, and by them she had learned the restoration of her people in the presence of Tai-me. She was about seven when the last Kiowa Sun Dance was held in 1887 on the Washita River above Rainy Mountain Creek. The buffalo were gone. In order to consummate the ancient sacrifice—to impale the head of a buffalo bull upon the medicine tree—a delegation of old men journeyed into Texas, there to beg and barter for an animal from the Goodnight herd. She was ten when the Kiowas came together for the last time as a living Sun Dance culture. They could find no buffalo; they had to hang an old hide from the sacred tree. Before the dance could begin, a company of soldiers rode out from Fort Sill under orders to disperse the tribe. Forbidden without cause the essential act of their faith, having seen the wild herds slaughtered and left to rot upon the ground, the Kiowas backed away forever from the medicine tree. That was July 20, 1890, at the great bend of the Washita. My grandmother was there. Without bitterness, and for as long as she lived, she bore a vision of **deicide**.

rites (ryts) *n.*

MEANING:

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

deicide (DEE uh syd) *n.*

MEANING:

12 Now that I can have her only in memory, I see my grandmother in the several postures that were peculiar to her: standing at the wood stove on a winter morning and turning meat in a great iron skillet; sitting at the south window, bent above her beadwork, and afterwards, when her vision failed, looking down for a long time into the fold of her hands; going out upon a cane, very slowly as she did when the weight of age came upon her; praying. I remember her most often at prayer. She made long, rambling prayers out of suffering and hope, having seen many things. I was never sure that I had the right to hear, so exclusive were they of all mere custom and company. The last time I saw her she prayed standing by the side of her bed at night, naked to the waist, the light of a kerosene lamp moving upon her dark skin. Her long, black hair, always drawn and braided in the day, lay upon her shoulders and against her breasts like a shawl. I do not speak Kiowa, and I never understood her

prayers, but there was something inherently sad in the sound, some merest hesitation upon the syllables of sorrow. She began in a high and descending pitch, exhausting her breath to silence; then again and again—and always the same intensity of effort, of something that is, and is not, like urgency in the human voice. Transported so in the dancing light among the shadows of her room, she seemed beyond the reach of time. But that was illusion; I think I knew then that I should not see her again.

13 Houses are like sentinels in the plain, old keepers of the weather watch. There, in a very little while, wood takes on the appearance of great age. All colors wear soon away in the wind and rain, and then the wood is burned gray and the grain appears and the nails turn red with rust. The windowpanes are black and opaque; you imagine there is nothing within, and indeed there are many ghosts, bones given up to the land. They stand here and there against the sky, and you approach them for a longer time than you expect. They belong in the distance; it is their domain.

14 Once there was a lot of sound in my grandmother's house, a lot of coming and going, feasting and talk. The summers there were full of excitement and reunion. The Kiowas are a summer people; they abide the cold and keep to themselves, but when the season turns and the land becomes warm and vital they cannot hold still; an old love of going returns upon them. The aged visitors who came to my grandmother's house when I was a child were made of lean and leather, and they bore themselves upright. They wore great black hats and bright ample shirts that shook in the wind. They rubbed fat upon their hair and wound their braids with strips of colored cloth. Some of them painted their faces and carried the scars of old and cherished enmities. They were an old council of warlords, come to remind and be reminded of who they were. Their wives and daughters served them well. The women might indulge themselves; gossip was at once the mark and compensation of their servitude. They made loud and elaborate talk among themselves, full of jest and gesture, fright and false alarm. They went abroad in fringed and flowered shawls, bright beadwork and German silver. They were at home in the kitchen, and they prepared meals that were banquets.

15 There were frequent prayer meetings, and great nocturnal feasts. When I was a child I played with my cousins outside, where the lamplight fell upon the ground and the singing of the old people rose up around us and carried away into the darkness. There were a lot of good things to eat, a lot of laughter and surprise. And afterwards, when the quiet returned, I lay down with my grandmother and could hear the frogs away by the river and feel the motion of the air.

16 Now there is a funeral silence in the rooms, the endless wake of some final word. The walls have closed in upon my grandmother's house. When I returned to it in mourning, I saw for the first time in my life how small it was. It was late at night, and there was a white moon, nearly full. I sat for a long time on the stone steps by

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the kitchen door. From there I could see out across the land; I could see the long row of trees by the creek, the low light upon the rolling plains, and the stars of the Big Dipper. Once I looked at the moon and caught sight of a strange thing. A cricket had perched upon the handrail, only a few inches away from me. My line of vision was such that the creature filled the moon like a fossil. It had gone there, I thought, to live and die, for there, of all places, was its small definition made whole and eternal. A warm wind rose up and purled like the longing within me.

17 The next morning I awoke at dawn and went out on the dirt road to Rainy Mountain. It was already hot, and the grasshoppers began to fill the air. Still, it was early in the morning, and the birds sang out of the shadows. The long yellow grass on the mountain shone in the bright light, and a scissortail hied above the land. There, where it ought to be, at the end of a long and legendary way, was my grandmother's grave. Here and there on the dark stones were ancestral names. Looking back once, I saw the mountain and came away. ❧

Comprehension Check

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

1. What reason does Momaday give for returning to Rainy Mountain in July?

2. What legend did the ancient Kiowas create about the origin of Devil's Tower?

3. Name three activities that Momaday recalls as he thinks about his grandmother's house.

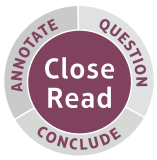
4. **Notebook** Confirm your understanding by writing a summary of the selection.

RESEARCH

Research to Explore Use online or library sources to find photographs of a place Momaday describes, such as Rainy Mountain or Devil's Tower.

Close Read the Text

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



INTRODUCTION *from* THE WAY TO RAINY MOUNTAIN

Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 3. Discuss how the lives of the Kiowa changed in the span of a century. How is North American geography important in light of the events that took place during that time?

2. **Present and Discuss** Now, work with your group to share passages from the selection 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 is the relationship between literature and place?*** What has this memoir taught you about the power of place in literature? Discuss with your group.

TIP

GROUP DISCUSSION

Beware of "groupthink," which occurs when people change their opinions or beliefs to agree with others and avoid conflict. If you disagree with the direction the group is taking, state your own opinion and the reasons behind it.

LANGUAGE DEVELOPMENT

Concept Vocabulary

reverence rites deicide

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 memoir?

Practice

Notebook Confirm your understanding of the concept vocabulary words by using them in a brief explanatory paragraph. Be sure to use context clues that hint at each word's meaning.

WORD NETWORK

Add words related to a sense of place from the text to your Word Network.

Word Study

Latin Roots: *-dei-* and *-cid-* According to paragraph 11 of the Introduction from his memoir, Momaday's grandmother remembered the *deicide* that occurred when the soldiers disrupted the Sun Dance, an essential act of the Kiowa faith. The word *deicide* is formed from two Latin roots: *-dei-*, meaning "god," and *-cid-*, meaning "killing" or "cutting." Find and define another word with the root *-dei-* and another word with the root *-cid-*.

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.

INTRODUCTION *from* THE WAY TO RAINY MOUNTAIN

STANDARDS

RI.11–12.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.

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.

Analyze Craft and Structure

Literary Nonfiction Prose writing that relates the stories of real people, places, or events, and includes literary elements we usually associate with poetry or fiction is called **literary nonfiction.** A writer of literary nonfiction might use description or imagery. Likewise, he or she might tell a story from a highly subjective, or personal, perspective. The level of subjectivity and objectivity—subjectivity's opposite—varies depending on the type of literary nonfiction.

- **Historical writing** relates fact-based events from the past and usually has an objective tone. The author is often a historian who did not experience events firsthand.
- **Reflective writing** explores a topic or event from the writer's life. Reflective writing, by definition, includes the writer's personal thoughts and emotions.

In his memoir, N. Scott Momaday combines these two genres. He weaves Kiowa history and descriptions of the natural world into a personal account of the death of his grandmother and his trip to her grave.

CITE TEXTUAL EVIDENCE to support your answers.

Practice

Work independently to analyze how Momaday combines historical and reflective writing. Use the chart to record your observations. Then, share and discuss your responses with your group. An example has been done for you.

PARAGRAPH	HISTORICAL DETAIL	PERSONAL REFLECTION	INTERPRETATION
3	*In order to save themselves, they surrendered to the soldiers at Fort Sill and were imprisoned in the old stone corral. . . .*	*My grandmother was spared the humiliation of those high gray walls . . . but she must have known from birth the affliction of defeat. . . .*	Momaday feels his tribe's defeat and humiliation, even though he never experienced it.

Author's Style

Poetic Prose The Introduction from *The Way to Rainy Mountain* is prose, yet Momaday's style includes many strong poetic elements, such as **figurative language** and **imagery**. For example, he uses a vivid simile in paragraph 16 to describe a cricket perching on a handrail: "My line of vision was such that the creature filled the moon like a fossil."

POETIC ELEMENT	DEFINITION	EXAMPLES
figurative language	language that is used imaginatively rather than literally	Simile: *the steaming foliage seems almost to writhe in fire* Metaphor: *and in summer the prairie is an anvil's edge* Personification: *Sweet clover takes hold of the hills*
imagery	words and phrases that appeal to the senses and create word pictures in readers' minds	The grass turns brittle and brown, and it cracks beneath your feet. It reared against the tree and scored the bark all around with its claws.

Read It

1. Work individually to mark the figurative language or imagery in each line. With your group, discuss reasons Momaday uses each poetic element.
   a. Great green and yellow grasshoppers are everywhere in the tall grass, popping up like corn to sting the flesh. . . .
   b. In July the inland slope of the Rockies is luxuriant with flax and buckwheat, stonecrop and larkspur.
   c. From one point of view, their migration was the fruit of an old prophecy, for indeed they emerged from a sunless world.
   d. His fingers became claws, and his body was covered in fur.
2. **Connect to Style** Reread this sentence from paragraph 7 of the text. Identify the poetic elements that Momaday uses.

   The great billowing clouds that sail upon it are shadows that move upon the grain like water, dividing light.

3. **Notebook** How do poetic elements contribute to the power or beauty of the memoir?

Write It

Write a brief description of an outdoor scene. Include figurative language and imagery to create a poetic impact with your prose.

STANDARDS

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

POETRY COLLECTION 2

INTRODUCTION *from* THE WAY TO RAINY MOUNTAIN

Writing to Compare

You have read and analyzed the poems "In the Longhouse, Oneida Museum" and "Cloudy Day," as well as the Introduction from *The Way to Rainy Mountain.* Now, deepen your understanding of these works by analyzing and comparing how the writers use poetic language.

Assignment

Poetic language is rich in imagery and detail. It conveys meaning through words, rhythms, and sounds that stir the emotions. In a single image, it can communicate a range of insights. Write an **informative essay** in which you examine the role and effects of poetic language in the two poems and the memoir excerpt. Consider the use of figurative language, imagery, and descriptive details in each work. In particular, explain how the writers use poetic language to develop a sense of place and a portrait of the people who have lived there. Work together to analyze the texts, but work on your own to write your essay.

Prewriting

Analyze the Texts As a group, choose passages from each selection that are especially evocative, or that offer insights into a place or its people. Identify within those passages details, images, comparisons, sounds, or other elements that stir the emotions or communicate important information. Use the chart to capture your notes.

LITERARY WORK	PASSAGE	ELEMENTS OF POETIC LANGUAGE	EFFECTS
In the Longhouse . . .			
Cloudy Day			
Introduction *from* The Way to Rainy Mountain			

Notebook Respond to these questions.

1. Which portrait of a place and its people do you find most powerful? Why?
2. How is the poetic language of the poems different from the poetic language of the memoir?

Drafting

Identify Key Components Use your discussion and Prewriting notes to decide what you want to say in your essay. In a sentence or two, share your main idea with your group. Ask for feedback. Then, record a draft of your thesis here.

Thesis: _____

_____

_____

Choose a Structure Next, decide how you want to structure your essay. Will you discuss each text one by one, or will you address one point of comparison at a time—for example, how the poems create a sense of place, how the poems shed light on a people, or how the poems evoke deep emotion? Lay out your ideas using a simple organizer like this one.

Introduction	Thesis:
Body Section 1	Main Idea:
Body Section 2	Main Idea:
Body Section 3	Main Idea:
Conclusion	Closing Thought:

Choose Passages Decide which passages from each text best support your main ideas. Add them to your chart. Then, as you draft, integrate the quotations, following punctuation conventions. Make sure to use quotation marks to indicate where a quoted word or phrase begins and ends, and cite line or page numbers in parentheses after the close quotation marks.

> **Example:** In "Cloudy Day," Baca describes the prison tower as a "cornstalk" (16) and as a "hollow shoot of rock" (19). Both of these images create a dry, brittle, and desolate feeling.

Review, Revise, and Edit
When you are done drafting your essay, review and revise it. Make sure every body paragraph helps develop your thesis. If necessary, add quotations or other evidence to support your ideas. Once you are satisfied with the content of your essay, edit for word choice, sentence structure, and tone. Finally, proofread to eliminate errors in grammar, usage, spelling, and punctuation.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "In the Longhouse, Oneida Museum," "Cloudy Day," and the Introduction from *The Way to Rainy Mountain*.

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

SOURCES

- A LITERATURE OF PLACE
- AMERICAN REGIONAL ART
- *from* DUST TRACKS ON A ROAD
- CHICAGO
- WILDERNESS
- SANDBURG'S CHICAGO
- IN THE LONGHOUSE, ONEIDA MUSEUM
- CLOUDY DAY
- INTRODUCTION *from* THE WAY TO RAINY MOUNTAIN

Give an Explanatory Talk

Assignment

In "A Literature of Place," Barry Lopez writes:

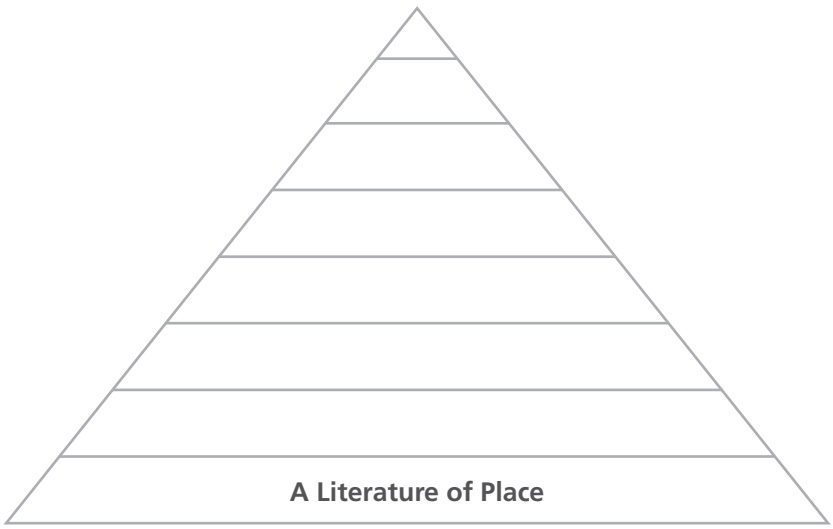
> It is my belief that a human imagination is shaped by the architectures it encounters at an early age.

Consider how Lopez's point applies to the texts in Small-Group Learning. Are they all inspired by a childhood sense of place, or are there other sources of inspiration? Work with your group to create and deliver an **oral presentation** in which you explain your understanding of the sense of place demonstrated in each of the texts in this section.

Plan With Your Group

Analyze the Prompt With your group, discuss the prompt. Begin by analyzing Lopez's quotation. What does he mean by "architectures"? Paraphrase the quotation to be sure your group shares a complete understanding of Lopez's point. Then, read the rest of the prompt, and discuss the outcome and requirements of the assignment.

Analyze the Texts As a group, develop a preliminary thesis that can incorporate evidence from each source text. Then, decide how to label the graphic organizer. On the bottom row, write the title of the text that you think most strongly illustrates Lopez's point. In the row above that, write the title that has the next-strongest connection and so on.



Gather Evidence Have each group member select one or more texts to analyze in detail. Then, discuss the texts as a group, noting evidence you might include in your oral presentation. One group member should be the note-taker, but all should offer suggestions.

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 Review your group's notes. Determine the order in which you will discuss the source texts. You might begin by discussing the texts that provide your strongest evidence. Alternatively, you might decide to hold one strong piece of evidence until the end of the presentation.

Rehearse With Your Group

Practice With Your Group Do a run-through of your talk, and use this checklist to evaluate your rehearsal and guide your revisions.

CONTENT	PRESENTATION TECHNIQUES
☐ Speakers respond to the prompt specifically and completely. ☐ Examples from the text clearly support each speaker's explanation.	☐ Speakers use formal language. ☐ Speakers maintain eye contact and speak clearly. ☐ Speakers stay connected with the audience, even when referring to notes. ☐ No single speaker dominates the presentation.

Fine-Tune the Content Check that your presentation includes a clear thesis statement that responds to Lopez's quotation. Also, ensure that all of the textual evidence clearly relates to the prompt.

Use academic vocabulary or domain-specific words as needed. For example, literary terms can help you name specific techniques and text structures authors use to create a strong sense of place. You might need geographic or architectural terminology to describe specific places. Consult reference materials to be sure your presentation uses technical terms correctly.

Polish Your Presentation Look for ways to improve your presentation by making it smoother, clearer, or more interesting. Prepare note cards with source quotations, and practice reading from notes while presenting. Consider adding music or sound effects to set a tone or emphasize key points.

Present and Evaluate

When your group presents your explanation, listen respectfully to the members of your group, and be ready to take your turn. As you listen to other groups, notice how their talks differ from yours, both in content and in presentation techniques.

STANDARDS

SL.11–12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation.

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.

ESSENTIAL QUESTION:

What is the relationship between literature and place?

The ways in which an author may be influenced by a particular place are as varied as literature itself. The physical setting, the events that took place there, the people who were involved, the author's view of the world—all of these elements affect how an author sees and writes about a landscape. In this section, you will complete your study of the importance of place in American literature by exploring an additional selection related to the topic. Then, you will 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 the concept of place 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. • Consult reference sources for additional information that can help you clarify meaning. •
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.

SHORT STORY

The Rockpile

James Baldwin

A mysterious and dangerous place becomes a source of conflict for a boy and his family.

POETRY

The Latin Deli: An Ars Poetica

Judith Ortiz Cofer

For some Americans, heritage creates a "home away from home."

ESSAY

Untying the Knot

Annie Dillard

The discovery of a snake's molted skin inspires thoughts of the meaning of life.

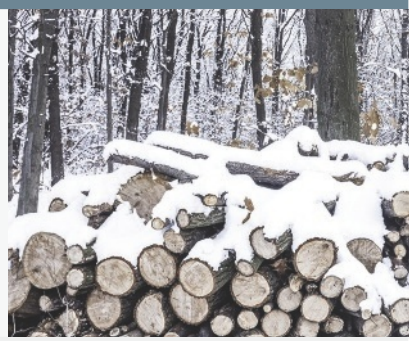
POETRY COLLECTION 3

The Wood-Pile

Birches

Robert Frost

Country scenes inspire speculation, memory, and reflection.



PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for an Explanatory Essay

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 learned 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, the Essential Question, and the selections you have read. Use reliable reference material to clarify historical context.

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

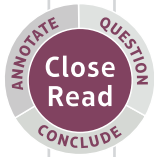
Tool Kit
Close-Read Guide and Model Annotation

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.

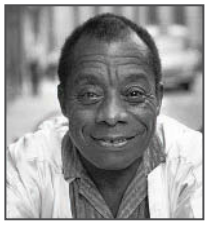
SHORT STORY

The Rockpile

James Baldwin

SCAN FOR MULTIMEDIA

About the Author



James Baldwin (1924–1987) once told an interviewer that he "never had a childhood." Born and raised in Harlem, New York, Baldwin was responsible for his siblings while his parents worked. His gift for writing surfaced in childhood and eventually earned him a fellowship that enabled him to live and write in Paris, France. There he completed his first novel, *Go Tell It on the Mountain*. Baldwin's work bears witness to his experience as an African American.

BACKGROUND

James Baldwin grew up in Harlem, a New York City neighborhood. His family was very poor—Baldwin had eight brothers and sisters—and they struggled to survive. Baldwin's writing reflects his connections to the places and people he knew as a child.

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1 Across the street from their house, in an empty lot between two houses, stood the rockpile. It was a strange place to find a mass of natural rock jutting out of the ground; and someone, probably Aunt Florence, had once told them that the rock was there and could not be taken away because without it the subway cars underground would fly apart, killing all the people. This, touching on some natural mystery concerning the surface and the center of the earth, was far too intriguing an explanation to be challenged, and it invested the rockpile, moreover, with such mysterious importance that Roy felt it to be his right, not to say his duty, to play there.

2 Other boys were to be seen there each afternoon after school and all day Saturday and Sunday. They fought on the rockpile. Sure footed, dangerous, and reckless, they rushed each other and

grappled on the heights, sometimes disappearing down the other side in a confusion of dust and screams and upended, flying feet. "It's a wonder they don't kill themselves." their mother said, watching sometimes from the fire escape. "You children stay away from there, you hear me?" Though she said "children" she was looking at Roy, where he sat beside John on the fire escape. "The good Lord knows," she continued, "l don't want you to come home bleeding like a hog every day the Lord sends." Roy shifted impatiently, and continued to stare at the street, as though in this gazing he might somehow acquire wings. John said nothing. He had not really been spoken to: he was afraid of the rockpile and of the boys who played there.

3 Each Saturday morning John and Roy sat on the fire escape and watched the forbidden street below. Sometimes their mother sat in the room behind them, sewing, or dressing their younger sister, or nursing the baby, Paul. The sun fell across them and across the fire escape with a high, benevolent indifference; below them, men and women, and boys and girls, sinners all, loitered; sometimes one of the church-members passed and saw them and waved. Then, for the moment that they waved decorously back, they were intimidated. They watched the saint, man or woman, until he or she had disappeared from sight. The passage of one of the redeemed made them consider, however vacantly, the wickedness of the street, their own latent wickedness in sitting where they sat; and made them think of their father, who came home early on Saturdays and who would soon be turning this corner and entering the dark hall below them.

4 But until he came to end their freedom, they sat, watching and longing above the street. At the end of the street nearest their house was the bridge which spanned the Harlem River[1] and led to a city called the Bronx; which was where Aunt Florence lived. Nevertheless, when they saw her coming, she did not come from the bridge, but from the opposite end of the street. This, weakly, to their minds, she explained by saying that she had taken the subway, not wishing to walk, and that, besides, she did not live in that section of the Bronx. Knowing that the Bronx was across the river, they did not believe this story ever, but, adopting toward her their father's attitude, assumed that she had just left some sinful place which she dared not name, as, for example, a movie palace.

5 In the summertime boys swam in the river, diving off the wooden dock, or wading in from the garbage-heavy bank. Once a boy, whose name was Richard, drowned in the river. His mother had not known where he was; she had even come to their house, to ask if he was there. Then, in the evening, at six o'clock, they had heard from the street a woman screaming and wailing; and

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1. **Harlem River** river that separates Manhattan Island from the Bronx in New York City.

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they ran to the windows and looked out. Down the street came the woman, Richard's mother, screaming, her face raised to the sky and tears running down her face. A woman walked beside her, trying to make her quiet and trying to hold her up. Behind them walked a man, Richard's father, with Richard's body in his arms. There were two white policemen walking in the gutter, who did not seem to know what should be done. Richard's father and Richard were wet, and Richard's body lay across his father's arms like a cotton baby. The woman's screaming filled all the street; cars slowed down and the people in the cars stared; people opened their windows and looked out and came rushing out of doors to stand in the gutter, watching. Then the small procession disappeared within the house which stood beside the rockpile. Then, "*Lord, Lord, Lord!*" cried Elizabeth, their mother, and slammed the window down.

6 One Saturday, an hour before his father would be coming home, Roy was wounded on the rockpile and brought screaming upstairs. He and John had been sitting on the fire escape and their mother had gone into the kitchen to sip tea with Sister McCandless. By and by Roy became bored and sat beside John in restless silence; and John began drawing into his schoolbook a newspaper advertisement which featured a new electric locomotive. Some friends of Roy passed beneath the fire escape and called him. Roy began to fidget, yelling down to them through the bars. Then a silence fell. John looked up. Roy stood looking at him.

7 "I'm going downstairs," he said.

8 "You better stay where you is, boy. You know Mama don't want you going downstairs."

9 "I be right *back*. She won't even know I'm gone, less you run and tell her."

10 "I ain't *got* to tell her. What's going to stop her from coming in here and looking out the window?"

11 "She's talking," Roy said. He started into the house.

12 "But Daddy's going to be home soon!"

13 "I be back before *that*. What you all the time got to be so *scared* for?" He was already in the house and he now turned, leaning on the windowsill, to swear impatiently, "I be back in *five* minutes."

14 John watched him sourly as he carefully unlocked the door and disappeared. In a moment he saw him on the sidewalk with his friends. He did not dare to go and tell his mother that Roy had left the fire escape because he had practically promised not to. He started to shout, *Remember, you said five minutes!* but one of Roy's friends was looking up at the fire escape. John looked down at his schoolbook: he became engrossed again in the problem of the locomotive.

15 When he looked up again he did not know how much time had passed, but now there was a gang fight on the rockpile. Dozens of boys fought each other in the harsh sun: clambering up the rocks and battling hand to hand, scuffed shoes sliding on the slippery rock; filling the bright air with curses and jubilant cries. They filled the air, too, with flying weapons: stones, sticks, tin cans, garbage, whatever could be picked up and thrown. John watched in a kind of absent amazement—until he remembered that Roy was still downstairs, and that he was one of the boys on the rockpile. Then he was afraid; he could not see his brother among the figures in the sun; and he stood up, leaning over the fire-escape railing. Then Roy appeared from the other side of the rocks; John saw that his shirt was torn; he was laughing. He moved until he stood at the very top of the rockpile. Then, something, an empty tin can, flew out of the air and hit him on the forehead, just above the eye. Immediately, one side of Roy's face ran with blood, he fell and rolled on his face down the rocks. Then for a moment there was no movement at all, no sound, the sun, arrested, lay on the street and the sidewalk and the arrested boys. Then someone screamed or shouted; boys began to run away, down the street, toward the bridge. The figure on the ground, having caught its breath and felt its own blood, began to shout. John cried, "Mama! Mama!" and ran inside.

16 "Don't fret, don't fret," panted Sister McCandless as they rushed down the dark, narrow, swaying stairs, "don't fret. Ain't a boy been born don't get his knocks every now and again. *Lord!*" they hurried into the sun. A man had picked Roy up and now walked slowly toward them. One or two boys sat silent on their stoops: at either end of the street there was a group of boys watching. "He ain't hurt bad," the man said, "wouldn't be making this kind of noise if he was hurt real bad."

17 Elizabeth, trembling, reached out to take Roy, but Sister McCandless, bigger, calmer, took him from the man and threw him over her shoulder as she once might have handled a sack of cotton. "God bless you," she said to the man, "God bless you, son." Roy was still screaming. Elizabeth stood behind Sister McCandless to stare at his bloody face.

18 "It's just a flesh wound," the man kept saying, "Just broke the skin, that's all." They were moving across the sidewalk, toward the house. John, not now afraid of the staring boys, looked toward the corner to see if his father was yet in sight.

19 Upstairs, they hushed Roy's crying. They bathed the blood away, to find, just above the left eyebrow, the jagged, superficial scar. "Lord, have mercy," murmured Elizabeth, "another inch and it would've been his eye." And she looked with apprehension

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toward the clock. "Ain't it the truth," said Sister McCandless, busy with bandages and iodine.

20 "When did he go downstairs?" his mother asked at last.

21 Sister McCandless now sat fanning herself in the easy chair, at the head of the sofa where Roy lay, bound and silent. She paused for a moment to look sharply at John. John stood near the window, holding the newspaper advertisement and the drawing he had done.

22 "We was sitting on the fire escape," he said. "Some boys he knew called him."

23 "When?"

24 "He said he'd be back in five minutes."

25 "Why didn't you tell me he was downstairs?"

26 He looked at his hands, clasping his notebook, and did not answer.

27 "Boy," said Sister McCandless, "you hear your mother a-talking to you?"

28 He looked at his mother. He repeated:

29 "He said he'd be back in five minutes."

30 "He said he'd be back in five minutes," said Sister McCandless with scorn, "don't look to me like that's no right answer. You's the man of the house, you supposed to look after your baby brothers and sisters—you ain't supposed to let them run off and get half-killed. But I expect," she added, rising from the chair, dropping the cardboard fan, "your Daddy'll make you tell the truth. Your Ma's way too soft with you."

31 He did not look at her, but at the fan where it lay in the dark red, depressed seat where she had been. The fan advertised a pomade[2] for the hair and showed a brown woman and her baby, both with glistening hair, smiling happily at each other.

32 "Honey," said Sister McCandless, "I got to be moving along. Maybe drop in later tonight. I don't reckon you going to be at Tarry Service tonight?"

33 Tarry Service was the prayer meeting held every Saturday night at church to strengthen believers and prepare the church for the coming of the Holy Ghost on Sunday.

34 "I don't reckon." said Elizabeth. She stood up; she and Sister McCandless kissed each other on the cheek. "But you be sure to remember me in your prayers."

35 "I surely will do that." She paused, with her hand on the door knob, and looked down at Roy and laughed. "Poor little man," she said, "reckon he'll be content to sit on the fire escape *now*."

36 Elizabeth laughed with her. "It sure ought to be a lesson to him. You don't reckon," she asked nervously, still smiling, "he going to keep that scar, do you?"

2. **pomade** (puh MAYD) *n.* perfumed ointment, esp. for grooming hair.

37 "Lord, no," said Sister McCandless, "ain't nothing but a scratch. I declare, Sister Grimes, you worse than a child. Another couple of weeks and you won't be able to *see* no scar. No, you go on about your housework, honey, and thank the Lord it weren't no worse." She opened the door; they heard the sound of feet on the stairs. "I expect that's the Reverend," said Sister McCandless, placidly, "I *bet* he going to raise cain."[3]

38 "Maybe it's Florence." Elizabeth said. "Sometimes she get here about this time." They stood in the doorway, staring, while the steps reached the landing below and began again climbing to their floor. "No," said Elizabeth then, "that ain't her walk. That's Gabriel."

39 "Well, I'll just go on," said Sister McCandless, "and kind of prepare his mind." She pressed Elizabeth's hand as she spoke and started into the hall, leaving the door behind her slightly ajar. Elizabeth turned slowly back into the room. Roy did not open his eyes, or move; but she knew that he was not sleeping; he wished to delay until the last possible moment any contact with his father. John put his newspaper and his notebook on the table and stood, leaning on the table, staring at her.

40 "It wasn't my fault," he said. "I couldn't stop him from going downstairs."

41 "No," she said, "you ain't got nothing to worry about. You just tell your Daddy the truth."

42 He looked directly at her, and she turned to the window, staring into the street. What was Sister McCandless saying? Then from her bedroom she heard Delilah's thin wail and she turned, frowning, looking toward the bedroom and toward the still open door. She knew that John was watching her. Delilah continued to wail, she thought, angrily, *Now that girl's getting too big for that*, but she feared that Delilah would awaken Paul and she hurried into the bedroom. She tried to soothe Delilah back to sleep. Then she heard the front door open and close—too loud, Delilah raised her voice, with an exasperated sigh Elizabeth picked the child up. Her child and Gabriel's, her children and Gabriel's; Roy, Delilah, Paul. Only John was nameless and a stranger, living, unalterable testimony to his mother's days in sin.

43 "What happened?" Gabriel demanded. He stood, enormous, in the center of the room, his black lunch box dangling from his hand, staring at the sofa where Roy lay. John stood just before him, it seemed to her astonished vision just below him, beneath his fist, his heavy shoe.

44 The child stared at the man in fascination and terror—when a girl down home she had seen rabbits stand so paralyzed before the barking dog. She hurried past Gabriel to the sofa, feeling the

3. **raise cain** slang for "cause trouble."

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weight of Delilah in her arms like the weight of a shield, and stood over Roy, saying:

45 "Now, ain't a thing to get upset about, Gabriel. This boy sneaked downstairs while I had my back turned and got hisself hurt a little. He's alright now."

46 Roy, as though in confirmation, now opened his eyes and looked gravely at his father. Gabriel dropped his lunchbox with a clatter and knelt by the sofa.

47 "How you feel, son? Tell your Daddy what happened?"

48 Roy opened his mouth to speak and then, relapsing into panic, began to cry. His father held him by the shoulder.

49 "You don't want to cry. You's Daddy's little man. Tell your Daddy what happened."

49 "He went downstairs," said Elizabeth, "where he didn't have no business to be, and got to fighting with them bad boys playing on the rockpile. That's what happened and it's a mercy it weren't nothing worse."

50 He looked up at her. "Can't you let this boy answer me for hisself?"

51 Ignoring this, she went on, more gently: "He got cut on the forehead, but it ain't nothing to worry about."

52 "You call a doctor? How you know it ain't nothing to worry about?"

53 "Is you got money to be throwing away on doctors? No, I ain't called no doctor. Ain't nothing wrong with my eyes that I can't tell whether he's hurt bad or not. He got a fright more'n anything else, and you ought to pray God it teaches him a lesson."

54 "You got a lot to say now," he said, "but I'll have *me* something to say in a minute. I'll be wanting to know when all this happened, what you was doing with your eyes *then*." He turned back to Roy, who had lain quietly sobbing eyes wide open and body held rigid: and who now, at his father's touch, remembered the height, the sharp, sliding rock beneath his feet, the sun, the explosion of the sun, his plunge into darkness and his salty blood; and recoiled, beginning to scream, as his father touched his forehead. "Hold still, hold still," crooned his father, shaking, "hold still. Don't cry. Daddy ain't going to hurt you, he just wants to see this bandage, see what they've done to his little man." But Roy continued to scream and would not be still and Gabriel dared not lift the bandage for fear of hurting him more. And he looked at Elizabeth in fury: "Can't you put that child down and help me with this boy? John, take your baby sister from your mother—don't look like neither of you got good sense."

55 John took Delilah and sat down with her in the easy chair. His mother bent over Roy, and held him still, while his father, carefully—but still Roy screamed—lifted the bandage and stared

at the wound. Roy's sobs began to lessen. Gabriel readjusted the bandage. "You see," said Elizabeth, finally, "he ain't nowhere near dead."

56 "It sure ain't your fault that he ain't dead." He and Elizabeth considered each other for a moment in silence. "He came mightly close to losing an eye. Course, his eyes ain't as big as your'n, so I reckon you don't think it matters so much." At this her face hardened; he smiled. "Lord, have mercy," he said, "you think you ever going to learn to do right? Where was you when all this happened? Who let him go downstairs?"

57 "Ain't nobody let him go downstairs, he just went. He got a head just like his father, it got to be broken before it'll bow. I was in the kitchen."

58 "Where was Johnnie?"

59 "He was in here."

60 "Where?"

61 "He was on the fire escape."

62 "Didn't he know Roy was downstairs?"

63 "I reckon."

64 "What you mean, you reckon? He ain't got your big eyes for nothing, does he?" He looked over at John. "Boy, you see your brother go downstairs?"

65 "Gabriel, ain't no sense in trying to blame Johnnie. You know right well if you have trouble making Roy behave, he ain't going to listen to his brother. He don't hardly listen to me."

66 "How come you didn't tell your mother Roy was downstairs?"

67 John said nothing, staring at the blanket which covered Delilah.

68 "Boy, you hear me? You want me to take a strap to you?"

69 "No, you ain't," she said. "You ain't going to taken no strap to this boy, not today you ain't. Ain't a soul to blame for Roy's lying up there now but you—you because you done spoiled him so that he thinks he can do just anything and get away with it. I'm here to tell you that ain't no way to raise no child. You don't pray to the Lord to help you do better than you been doing, you going to live to shed bitter tears that the Lord didn't take his soul today." And she was trembling. She moved, unseeing, toward John and took Delilah from his arms. She looked back at Gabriel, who had risen, who stood near the sofa, staring at her. And she found in his face not fury alone, which would not have surprised her; but hatred so deep as to become insupportable in its lack of personality. His eyes were struck alive, unmoving, blind with malevolence—she felt, like the pull of the earth at her feet, his longing to witness her perdition[4]. Again, as though it might be propitiation,[5] she moved the child in her arms. And at this his eyes changed, he looked at

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4. **perdition** (puhr DIHSH uhn) *n.* spiritual ruin; utter loss or destruction.
5. **propitiation** (pruh pihsh ee AY shuhn) *n.* act of reducing anger or appeasing.

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Elizabeth, the mother of his children, the helpmeet given by the Lord. Then her eyes clouded; she moved to leave the room; her foot struck the lunchbox lying on the floor.

70 "John," she said, "pick up your father's lunchbox like a good boy."

71 She heard, behind her, his scrambling movement as he left the easy chair, the scrape and jangle of the lunchbox as he picked it up, bending his dark head near the toe of his father's heavy shoe. ❧

The Latin Deli:
An Ars Poetica

Judith Ortiz Cofer

Meet the Poet

Judith Ortiz Cofer (1952–2016) was born in Puerto Rico. Ortiz Cofer's early life was split between Puerto Rico and Paterson, New Jersey. Her creativity as a writer was fueled by a sense of homelessness and of always being the "new girl." The author has written two novels but holds poetry especially dear. "It taught me how to write," she says. "Poetry contains the essence of language. Every word weighs a ton."

SCAN FOR MULTIMEDIA

BACKGROUND

Beginning in the mid-1900s, a stream of immigrants from the Spanish-speaking countries of Latin America and the Caribbean sought sanctuary of various kinds in the United States. Some fled economic hardship or deprivation; others, political oppression. Still others sought a better education or job training. This *ars poetica* or "art of poetry," combines the circumstances of these immigrants with the idea of poetry itself serving as a kind of home.

Presiding over a formica counter,
plastic Mother and Child magnetized
to the top of an ancient register,
the heady mix of smells from the open bins
of dried codfish, the green plantains[1]
hanging in stalks like votive offerings,
she is the Patroness of Exiles,
a woman of no-age who was never pretty,
who spends her days selling canned memories
while listening to the Puerto Ricans complain

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1. **plantains** (PLAN tuhnz) *n.* banana-like fruit used as a cooking staple in tropical regions.

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that it would be cheaper to fly to San Juan[2]
than to buy a pound of Bustelo coffee[3] here,
and to Cubans perfecting their speech
of a "glorious return" to Havana[4]—where no one
has been allowed to die and nothing to change until then;
to Mexicans who pass through, talking lyrically
of *dólares* to be made in El Norte[5]—
all wanting the comfort
of spoken Spanish, to gaze upon the family portrait
of her plain wide face, her ample bosom
resting on her plump arms, her look of maternal interest
as they speak to her and each other
of their dreams and their disillusions—
how she smiles understanding,
when they walk down the narrow aisles of her store
reading the labels of packages aloud, as if
they were the names of lost lovers: *Suspiros*,[6]
Merengues,[7] the stale candy of everyone's childhood.
She spends her days
slicing *jamón y queso*[8] and wrapping it in wax paper
tied with string: plain ham and cheese
that would cost less at the A&P, but it would not satisfy
the hunger of the fragile old man lost in the folds
of his winter coat, who brings her lists of items
that he reads to her like poetry, or the others,
whose needs she must divine, conjuring up products
from places that now exist only in their hearts—
closed ports she must trade with.

2. **San Juan** capital of Puerto Rico.
3. **Bustelo coffee** (boo STEHL oh) brand of strong, inexpensive Cuban coffee.
4. **Cubans . . . Havana** Cuba is the westernmost island in the Caribbean Sea; Havana is its capital. When Fidel Castro overthrew the government in 1959, the island's close ties to the United States were severed, and Cuba became a communist state with strong links to the Soviet Union. Since the revolution, thousands of Cubans have emigrated from the country to escape Castro's harsh regime.
5. **El Norte** (el NOR tay) the north; commonly used in Mexico to refer to the United States and Canada.
6. **Suspiros** (soo SPIHR rohs) sighs; also, a light, sugary cookie.
7. **Merengues** (meh REHNG gehs) meringues; sweets made of egg whites and sugar.
8. **jamon y queso** (hahm OHN ee KAY soh) ham and cheese.

ESSAY

Untying the Knot *from* Pilgrim at Tinker Creek

Annie Dillard

About the Author

Annie Dillard (b.1945) is known for her essays on nature. Dillard writes poetry and has written an autobiographical narrative, *An American Childhood*. Dillard's memoir describes her experiences growing up in Pittsburgh, PA, during the 1950s. A Pulitzer Prize winner, Dillard received the National Humanities Award from President Barack Obama in 2015.

SCAN FOR MULTIMEDIA

BACKGROUND

Annie Dillard's nature essays have been compared to Henry David Thoreau's *Walden* for her keen observations of the world around her. Understanding and interpreting nature and its impact on the individual is a timeless, universal theme.

1 Yesterday I set out to catch the new season, and instead I found an old snakeskin. I was in the sunny February woods by the quarry; the snakeskin was lying in a heap of leaves right next to an aquarium someone had thrown away. I don't know why that someone hauled the aquarium deep into the woods to get rid of it; it had only one broken glass side. The snake found it handy, I imagine; snakes like to rub against something rigid to help them out of their skins, and the broken aquarium looked like the nearest likely object. Together the snakeskin and the aquarium made an interesting scene on the forest floor. It looked like an exhibit at a trial—circumstantial evidence—of a wild scene, as though a snake had burst through the broken side of the aquarium, burst through his ugly old skin, and disappeared, perhaps straight up in the air, in a rush of freedom and beauty.

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2 The snakeskin had unkeeled[1] scales, so it belonged to a nonpoisonous snake. It was roughly five feet long by the yardstick, but I'm not sure because it was very wrinkled and dry, and every time I tried to stretch it flat it broke. I ended up with seven or eight pieces of it all over the kitchen table in a fine film of forest dust.

3 The point I want to make about the snakeskin is that, when I found it, it was whole and tied in a knot. Now there have been stories told, even by reputable scientists, of snakes that have deliberately tied themselves in a knot to prevent larger snakes from trying to swallow them—but I couldn't imagine any way that throwing itself into a half hitch would help a snake trying to escape its skin. Still, ever cautious, I figured that one of the neighborhood boys could possibly have tied it in a knot in the fall, for some whimsical boyish reason, and left it there, where it dried and gathered dust. So I carried the skin along thoughtlessly as I walked, snagging it sure enough on a low branch and ripping it in two for the first of many times. I saw that thick ice still lay on the quarry pond and that the skunk cabbage was already out in the clearings, and then I came home and looked at the skin and its knot.

4 The knot had no beginning. Idly I turned it around in my hand, searching for a place to untie; I came to with a start when I realized I must have turned the thing around fully ten times. Intently, then, I traced the knot's lump around with a finger: it was continuous. I couldn't untie it any more than I could untie a doughnut; it was a loop without beginning or end. These snakes *are* magic, I thought for a second, and then of course I reasoned what must have happened. The skin had been pulled inside-out like a peeled sock for several inches; then an inch or so of the inside-out part—a piece whose length was coincidentally equal to the diameter of the skin—had somehow been turned right-side out again, making a thick lump whose edges were lost in wrinkles, looking exactly like a knot.

5 So. I have been thinking about the change of seasons. I don't want to miss spring this year. I want to distinguish the last winter frost from the out-of-season one, the frost of spring. I want to be there on the spot the moment the grass turns green. I always miss this radical revolution; I see it the next day from a window, the yard so suddenly green and lush I could envy Nebuchadnezzar[2] down on all fours eating grass. This year I want to stick a net into time and say "now," as men plant flags on the ice and snow and say, "here." But it occurred to me that I could no more catch spring

1. **unkeeled** (uhn KEELD) *adj.* without ridges.
2. **Nebuchadnezzar** (nehb uh kuhd NEHZ uhr) famous king of ancient Babylon during the 500s B.C.; Babylon was known for its beautiful hanging gardens.

by the tip of the tail than I could untie the apparent knot in the snakeskin; there are no edges to grasp. Both are continuous loops.

6 I wonder how long it would take you to notice the regular recurrence of the seasons if you were the first man on earth. What would it be like to live in open-ended time broken only by days and nights? You could say, "it's cold again; it was cold before," but you couldn't make the key connection and say, "it was cold this time last year," because the notion of "year" is precisely the one you lack. Assuming that you hadn't yet noticed any orderly progression of heavenly bodies, how long would you have to live on earth before you could feel with any assurance that any one particular long period of cold would, in fact, end? "While the earth remaineth, seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease": God makes this guarantee very early in Genesis[3] to a people whose fears on this point had perhaps not been completely allayed.

7 It must have been fantastically important, at the real beginnings of human culture, to conserve and relay this vital seasonal information, so that the people could anticipate dry or cold seasons, and not huddle on some November rock hoping pathetically that spring was just around the corner. We still very much stress the simple fact of four seasons to schoolchildren; even the most modern of modern new teachers, who don't seem to care if their charges can read or write or name two products of Peru, will still muster some seasonal chitchat and set the kids to making paper pumpkins, or tulips, for the walls. "The people," wrote Van Gogh[4] in a letter, "are very sensitive to the changing seasons." That we are "very sensitive to the changing seasons" is, incidentally, one of the few good reasons to shun travel. If I stay at home I preserve the illusion that what is happening on Tinker Creek is the very newest thing, that I'm at the very vanguard and cutting edge of each new season. I don't want the same season twice in a row; I don't want to know I'm getting last week's weather, used weather, weather broadcast up and down the coast, old-hat weather.

8 But there's always unseasonable weather. What we think of the weather and behavior of life on the planet at any given season is really all a matter of statistical probabilities; at any given point, anything might happen. There is a bit of every season in each season. Green plants—deciduous[5] green leaves—grow everywhere, all winter long, and small shoots come up pale and new in every season. Leaves die on the tree in May, turn brown,

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3. **Genesis** (JEHN uh sihs) first book of the Old Testament of the Bible; it tells the story of the creation of the world.
4. **Van Gogh** (van GOH) Vincent Van Gogh (1853–1890) famously creative and tortured Dutch artist.
5. **deciduous** (dih SIHJ u uhs) *adj.* shedding leaves each year with the seasons.

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and fall into the creek. The calendar, the weather, and the behavior of wild creatures have the slimmest of connections. Everything overlaps smoothly for only a few weeks each season, and then it all tangles up again. The temperature, of course, lags far behind the calendar seasons, since the earth absorbs and releases heat slowly, like a leviathan breathing. Migrating birds head south in what appears to be dire panic, leaving mild weather and fields full of insects and seeds; they reappear as if in all eagerness in January, and poke about morosely in the snow. Several years ago our October woods would have made a dismal colored photograph for a sadist's[6] calendar: a killing frost came before the leaves had even begun to brown; they drooped from every tree like crepe, blackened and limp. It's all a chancy, jumbled affair at best, as things seem to be below the stars.

9 Time is the continuous loop, the snakeskin with scales endlessly overlapping without beginning or end, or time is an ascending spiral if you will, like a child's toy Slinky[7]. Of course we have no idea which arc on the loop is our time, let alone where the loop itself is, so to speak, or down whose lofty flight of stairs the Slinky so uncannily walks.

10 The power we seek, too, seems to be a continuous loop. I have always been sympathetic with the early notion of a divine power that exists in a particular place, or that travels about over the face of the earth as a man might wander—and when he is "there" he is surely not here. You can shake the hand of a man you meet in the woods; but the spirit seems to roll along like the mythical hoop snake with its tail in its mouth. There are no hands to shake or edges to untie. It rolls along the mountain ridges like a fireball, shooting off a spray of sparks at random, and will not be trapped, slowed, grasped, fetched, peeled, or aimed. "As for the wheels, it was cried unto them in my hearing, O wheel." This is the hoop of flame that shoots the rapids in the creek or spins across the dizzy meadows; this is the arsonist of the sunny woods: catch it if you can. ❧

6. **sadist's** (SAY dihsts) *n.* person who gets pleasure from hurting others.
7. **Slinky** (SLIHNG kee) popular child's toy made of snake-like coiled wire

The Wood-pile
from North of Boston

Robert Frost

Meet the Poet

One of the best-known and best-loved American poets, **Robert Frost** (1874–1963) was a four-time winner of the Pulitzer Prize. Though he was born in San Francisco, Frost spent most of his life in New England—the subject of many of his poems. He read his poem "The Gift Outright" at the inauguration of President John F. Kennedy in 1961.

SCAN FOR MULTIMEDIA

BACKGROUND

"The Wood-pile" is from Frost's second book of poetry, *North of Boston*. Robert Frost failed at farming and had limited success as a poet in America. Although the poems in this book may have been written in the United States, they were published first in England. Soon after, Americans traveling abroad returned home with news of an unknown American poet causing a sensation in Europe.

Out walking in the frozen swamp one grey day
I paused and said, "I will turn back from here.
No, I will go on farther—and we shall see."
The hard snow held me, save where now and then
One foot went down. The view was all in lines
Straight up and down of tall slim trees
Too much alike to mark or name a place by
So as to say for certain I was here
Or somewhere else: I was just far from home.
A small bird flew before me. He was careful
To put a tree between us when he lighted,
And say no word to tell me who he was
Who was so foolish as to think what he thought.
He thought that I was after him for a feather—
The white one in his tail; like one who takes

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Everything said as personal to himself.
One flight out sideways would have undeceived him.
And then there was a pile of wood for which
I forgot him and let his little fear
Carry him off the way I might have gone,
Without so much as wishing him good-night.
He went behind it to make his last stand.
It was a cord of maple, cut and split
And piled—and measured, four by four by eight.
And not another like it could I see.
No runner tracks in this year's snow looped near it.
And it was older sure than this year's cutting,
Or even last year's or the year's before.
The wood was grey and the bark warping off it
And the pile somewhat sunken. Clematis
Had wound strings round and round it like a bundle.
What held it though on one side was a tree
Still growing, and on one a stake and prop,
These latter about to fall. I thought that only
Someone who lived in turning to fresh tasks
Could so forget his handiwork on which
He spent himself, the labor of his axe,
And leave it there far from a useful fireplace
To warm the frozen swamp as best it could
With the slow smokeless burning of decay.

Birches

Robert Frost

SCAN FOR MULTIMEDIA

When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay
As ice storms do. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.
Soon the sun's warmth makes them shed crystal shells
Shattering and avalanching on the snow crust—
Such heaps of broken glass to sweep away
You'd think the inner dome of heaven had fallen.
They are dragged to the withered bracken[1] by the load,
And they seem not to break; though once they are bowed
So low for long, they never right themselves:
You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands and knees that throw their hair
Before them over their heads to dry in the sun.
But I was going to say when Truth broke in
With all her matter of fact about the ice storm,
I should prefer to have some boy bend them
As he went out and in to fetch the cows—
Some boy too far from town to learn baseball,
Whose only play was what he found himself,

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1. **bracken** (BRAK uhn) *n.* large, coarse fern common in woods.

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Summer or winter, and could play alone.
One by one he subdued his father's trees
By riding them down over and over again
Until he took the stiffness out of them,
And not one but hung limp, not one was left
For him to conquer. He learned all there was
To learn about not launching out too soon
And so not carrying the tree away
Clear to the ground. He always kept his poise
To the top branches, climbing carefully
With the same pains you use to fill a cup
Up to the brim, and even above the brim.
Then he flung outward, feet first, with a swish,
Kicking his way down through the air to the ground.
So was I once myself a swinger of birches.
And so I dream of going back to be.
It's when I'm weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping
From a twig's having lashed across it open.
I'd like to get away from earth awhile
And then come back to it and begin over.
May no fate willfully misunderstand me so
And half grant what I wish and snatch me away
Not to return. Earth's the right place for love:
I don't know where it's likely to go better.
I'd like to go by climbing a birch tree,
And climb black branches up a snow-white trunk
Toward heaven, till the tree could bear no more,
But dipped its top and set me down again.
That would be good both going and coming back.
One could do worse than be a swinger of branches.

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 is the relationship between literature and place?

Even when you read or learn something independently, you can continue to grow by sharing 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 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 importance of place in literature.

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 an Explanatory Essay

At the beginning of this unit, you took a position on the following question:

What makes certain places live on in our memory?

EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Have your ideas or thesis changed?

☐ YES	☐ NO
Identify at least three pieces of text evidence that convinced you to change your thesis. **1.** **2.** **3.**	Identify at least three pieces of evidence that reinforced your initial response. **1.** **2.** **3.**

State your thesis now: _____

_____

_____

Identify a possible alternate viewpoint: _____

_____

_____

Evaluate the Strength of Your Evidence Consider your explanation. Do you have enough evidence to support your thesis? Do you have enough evidence to show that your thesis is stronger than an alternate viewpoint? If not, make a plan.

- ☐ Do some research.
- ☐ Talk with my classmates
- ☐ Reread a selection.
- ☐ Speak with an expert.
- ☐ Other: _____

STANDARDS

W.11–12.2.a Introduce a topic or thesis statement; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting, graphics, and multimedia when useful to aiding comprehension.

SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT-LEARNING SELECTION

PART 1

Writing to Sources: Explanatory Essay

In this unit, you read a variety of texts in which setting plays a critical role. In some cases, setting provides a framework for events. In others, setting points to the theme of the text.

Assignment

Write an **explanatory essay** in which you use examples from the texts in this unit and from your own life to answer this question:

What makes certain places live on in our memory?

Analyze at least three texts from the unit to show how their authors address the question. Determine how and why a setting becomes essential rather than trivial to the meaning of a literary work. Cite examples from your chosen texts. Then, integrate one or more anecdotes from your own life into the essay. Show how and why certain places have especially affected you. Make the transition between examples from texts and anecdotes clear and smooth. Conclude with a section that ties your ideas together.

Reread the Assignment Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words given below in order to complete the assignment correctly.

Academic Vocabulary

analyze	literal	trivialize
subordinate	determine	

Review the Elements of an Explanatory Essay Before you begin writing, read the Explanatory Essay Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements are missing or not as strong as they could be, revise your essay to add or strengthen those components.

WORD NETWORK

As you write and revise your explanatory essay, use your Word Network to help vary your word choices.

STANDARDS

W.11–12.2.a–f 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.11–12.10 Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

Explanatory Essay Rubric

	Focus and Organization	Evidence and Elaboration	Language Conventions
4	The introduction is engaging and reveals the topic in a way that appeals to a reader. Examples progress logically, linked by transitional words and phrases. The conclusion leaves a strong impression on the reader.	Ideas are supported with specific and relevant textual evidence and anecdotes. The tone of the essay is formal and objective. Vocabulary is strategic and appropriate for the audience and purpose.	The essay effectively demonstrates standard English conventions of usage and mechanics.
3	The introduction is engaging and clearly reveals the topic. Examples progress logically, with frequent use of transitional words and phrases. The conclusion follows from the rest of the text.	Ideas are supported with specific textual evidence and anecdotes. The tone of the essay is mostly formal and objective. Vocabulary is mostly strategic and appropriate for the audience and purpose.	The essay demonstrates fluency in standard English conventions of usage and mechanics.
2	The introduction states the topic. Examples progress somewhat logically, with some use of transitional words and phrases. The conclusion restates the main ideas.	Many ideas are supported with textual evidence or anecdotes. The tone of the essay is occasionally formal and objective. Vocabulary is somewhat appropriate for the audience and purpose.	The essay demonstrates some grasp of standard English conventions of usage and mechanics.
1	The introduction does not clearly state the topic, or it is missing altogether. Examples do not progress logically. Sentences may seem disconnected. The conclusion does not follow from the ideas and analysis or it is missing altogether.	Most ideas are not supported with textual evidence or anecdotes or the examples are irrelevant or contradict the thesis. The tone of the essay is informal. Vocabulary is limited or ineffective.	The essay contains mistakes in standard English conventions of usage and mechanics.

PART 2

Speaking and Listening: Oral Presentation

Assignment

After completing the final draft of your explanatory essay, use it as the foundation for a three-to-five-minute **oral presentation**.

Do not simply read your text aloud. Instead, take the following steps to make your presentation lively and engaging.

- Go back to your text, and mark your thesis statement. Then, annotate the most important ideas and supporting details from each part of your essay.
- Emphasize the connections between your ideas and your textual evidence so that listeners can easily follow your line of thinking.
- Practice reading with expression any quotations from the texts that you have chosen, as well as any anecdotes that you have included.
- Refer to your annotated text to guide your presentation, keep it focused, and hold the audience's attention.
- Deliver your presentation with a formal but sincere tone.

Review the Rubric The criteria by which your presentation will be evaluated appear in this rubric. Review the criteria before presenting to ensure that you are prepared.

STANDARDS

SL.11–12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation.

	Content	Presentation Techniques
3	The presentation is specifically geared to the target audience. Key ideas are presented logically. Examples from the chosen texts are introduced clearly and cited correctly.	The speaker enunciates clearly and uses an appropriate volume. The speaker uses a formal but sincere tone overall, varying tone and pace to maintain the audience's interest. The speaker maintains effective eye contact.
2	The presentation is mostly geared to the target audience. Key ideas follow in a generally understandable way. Examples from the chosen texts are introduced but may not be cited specifically.	The speaker enunciates clearly most of the time and usually uses an appropriate volume. The speaker may be inconsistent in maintaining a formal but sincere tone overall or in varying tone and pace to maintain the audience's interest. The speaker makes occasional eye contact.
1	The presentation is not clearly geared to the target audience. Key ideas are hard to identify. Examples from the chosen texts may not be appropriate or useful for the audience.	The speaker mumbles occasionally, speaks too quickly, or does not speak loudly enough. The speaker fails to vary tone or varies it in inappropriate ways. The speaker rarely or never makes eye contact.

Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning. Use the questions below to think about where you succeeded, what skills and strategies helped you, and where you can continue to grow in the future.

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.

Describe something that surprised you about a text in the unit.

Which activity taught you the most about the relationship between literature and place? What did you learn?

STANDARDS

SL.11–12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation.

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