Active Learning and Note Taking Guide
American Literature
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To Students and Parents

Welcome to the Active Learning and Note Taking Guide. This portable book is designed for you to write in. It is interactive: the book prompts, and you respond. The Guide encourages, questions, provides space for notes, and invites you to jot down your thoughts and ideas. You can use it to circle and underline words and phrases you think are important, and to write questions that will guide your reading. Also, the Guide provides more support in earlier lessons than in later ones to reflect your growing skill development.

The Active Learning and Note Taking Guide helps you develop skills for reading informational text—skills such as identifying main ideas, previewing, sequencing, and recognizing organizational patterns in text. Informational text is nonfiction. It presents facts, explanations, and opinions, and is often accompanied by charts, diagrams, and other graphics that make information easier to grasp. Among the types of interesting and challenging texts in this Guide, you’ll find:

- Biographical sketches
- Memoirs
- Literary history
- Criticism
- Surveys
- Award-winning nonfiction book excerpts
- Primary source documents
- High-interest articles from TIME magazine

The Active Learning and Note Taking Guide helps you study the background articles found in the Unit and Part Introductions of your textbook, Glencoe Literature: The Reader’s Choice. The Guide includes two types of lessons:

- **Note Taking on Informational Text Lessons** present a tried-and-true method of note taking—called The Cornell Note Taking System—along with prompts to help you preview, record, reduce, and summarize the introductory articles in your textbook. Using the book will help you learn this valuable note-taking method, so you can make your own Cornell notes whenever you study.

- **Active Reading of Informational Text Lessons** are lessons based on the Perspectives and TIME magazine articles in your anthology. In this part of the book, you’ll practice identifying important passages, writing paragraphs, and completing graphic organizers—all tools that expert readers use to help them comprehend informational texts.

**Note to Parents and Guardians:** Ask your students to show you their work periodically, and explain how it helps them study. You might want to talk to them about how the skills they are learning cross over to other subjects.
Are you secretly asking yourself, “Do I really have to take notes?” Are you wondering what you will write down and how you’ll know if you’re doing a good job of taking notes? If you are, don’t worry. The note-taking lessons in this book will guide you to take good notes that will help you remember what you read. These lessons are based on the Cornell Note Taking System.

**Note Taking and Active Learning**

The ability to take notes can make a difference in your life. Research shows that students who take good notes perform better on tests, and note-taking skills are crucial if you plan to attend college. They are also important in a variety of jobs and careers. Notes provide an opportunity to put what you read into your own words. You can organize your notes in ways that will help you understand them, including creating diagrams and graphic organizers. When you take notes you become more actively engaged in what you read by constantly looking for main ideas, supporting details, and key relationships. Having a process for taking notes is particularly useful in understanding informational text—nonfiction that presents facts, explanations, and opinions.

**Previewing the Note Taking Steps**

The note-taking pages in this book are divided in two columns, one wide and one narrow. This format provides a way to organize your thinking. It is based on the Cornell Note Taking System, first developed at Cornell University to help students take more effective notes. The following list previews the steps of the Cornell Note Taking System. You’ll use this system as you complete the note-taking lessons, in which you’ll be taking notes on Unit Introductions, Part Introductions, and Literary Histories in your textbook, *Glencoe Literature, The Reader’s Choice*.

**Record** First, you will **Record** notes in the right (wide) column as you read. Your notes will take a variety of forms, including summaries, bulleted lists, and graphic organizers. They will help you understand what you read and will be useful later on when you need to write an essay, read a literary selection, or study for a test.

**Reduce** Once you’ve taken notes in the Record column, you will **Reduce** your notes into key words, phrases, and questions in the left (narrow) column. This step will help you clarify meaning, find information within your notes, and trigger your memory when you study.

**Recap** At the end of significant parts of a Unit Introduction, such as a Genre Focus, you will use the bottom portion of the page to **Recap** what you’ve learned. This step helps strengthen your grasp of what you just read before you move on to the next part.
At the end of each lesson there’s space to **Summarize** your notes, often by using a graphic organizer. You will also **Apply** your notes by taking a brief test.

**Recite** To increase your ability to recall your notes, you will cover the Record column and **Recite**—or read aloud—the facts and ideas in your notes by using the key words, phrases, and questions in the Reduce column as cues. Check to see how well you can Recite the information in your Record column from memory.

**Reflect** After you complete the Recite step, you will **Reflect** on your notes. Consider how your notes relate to what you already know, your other classes, and your life experiences.

**Review** Finally, you will **Review** your notes periodically. By following the Cornell Note Taking System you will produce valuable notes that you can refer to when you study or write.

### Developing Your Note Taking Habits

Learning to take efficient notes can be hard work. One motivation to improve this skill is that good note takers do better in school. They remember more and can use that knowledge in a variety of ways. In addition, good note takers develop habits that they can use later in their life—whether during a job-related meeting or a lecture in a college class. Once you’re able to complete the lessons in this book, you’ll be able to use the Cornell Note Taking System when you read other books, listen to a lecture in class, attend a meeting, or even as you watch a film.
How To Use This Book: Note Taking Lessons

The note taking lessons lead you through the process of taking Cornell notes on the Unit Introductions, Part Introductions, and Literary Histories in your textbook, *Glencoe Literature: The Reader’s Choice*. You’ll be learning to record important information in your own words, to reduce it to key words that will help you remember your notes, and to apply your notes as you read the literature in your textbook. You’ll also learn to recognize patterns of organization in informational text, use graphic organizers to take notes, and write summaries to help you remember what you read. Not only will you have a record of the ideas about the historical contexts and literary movements in which the authors wrote, but you will also be learning a note taking skill you can use in all your classes.

**Preview**
This text helps you know what to expect as you read.

**Reduce**
Prompts such as Any Questions?, To the Point, and My View provide cues to help you process and remember information as you read.

**To the Point**
These cues help you condense your notes into key words to help jog your memory later on.

**Recap**
You’ll review your notes every few pages and then recap the main ideas. Your recaps, then, become a tool for both writing a summary at the end and applying your notes as you read the selections in your textbook.

**Record**
In this column you’ll be identifying main ideas and relationships, creating diagrams, graphing information, and making outlines, among other skills. Use the prompts to take notes that follow the organizational pattern of the text.

**Use Charts and Other Graphic Organizers**
Complete or create charts and other organizers to track information and to develop a strong study skill.
My View
Active readers respond personally to texts. These notes suggest ways you can respond to what you read and help you remember it.

Any Questions?
Notice how this note helps you write questions that give you a focus when you study. You’ll read to find the answers to your questions.

Summarize
Here you’ll find varied activities, including graphic organizers, to polish your skill of summarizing.

Apply
Get double-duty from your notes as you review the introduction and also practice test-taking skills. Recite your notes, Reflect on them, and Review them. Add to your notes as you learn more about the ideas in your textbook.

x  HOW TO USE THIS BOOK: NOTE TAKING LESSONS
Active Reading Skills

Active reading is smart reading. When you read actively, you don’t just let your eyes roll across the text and turn the page when you get to the bottom. When you read actively, you pause, reflect, ask yourself questions, and use many skills that help you understand what you read. Active reading is a part of active learning. The more you refer to the chart, the more these active reading strategies will become a natural part of the way you read.

<table>
<thead>
<tr>
<th>Skill/Strategy</th>
<th>What Is It?</th>
<th>Why It’s Important</th>
<th>How to Do It</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preview</strong></td>
<td>Previewing is looking over a selection before you read.</td>
<td>Previewing lets you begin to see what you already know and what you’ll need to know. It helps you set a purpose for reading.</td>
<td>Look at the title, illustrations, headings, captions, and graphics. Look at how ideas are organized. Ask questions about the text.</td>
</tr>
<tr>
<td><strong>Predict</strong></td>
<td>Predicting is taking an educated guess about what will happen in a selection.</td>
<td>Predicting gives you a reason to read. You want to find out if your prediction is verified in the selection. As you read, adjust or change your prediction if it doesn’t fit what you learn.</td>
<td>Guess at what will be included in the text by combining what you already know about an author or subject with what you learned in your preview.</td>
</tr>
<tr>
<td>What Is It?</td>
<td>Why It's Important</td>
<td>How to Do It</td>
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<tr>
<td><strong>Activate Prior Knowledge</strong>&lt;br&gt;You have knowledge from your own experiences and from what you have read or learned in the past. That can help you understand what you are reading. When you activate this prior knowledge, you tap into it.</td>
<td>Activating prior knowledge draws on your own resources and helps you get the “I can do this” feeling. It also helps you connect new ideas and information to what you already know.</td>
<td>Pause and recall your knowledge and feelings about a topic. Ask yourself questions such as these: How does this fit my understanding? Does it agree with what I know? What part of this do I recognize?</td>
<td></td>
</tr>
<tr>
<td><strong>Question</strong>&lt;br&gt;Questioning is asking yourself whether information in a selection is important. Questioning is also regularly asking yourself whether you’ve understood what you’ve read.</td>
<td>When you ask questions as you read, you’re reading strategically. As you answer your questions, you’re making sure that you’ll get the main ideas of a text.</td>
<td>Have a running conversation with yourself as you read. Keep asking questions such as these: Is this idea important? Why? Do I understand what this is about? Might this information be on a test later?</td>
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</tr>
<tr>
<td><strong>Visualize</strong>&lt;br&gt;Visualizing is picturing a writer’s ideas or descriptions in your mind’s eye.</td>
<td>Visualizing is one of the best ways to understand and remember information in fiction, nonfiction, and informational text.</td>
<td>Carefully read how a writer describes a person, place, or thing. Ask yourself questions such as these: What would this look like? Can I see how these steps or events proceed?</td>
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<tr>
<td><strong>Monitor Comprehension</strong>&lt;br&gt;Monitoring your comprehension means thinking about whether you’re understanding what you’re reading.</td>
<td>The whole point of reading is to understand a piece of text. When you don’t understand a selection, you’re not really reading it.</td>
<td>Keep asking yourself questions about main ideas, people, and events. When you can’t answer a question, review, read more slowly, or ask someone to help you.</td>
<td></td>
</tr>
<tr>
<td>What Is It?</td>
<td>Why It’s Important</td>
<td>How to Do It</td>
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<tr>
<td><strong>Respond</strong></td>
<td>Responding is telling what you like, dislike, find surprising, or find interesting in a selection.</td>
<td>As you read, think about how you feel about the information or ideas in a selection. What's your reaction? Are you astonished? Pleased? Disgusted? Motivated to do something? What grabs your attention as you read?</td>
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<tr>
<td><strong>Connect</strong></td>
<td>Connecting means linking what you read to events in your own life, to contemporary issues, or to other selections you’ve read.</td>
<td>You’ll get into your reading and recall information and ideas better by connecting events, emotions, ideas, and characters to your own life and world. Ask yourself questions such as these: Do I know someone like this? Have I ever felt this way? How is this like something I’ve heard about? What else have I read that is like this selection?</td>
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<td><strong>Review</strong></td>
<td>Reviewing is going back over what you’ve read to remember what’s important and to organize ideas so you’ll recall them later.</td>
<td>Reviewing is especially important when you have new ideas and a lot of information to remember. Filling in a graphic organizer, such as a chart or a diagram, as you read helps you organize information. These study aids will help you review later.</td>
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<td><strong>Interpret</strong></td>
<td>Interpreting is when you use your own understanding of the world to decide what the events or ideas in a selection mean.</td>
<td>Every reader constructs meaning on the basis of what he or she understands about the world. Finding meaning as you read is all about you interacting with the text. Think about what you already know about yourself and the world. Ask yourself questions such as these: What is the author really trying to say here? What larger idea might these events be about?</td>
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<tr>
<td><strong>What Is It?</strong></td>
<td><strong>Why It’s Important</strong></td>
<td><strong>How to Do It</strong></td>
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<td><strong>Analyze</strong></td>
<td>Analyzing helps you look critically at a piece of writing. When you analyze a selection, you’ll discover its theme or message, and you’ll learn the author’s purpose for writing. Your analysis becomes a tool for your evaluation of the text.</td>
<td>To analyze any piece of writing, look carefully at its parts. Where does the introduction end? Find the parts that make up the middle. Recognize the ending. Identify the main idea, and supporting details. Examine each step in a process or each event that leads to an outcome.</td>
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<td><strong>Evaluate</strong></td>
<td>Evaluating helps you become a wise reader. For example, when you judge whether an author is qualified to speak about a topic or whether the author’s points make sense, you can avoid being misled by what you read.</td>
<td>As you read, ask yourself questions such as these: Is this realistic and believable? Is this author qualified to write on this subject? Is this author biased? Does this author present opinions as facts?</td>
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**Analyzing** is looking at separate parts of a selection in order to understand the entire selection. **Evaluating** is making a judgment or forming an opinion about something you read. Is the text reliable? Accurate? Persuasive? The answers to such questions are examples of judgments.
How To Use This Book: Active Reading Lessons

The notes and features in the active reading lessons will direct you through the process of reading and making meaning from each selection. As you use these notes and features, you’ll be practicing and mastering the skills and strategies that good readers use whenever they read.

Get Set to Read

Building Background
Read to learn about the author and the cultural and historical events that shaped the selection. Building Background will help you become a more knowledgeable reader.

Setting Purposes for Reading
What will you learn from reading the selection? This feature will help you connect your own experiences to the selection. It will also help you determine your reasons for reading.

Reading Strategy
This feature will improve your understanding of the reading strategies taught in your textbook.

Active Reading Focus
Active reading strategies improve your ability to comprehend and appreciate each selection.

Literary Element
Learn about a literary element important to this selection before you begin reading.

Big Idea
Read about one of the Big Ideas from your textbook to better understand how each selection relates to a broader historical or literary topic.

Vocabulary
Here you’ll preview the selection vocabulary words and vocabulary skill. Each word is highlighted and defined again in the selection.
Selection Marking
Parts of the text are marked. In the margin of each page are questions that help you think about and understand the marked text.

Reading Check
Each time you encounter a Reading Check, your comprehension of the selection will be tested. This feature will prompt you to stop and make sure that you understand what you have read.

Show What You Know

Cross-Curricular Link
You bring all that you know to the reading task. Often, information learned in other school subjects can help you understand literature.

Vocabulary
These notes will help you apply vocabulary skills and figure out the meanings of unfamiliar words.

Vocabulary Practice
Here you'll learn more about the vocabulary skill introduced on the Before You Read page. Every Vocabulary Practice will test your knowledge of the selection vocabulary.

Reading Strategy
This feature will give you the opportunity to apply the selection's reading strategy.

Literary Element
In this feature you'll gain a better understanding of the literary element by analyzing how it was used in the selection.

Active Reading Focus
Here you'll demonstrate a more in-depth understanding of the active reading strategy.

Graphic Organizer
Every lesson includes a graphic organizer to fill in to improve your understanding of the selection.
This introduction prepares you for the literature you will read in a unit of your textbook. It explains the earliest period of American literature, which includes the oral literature of the Native Americans and the writings of the colonial period and the American Revolution. The introduction includes information about the period and about its literature.

As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.

What different types of literature are mentioned here? Why are they the “roots of American literature”? 

Paraphrase these questions—restate them in your own words—to be sure you understand what is being asked.

ANY QUESTIONS? Use them to guide your reading. For example: “What else do I want to know about early American literature?”
Reduce

TO THE POINT  Note the important writers. For example:
   Benjamin Franklin
   Thomas Paine

Record

American Literature

Based on evidence from the Timeline, draw some conclusions about American literature during this period. Give the evidence for your conclusions.

United States Events

What are the general categories of events in this part of the Timeline? List one or two events in each category. Use wording that makes the event clear to you.
Introductory Text: Early America Beginnings—1800

Timeline (pp. 6–7)

Reduce

TO THE POINT Note dates and key words to remember these historical turning points. For example:

1517—Protestant Reformation

Record

World Events

Note timeline entries that include words—such as first, becomes, or begins—that show an event marks something new or the start of a process. Such events often mark turning points in history. Which of the entries under World Events do you think are such turning points?

Recap

Review your notes on the Timeline. Then recap by making several generalizations about the events of this period.
Introductory Text: Early America Beginnings—1800

By the Numbers (p. 8)

Reduce

ANY QUESTIONS? Write them now; answer them as you reread your notes. For example: “What was the Columbian Exchange?”

Record

The Columbian Exchange

Summarize the information in this chart using cause-effect statements.

TO THE POINT Write the key topics of this page. Next to each, add a related word or phrase. For example:

Columbian Exchange—exploration

List the remaining heads on this page. For each, note what the statistics tell you about the period. One has been written for you.

Religion in the Colonies 1700s

The British colonies were overwhelmingly Protestant.
 Introductory Text: Early America Beginnings—1800

By the Numbers  (p. 8)

Reduce

ANY QUESTIONS? Ask questions about the heads and answer them.

Record

Making a drawing can often help you to remember information. Use the space below to draw a picture or a map that captures the information in By the Numbers.
Recap

Review your notes on By the Numbers and Being There. Then recap using an evidence organizer to sum up a viewpoint about early America based on information drawn from this section.

<table>
<thead>
<tr>
<th>Viewpoint</th>
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<table>
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<tr>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
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</tbody>
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**Introductory Text: Early America Beginnings—1800**

**Historical, Social, and Cultural Forces (p. 10)**

**Reduce**

ANY QUESTIONS? Ask yourself about illustrations. For example: “What did women do in the Revolution?”

---

**Record**

What information does this illustration provide about the history of this period?

---

**TO THE POINT** Note the key words and phrases.

---

**The Native Americans**

What is the main point? What are some examples that show the diversity of Native American cultures?

---

**MY VIEW** Create a descriptive name for the era of European contact with Native Americans.

---

**European Contact**

Use a concept web to organize information about the causes and effects of European contact with the Americas.

---

My View: Create a descriptive name for the era of European contact with Native Americans.

---

European Contact

---

---
**Record**

**Religious Belief**

- Give some reasons why religion was a major factor in colonial culture.

**The Slave Trade**

- What are the main ideas here? Create a diagram to show their relationship.

**The American Revolution**

- What information is presented here? What would be the most effective way to diagram it?

**Reduce**

**ANY QUESTIONS?** Use them to organize your notes. For example: “Why were some effects of the colonists’ religious beliefs?”

**TO THE POINT** Note the key words and phrases.

**ANY QUESTIONS?** Ask questions about quotes in large type that appear within the text. For example: “Why was the war inevitable?”
Introductory Text: Early America Beginnings—1800

Historical, Social, and Cultural Forces (p. 11)

Reduce

ANY QUESTIONS? Ask questions about heads. For example: What do the “Big Ideas” relate to?

Record

Preview

Summarize each of the Big Ideas.

Recap

Review your notes on Historical, Social, and Cultural Forces. Then recap by using an effective graphic organizer to help you remember the main points.
**Introductory Text: Early America Beginnings—1800**

**Big Idea 1: The Sacred Earth and the Power of Storytelling** *(p. 12)*

---

**Reduce**

**TO THE POINT** Note the key words and phrases.

---

**Record**

**The Cycle of Life**

- Give some examples of the effects on the Native Americans’ religious beliefs of their reverence for nature

---

**Owning the Land**

- Use a chart to diagram how the different concepts of land ownership held by Native Americans and white settlers led to conflict.

---

**A Legacy of Stories**

- What is the main idea of the first paragraph? What is the main idea of the second paragraph? What links them?

---

**Any Questions?** Ask questions about heads. For example: “What was the importance of land ownership to Native Americans?”

---

**My View** Come up with a new title for this section.
Introductory Text: Early America Beginnings—1800

Big Idea 1: The Sacred Earth and the Power of Storytelling (p. 13)

Reduce

ANY QUESTIONS? Remember to ask yourself about illustrations as well as text.

Record

I Have Killed the Deer

How does this poem relate to the values of Native Americans presented earlier?

The illustrations are part of the information presented in this introduction. How does this Native American bowl show a cycle of life?

Recap

Review your notes on Big Idea 1: The Sacred Earth and the Power of Storytelling. Then recap by making several generalizations about the events of this period.
Introductory Text: Early America Beginnings—1800

Big Idea 2: Life in the New World (p. 14)

Reduce
TO THE POINT Note the key words and phrases.

Record
A Collision of Cultures

Complete this sentence: The settlement of the Americas was a collision of cultures because . . .

Puritan Style

What are the key features of Puritanism?

Surviving Slavery

What information here will help you to read the selection in this unit from the autobiography of Olaudah Equiano?
**Introductory Text: Early America Beginnings—1800**

**Big Idea 2: Life in the New World (pp. 14–15)**

---

**Record**

*Record from Of Plymouth Plantation by William Bradford*

How does this passage reflect Puritan values?

---

**Recap**

Review your notes on Big Idea 2. Then recap using an evidence organizer to sum up a viewpoint about Puritanism based on information drawn from this section.

<table>
<thead>
<tr>
<th>Viewpoint</th>
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<table>
<thead>
<tr>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
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</thead>
</table>

---

**MY VIEW** Ask questions that relate the illustrations to the text. For example: “How was Quaker dress like Puritan dress?”

---

---

---
Early America Beginnings—1800

Big Idea 3: The Road to Independence (p. 16)

Reduce

ANY QUESTIONS? Write them now; answer them as you reread your notes. For example: “How is Franklin an example of Crèvecoeur’s new American?”

Record

A “Natural Aristocracy”

Why was Benjamin Franklin an example of “natural aristocracy”?

Political Rights

What information here will help you to read the Declaration of Independence later in this unit?

Women’s Lives

What are the main points about American women’s lives in the colonial period and during the Revolution?
Record

Which of the virtues that Franklin lists were probably those most responsible for his success?

MY VIEW

Rank Franklin’s virtues in what you see as the order of their value to a contemporary person.

Recap

Review your notes on Big Idea 3. Then recap by writing a paragraph explaining why Benjamin Franklin is a key figure in American colonial culture. Refer to Franklin’s career, the passage from his Autobiography, and how he exhibits the ideas of Crèvecoeur and Jefferson.
Introductory Text: Early America Beginnings—1800

Wrap-Up (p. 18)

Reduce

TO THE POINT  Note the key words and phrases.

Record

Why It Matters

What is the main idea of each paragraph? The first one has been listed for you.

paragraph 1—American literature began with the Native American oral tradition.

Cultural Links

What link is described in each paragraph? The first one has been listed for you.

paragraph 1—modern revival of Native American literature

MY VIEW  Which of these cultural links do you find the most interesting?

Recap

Review your notes on the Wrap-Up. Then recap by identifying an American characteristic—such as love of nature, religious faith, practicality, self-help, liberty, or equality—and trace it back to early America.
Summarize

Review your notes on the Introduction. Then organize important points you’ve learned about early America using classification notes to arrange the information.

<table>
<thead>
<tr>
<th>Native Americans</th>
<th>Colonial Period</th>
<th>American Revolution</th>
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</tbody>
</table>
Introductory Text: Early America Beginnings—1800

Apply

Multiple Choice
Choose the best choice(s) for the following questions.

1. Which of the following are true of Native American literature?
   A. passed down orally
   B. part of a tribal culture
   C. influenced by the Enlightenment
   D. expressed the sacredness of life

2. Which of the following was not true of the Puritans?
   A. dressed in a plain style
   B. settled New England
   C. believed the land was sacred
   D. held simple religious services

Matching
Choose the best multiple-choice option for each question. You will not use all of the options.

3. What was the transfer of plants and animals between the Americas and Europe? _____

4. What term describes the colonial political leaders? _____

5. Who endured the “Middle Passage”? _____

6. What was a religious revival in the 1730s? _____
   A. enslaved Africans
   B. “Natural Aristocracy”
   C. Great Awakening
   D. Native American storytellers
   E. Columbian Exchange
   F. Enlightenment

Short Answer

7. Identity the different views of human beings held by Native Americans, Puritans and Enlightenment thinkers. Refer back to your notes for evidence.
   (a) Native Americans

   (b) Puritans

   (c) Enlightenment thinkers

How can you better remember and understand the material in this introduction? Recite your notes, Reflect on them, and Review them. You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
Preview

- What is mythology?
- What are the elements of Native American mythology?
- What role does mythology play in the lives of Native Americans?

This article presents information about a part of literary history: the mythology of Native Americans. Some of the literature you will read in your textbook retells these myths; some include elements of this mythology.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

Reduce

ANY QUESTIONS? Write them now; answer them as you reread your notes. For example: “What is oral literature?”

Record

Many opening paragraphs don’t have heads. What head might you give to the first paragraph? Write the main ideas of that paragraph under the head. Two have been written for you.

TO THE POINT Note the boldfaced terms:

Myth: a traditional story that explains why the world is the way it is
Literary History: Native American Mythology

(p. 21)

TO THE POINT Write the boldfaced terms on this page.

Record

- Archetypes
  - Ask yourself questions about the boldfaced terms, then answer the questions.

- Tricksters
  - Use a chart to categorize the qualities of a trickster: type of archetype, type of creature, character traits, and specific examples. The chart has been started for you.

<table>
<thead>
<tr>
<th>Native American Tricksters</th>
<th>Type of Archetype</th>
<th>Type of Creature</th>
<th>Character Traits</th>
<th>Specific Examples</th>
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TO THE POINT Write key words to describe the functions of myths.

The Function of Myths

- How does this section relate to what you’ve read so far? Make the connection in your notes.
Literary History: Native American Mythology

Summarize

Review your notes on this article. Then recap by using an effective graphic organizer to help you remember the main points.
Apply

Multiple Choice

Choose the best choice(s) for the following.

1. What of the following is *not* true of Native American oral literature?
   A. Elements of creation and origin myths often appear in one story.
   B. Stories were passed down.
   C. Each tribe had its own culture and heritage.
   D. Early explorers recorded stories.

2. What is *not* one of the functions of Native American myth?
   A. links humans to natural world
   B. defends against enemies
   C. celebrates totem ancestor
   D. used in healing ceremonies

Matching

Choose the best multiple-choice option for each question. You will not use all of the options.

3. What is a myth that explains a custom? _____
4. What is a myth element common to many cultures? _____
5. What are stories retold generation after generation? _____
6. What is a mythic figure with contrasting traits? _____
   A. oral literature
   B. creation myth
   C. origin myth
   D. archetype
   E. trickster
   F. totem

Short Answer

7. What functions do myths serve in a central role in Native American culture?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

How can you better remember and understand the material in this Literary History? *Recite* your notes, *Reflect* on them, and *Review* them. You can also use your notes to help you read the literature in this part.
THE WAY TO RAINY MOUNTAIN

Building Background
In the 1700s, the Kiowa (ki’ a wà) migrated from Montana to the Great Plains. There they made contact with the Crow who taught the Kiowa the skills that they would need to survive in this new environment. After allying with the powerful Comanche (kə man’ chè), and warring with the U. S. Army, the Kiowa eventually settled in Oklahoma, where they remain today. In The Way to Rainy Mountain, Native American writer N. Scott Momaday (mom’ a dà) gathers and reflects on the traditions of his people and his own experiences growing up as a Kiowa. Momaday is best known for his novel House Made of Dawn, which was awarded a Pulitzer Prize in 1969. The following selection describes the Kiowa's connection to the natural world and the end of the tribe's golden age.

Setting Purposes for Reading
Our culture can have a very big influence on our lives. With a classmate, discuss the following questions:
- In what ways does your culture influence your everyday life?
- How different is your life from your parents' lives?
- How different is it from your grandparents' lives?
Read to learn about the Kiowa's culture and the tribe's relationship with the land.

Reading Strategy Analyzing Cultural Traditions
Analyzing cultural traditions involves looking at the details of a culture as described in a literary work, in order to better understand that culture's traditions and beliefs. As you read, consider how the cultural traditions of the Kiowa differ from, or are similar to, the traditions and beliefs of other groups with which you have some prior knowledge. As you read, create a list of similarities and differences.

Active Reading Focus Analyzing Sensory Details
Sensory details are words or phrases that appeal to one or more of the five senses—sight, sound, touch, taste, and smell. Sensory details influence the tone and meaning of a literary work.

Literary Element Figurative Language
Figurative language is language used for descriptive effect, in order to convey ideas or emotions. Figurative expressions are not literally true, but express some truth beyond the literal level. Figurative language can include such elements as symbol, metaphor, personification, or simile.

Big Idea The Sacred Earth
Native American cultures express a deep respect for animals, plants, and the forces of nature. Traditional Native American life was organized around natural cycles, the family, and the tribe. For many native groups, the land is sacred.

Vocabulary
Read the definitions of these words from The Way to Rainy Mountain. When you come across an unfamiliar word, you can often break it down into parts—prefix, root, and suffix—for clues to its meaning.

disposition (dis’ po zish’ an) n. a fundamental or inherent quality of a person; p. 24 The man's nasty disposition was obvious in the way he spoke.

procession (prə sesh’ an) n. the movement of a group of people in commemoration, tribute, or as part of a celebration; p. 26 The procession of mourners moved slowly down the avenue.

reverence (rev’ orn) n. a deep respect or regard for something; p. 27 Most of the players on the team had a deep reverence for the retiring coach.

sentinel (sent’ in al) n. a person, usually a soldier, who stands guard; p. 28 Throughout the night the sentinels kept watch over the castle.

ancestral (an ses’ tral) adj. inherited; coming from one's ancestors; p. 29 This is the royal family's ancestral home.

UNIT 1, PART 1  THE WAY TO RAINY MOUNTAIN  23
A single knoll rises out of the plain in Oklahoma, north and west of the Wichita Range. 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.

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.

I like to think of her as a child. When she was born, the Kiowas were living the 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 fork of the Arkansas and Cimarron. In alliance with the Comanches, 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\(^5\) and had nothing then but their lives. In order to save themselves, they surrendered to the soldiers at Fort Sill 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.

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, 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,\(^6\) 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.

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, where she had never been. I wanted to see in reality what she had seen more perfectly in the mind’s eye, and traveled fifteen hundred miles to begin my pilgrimage.

Yellowstone, 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.

---

5. Pillage means “looting” or “plundering.”
6. Tai-me (티메), the Sun Dance doll, wears a robe of white feathers.
and the bear. The Kiowas reckoned their stature by the distance they could see, and they were bent and blind in the wilderness.

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. The earth unfolds and the limit of the land recedes. Clusters of trees, and animals grazing 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, 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 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.

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:

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 came to the stump

7. Luxuriant means “marked by rich or plentiful growth.”
8. Flax is a flowering plant whose fibers are spun to make cloth. Buckwheat is a plant whose seeds are used as a cereal grain. Stonecrop is a flowering plant found on rocks and walls. Larkspur is known for its showy flower stalks.
9. Lees are the sides of hills that are away from the wind.
10. Solstices are days when the earth and the sun are in a certain alignment. In the Northern Hemisphere, the summer and winter solstices are the longest and shortest days of the year.
11. Wean their blood means “to become acclimated by removing themselves gradually.”
12. Devil’s Tower, a 856-foot-high column of volcanic rock in Wyoming, was designated as a national monument in 1906.
13. Engender means “to give rise to” or “to produce.”
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.\footnote{The Big Dipper is part of a larger constellation called Ursa Major, the Great Bear.}

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.

My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind.\footnote{Reverence (revˈərəns) n. a deep respect or regard for something} 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.\footnote{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\footnote{Consume} 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.\footnote{Deicide is the killing of a god.}}

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.

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**Reading Strategy**

**Analyzing Cultural Traditions** What do you think the ambiguity of his grandmother's religious beliefs suggests?

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**Cross-Curricular Link**

**History** How do you think the history of conflict between the United States and Native Americans influenced Momaday's outlook?

---

**Reading Strategy**

**Analyzing Cultural Traditions** Briefly describe what you believe Momaday means by this.

---

**Vocabulary**

*procession* (prə seshˈan) n. the movement of a group of people in commemoration, tribute, or as part of a celebration

*reverence* (revˈərəns) n. a deep respect or regard for something
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.

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.

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

---

**Vocabulary**

sentinel (sent’ an al) n. a person, usually a soldier, who stands guard

ancestral (an ses’ tral) adj. inherited; coming from one’s ancestors

---

17. Opaque means “unable to let light through.”
18. A domain is “a territory over which control is exercised.”
19. Enmities means “deep-seated hatreds.”
themselves, full of jest and gesture, fright and false alarm. They went abroad\(^{20}\) in fringed and flowered shawls, bright beadwork and German silver.\(^{21}\) They were at home in the kitchen, and they prepared meals that were banquets.

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.

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 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\(^{22}\) like the longing within me.

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 scissor-tail hied\(^{23}\) 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.

---

20. Here, abroad means “away from one’s home.”
21. German silver is an alloy that resembles real silver.
22. Purled means “rippled with a murmuring sound.”
23. Hied means “went quickly.”
Complete the timeline below by filling in important events in the life of the Kiowa, Momaday, and his grandmother.

Kiowa live in Montana, three centuries ago

---

Active Reading Focus

Analyzing Sensory Details  Write a brief paragraph in which you discuss the ways that Momaday uses sensory details. Does he use them effectively? For what reasons does he use them? How do these details influence the mood of the selection? Be sure to include evidence from the text to support your answer.
**Reading Strategy**

**Analyzing Cultural Traditions** Based on the notes you took while reading, what are the principal characteristics of the Kiowa Indians? How do these characteristics compare with other groups with which you are familiar? Write a brief paragraph in which you draw conclusions about the tribe’s cultural traditions. Be sure to include evidence from the text to support your conclusions.

**Vocabulary Practice**

**Understanding Word Parts** Words are made up of different parts. There are three main word parts: prefixes, roots, and suffixes.

A **root** is the most basic part of a word. For example, the word *sense* is the root of the word “sensitive.”

A **prefix** is a word part that can be added to the beginnings of other words. The prefix *in-* means “without,” or “not.” When added to the word *tolerant*, the word becomes “intolerant,” and takes the opposite meaning.

A **suffix** is a word part that can be added to the ends of other words. The suffix *-ion*, for example, can be added to the ends of many words to turn them into nouns. When *-ion* is added to the verb *demonstrate*, it becomes the noun “demonstration.”

Underline the suffix in the following vocabulary words. Then write out each word’s root.

1. disposition
2. ancestral
3. procession
4. reverence
This article examines the language used by skilled speakers of the Revolutionary War era and why this language was powerful and effective. This information will help you understand other selections, especially speeches, in your textbook.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.
Reduce

MY VIEW  How is parallelism different from other forms of figurative language?

Record

Paraphrase the definitions of the boldfaced terms.

How are persuasive appeals and figurative language connected to the American Revolution?

TO THE POINT  Briefly note the differences between connotation and denotation.
## Literary History: The Rhetoric of Revolution

### Summarize

- Review your notes on this article. Then summarize what you have learned by organizing it in the classification notes below.

<table>
<thead>
<tr>
<th>Figurative Language</th>
<th>Hyperbole</th>
<th>Rhetorical Questions</th>
<th>Parallelism</th>
<th>Connotation</th>
</tr>
</thead>
<tbody>
<tr>
<td>figure of speech that uses exaggeration for effect.</td>
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Unit 1, Part 2

Literary History: The Rhetoric of Revolution

Apply

Multiple Choice

Choose the best choice(s) for the following questions.

1. Which of the following is not an example of a persuasive appeal?
   A. Data shows that air travel is the quickest way to get to any destination.
   B. By not purchasing our security system, you leave yourself vulnerable to intruders.
   C. I enjoyed this film for many reasons.
   D. A dignified gentleman always wears our brand of clothing.

2. “He has plundered our seas, ravaged our coasts, burned our towns, and destroyed the lives of our people.” Which rhetorical devices are shown in this sentence?
   A. connotative language
   B. logical appeal
   C. parallelism
   D. rhetorical question

Matching

Match each persuasive sentence to a literary element. You may not use all of the options.

3. When you don’t recycle, you ruin your children’s chances for a better tomorrow. _____
   A. connotation
   B. logical appeal
   C. parallelism
   D. figurative language
   E. hyperbole
   F. rhetorical question
   G. periodic sentence

4. If you examine the miles per gallon, you will see that our new automobile is the most economical. _____

5. Vote for our candidate; he cares about education, understands the working-class family, and strives to lower taxes. _____

6. The greedy and gluttonous administration is swimming in a sea of corruption. _____
   A. connotation
   B. logical appeal
   C. parallelism
   D. figurative language
   E. hyperbole
   F. rhetorical question
   G. periodic sentence

Short Answer

Using the rhetorical devices described in the text, write three persuasive sentences. Make sure that each sentence includes at least one rhetorical device.

7. __________________________________________________________________________

8. __________________________________________________________________________

9. __________________________________________________________________________

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the literature in this part.
JOHN ADAMS

Building Background
The relationship between John Adams and his wife Abigail became one of the most documented of the Revolutionary War period. Abigail often advised her husband and accompanied him on political missions; when they were separated, they kept in touch by writing letters, sometimes daily. These letters reveal the couple’s intimate thoughts and personalities and provide insights into their private—and later, political—lives, after John Adams became the second President of the United States. The following selection from historian David McCullough’s biography describes their courtship and early life.

Setting Purposes for Reading
An important relationship often shapes a person in major ways. In a small group, discuss the following questions:

- Who in your own life has greatly influenced you?
- How does your relationship with this person offer insight into who you are?

Read to find out how Abigail Adams’s influence affected not only her husband’s personal life, but also the emerging shape of American politics.

Reading Strategy
Analyzing Biographical Information

Analyzing biographical information involves looking closely at parts of a selection to determine what they reveal about a person’s life and character. As you read, consider how the biographical information from this selection compares with the information you read in Abigail’s letters to John and her daughter.

Active Reading Focus
Drawing Conclusions

When you draw conclusions, you examine several pieces of information to make a general statement about people, places, events, or ideas. As you read the selection, stop to draw conclusions about what you have read so far.

Literary Element
Characterization

Characterization refers to the methods a writer uses to reveal a character’s personality. In direct characterization, the writer makes explicit statements about a character. In indirect characterization, the writer may reveal the traits of a character through his or her words, thoughts, and actions, or through the words and thoughts of other characters.

Big Idea
The Road to Independence

In the wake of the revolution, American men and women further developed their practical, self-reliant spirits in both private and public life.

Vocabulary

Read the definitions of these words from John Adams. The origin of each word, or its etymology, can be found in a dictionary. A word’s origin reflects the history and development of the word and can help you unlock its meaning.

latent (læˈtənt) adj. present but not yet manifest; hidden; p. 37 The doctor worried that Rita had already contracted the disease, but that it was in its latent stage.

ardent (ərdˈənt) adj. characterized by warmth or passion, devotion, or desire; p. 37 She preferred romantic movies with ardent characters.

avid (əˈvid) adj. eager; enthusiastic; p. 38 Despite her poor eyesight, my grandmother is an avid reader.

inoculate (əˈnəkyə lət) v. to immunize someone from a virus by introducing that virus into his or her body; p. 39 Though he knew the risks, the doctor still wanted to inoculate people against smallpox.

benevolence (ˌbo nevəˈlans) n. the tendency to perform charitable acts; good will; p. 40 The volunteers were known for their patience and benevolence.
John Adams
By David McCullough

Of the courtship Adams had said not a word in his diary. Indeed, for the entire year of 1764 there were no diary entries, a sure sign of how preoccupied he was.

At their first meeting, in the summer of 1759, Abigail had been a shy, frail fifteen-year-old. Often ill during childhood and still subject to recurring headaches and insomnia, she appeared more delicate and vulnerable than her sisters. By the time of her wedding, she was not quite twenty, little more than five feet tall, with dark brown hair, brown eyes, and a fine, pale complexion. For a rather stiff pastel portrait, one of a pair that she and John sat for in Salem a few years after their marriage, she posed with just a hint of a smile, three strands of pearls at the neck, her hair pulled back with a blue ribbon. But where the flat, oval face in her husband’s portrait conveyed nothing of his bristling intelligence and appetite for life, in hers there was a strong, unmistakable look of good sense and character. He could have been almost any well-fed, untested young man with dark, arched brows and a grey wig, while she was distinctly attractive, readily identifiable, her intent dark eyes clearly focused on the world.

One wonders how a more gifted artist might have rendered Abigail. Long years afterward, Gilbert Stuart, while working on her portrait, would exclaim to a friend that he wished to God he could have painted Mrs. Adams when she was young; she would have made “a perfect Venus,” to which her husband, on hearing the story, expressed emphatic agreement.

Year after year through the long courtship, John trotted his horse up and over Penn’s Hill by the coast road five miles to Weymouth at every chance and in all seasons. She was his Diana, after the Roman goddess of the moon. He was her Lysander, the Spartan hero. In the privacy of correspondence, he would address her as “Ever Dear Diana” or “Miss Adorable.” She nearly always began her letters then, as later, “My Dearest Friend.” She saw what latent abilities and strengths were in her ardent suitor and was deeply in love. Where others might see a stout, bluff little man, she saw a giant of great heart, and so it was ever to be.

---

1. Born in Rhode Island, Gilbert Stuart (1755–1828) was the most highly regarded American portrait painter of his time.
2. Venus was the Roman goddess of love and beauty, associated with the Greek goddess Aphrodite.
3. Penn’s Hill is a hill near Boston.
4. Weymouth, a town in eastern Massachusetts, was Abigail Adams’s birthplace.
5. Here, bluff means “outspoken and frank.”
Only once before their marriage, when the diary was still active, did Adams dare mention her in its pages, and then almost in code:

Di was a constant feast. Tender, feeling, sensible, friendly. A friend. Not an imprudent, not an indelicate, not a disagreeable word of action. Prudent, soft, sensible, obliging, active.

She, too, was an avid reader and attributed her “taste for letters” to Richard Cranch, who, she later wrote, “taught me to love the poets and put into my hands, Milton, Pope, and Thompson, and Shakespeare.” She could quote poetry more readily than could John Adams, and over a lifetime would quote her favorites again and again in correspondence, often making small, inconsequential mistakes, an indication that rather than looking passages up, she was quoting from memory.

Intelligence and wit shined in her. She was consistently cheerful. She, too, loved to talk quite as much as her suitor, and as time would tell, she was no less strong-minded.

Considered too frail for school, she had been taught at home by her mother and had access to the library of several hundred books accumulated by her father. A graduate of Harvard, the Reverend Smith was adoring of all his children, who, in addition to the three daughters, included one son, William. They must never speak unkindly of anyone, Abigail remembered her father saying repeatedly. They must say only “handsome things,” and make topics rather than persons their subjects—sensible policy for a parson’s family. But Abigail had views on nearly everything and persons no less than topics. Nor was she ever to be particularly hesitant about expressing what she thought.

Open in their affections for one another, she and John were also open in their criticisms. “Candor is my characteristic,” he told her, as though she might not have noticed. He thought she could improve her singing voice. He faulted her for her “parrot-toed” way of walking and for sitting cross-legged. She told him he was too severe in his judgments of people and that to others often appeared haughty. Besides, she chided him, “a gentleman has no business to concern himself about the legs of a lady.”

---

**Active Reading Focus**

**Drawing Conclusions** Based on this passage and what you have read so far, what conclusions would you draw about John Adams’s relationship with Abigail?

---

**Reading Strategy**

**Analyzing Biographical Information** What do Abigail’s “inconsequential mistakes” in quoting poetry reveal about her?

---

**Vocabulary**

*avid* (av’d) adj. eager; enthusiastic

*inoculate* (in ok’ yo lat’) v. to immunize someone from a virus by introducing that virus into his or her body

---

6. Richard Cranch was Abigail Adams’s brother-in-law.

7. John Milton (1608–1674), Alexander Pope (1688–1744), and James Thomson (1700–1748)—whose name Abigail misspells—were all prominent British poets.

8. The Reverend William Smith was Abigail’s father.


10. *Chided* means “to scold constructively.”
During the terrible smallpox epidemic of 1764, when Boston became “one great hospital,” he went to the city to be inoculated, an often harrowing, potentially fatal ordeal extending over many days. Though he sailed through with little discomfort, she worried excessively, and they corresponded nearly every day, Adams reminding her to be sure to have his letters “smoked,” on the chance they carried contamination.

The rambling, old-fashioned parsonage at Weymouth and its furnishings were a step removed from the plain farmer’s cottage of John’s boyhood or the house Abigail would move to once they were married. Also, two black slaves were part of the Smith household.

According to traditional family accounts, the match was strongly opposed by Abigail’s mother. She was a Quincy, the daughter of old John Quincy, whose big hilltop homestead, known as Mount Wollaston, was a Braintree landmark. Abigail, it was thought, would be marrying beneath her. But the determination of both Abigail and John, in combination with their obvious attraction to each other—like steel to a magnet, John said—were more than enough to carry the day.

A month before the wedding, during a spell of several weeks when they were unable to see one another because of illness, Adams wrote to her:

Oh, my dear girl, I thank heaven that another fortnight will restore you to me—after so long a separation. My soul and body have both been thrown into disorder by your absence, and a month or two more would make me the most insufferable cynic in the world. I see nothing but faults, follies, frailties and defects in anybody lately. People have lost all their good properties or I my justice or discernment.

Cross-Curricular Link

History After smallpox broke out in the colonies in 1721, Reverend Cotton Mather and Dr. Zabdiel Boylston set up an inoculation program. This practice—of purposely infecting healthy people so they became immune to the disease—grew intensely controversial. By comparing statistics, however, Mather and Boylston showed that although inoculation could be fatal, people who were inoculated were much more likely to survive the disease than those who were not. Based on this history, what does Adams’s voluntary smallpox inoculation suggest about him?

Reading Strategy

Analyzing Biographical Information How does this biographical information contribute to your understanding of Abigail’s personality?

11. Braintree, a town in eastern Massachusetts, was John Adams’s birthplace.
12. A fortnight is two weeks.
But you, who have always softened and warmed my heart, shall restore my benevolence as well as my health and tranquility of mind. You shall polish and refine my sentiments of life and manners, banish all the unsocial and ill natured particles in my composition, and form me to that happy temper that can reconcile a quick discernment with a perfect candor.

Believe me, now and ever your faithful Lysander

His marriage to Abigail Smith was the most important decision of John Adams’s life, as would become apparent with time. She was in all respects his equal, and the part she was to play would be greater than he could possibly have imagined, for all his love for her and what appreciation he already had of her beneficial, steadying influence.

Bride and groom moved to Braintree the evening of the wedding. There was a servant to wait on them—the same Judah who had been the cause of the family row years before—who was temporarily on loan from John’s mother. But as the days and weeks passed, Abigail did her own cooking by the open hearth, and while John busied himself with his law books and the farm, she spun and wove clothes for their everyday use.

Her more sheltered, bookish upbringing notwithstanding, she was to prove every bit as hardworking as he and no less conscientious about whatever she undertook. She was and would remain a thoroughgoing New England woman who rose at five in the morning and was seldom idle. She did everything that needed doing. All her life she would do her own sewing, baking, feed her own ducks and chickens, churn her own butter (both because that was what was expected and because she knew her butter to be superior). And for all her reading, her remarkable knowledge of English poetry and literature, she was never to lose certain countrified Yankee patterns of speech, saying “Canady” for Canada, as an example, using “set” for sit, or the old New England “aya,” for yes.

Vocabulary

benevolence (bə nevˈələns) n. the tendency to perform charitable acts; good will
To John’s great satisfaction, Abigail also got along splendidly with his very unbookish mother. For a year or more, until Susanna Adams was remarried to an older Braintree man named John Hall, she continued to live with her son Peter in the family homestead next door, and the two women grew extremely fond of one another. To Abigail her mother-in-law was a cheerful, open-minded person of “exemplary benevolence,” dedicated heart and soul to the welfare of her family, which was more than her eldest son ever committed to paper, even if he concurred.

John and Abigail’s own first child followed not quite nine months after their marriage, a baby girl, Abigail or “Nabby,” who arrived July 14, 1765, and was, her mother recorded, “the dear image of her still dearer Papa.”

A second baby, John Quincy, was born two years later, in 1767, also in mid-July, and Adams began worrying about college for Johnny, fine clothes for Nabby, dancing schools, “and all that.” To Abigail, after nearly three years of marriage, her John was still “the tenderest of husbands,” his affections “unabated.”

For Adams, life had been made infinitely fuller. All the ties he felt to the old farm were stronger now with Abigail in partnership. She was the ballast he had wanted, the vital center of a new and better life. The time he spent away from home, riding the court circuit, apart from her and the “little ones,” became increasingly difficult. “God preserve you and all our family,” he would write.

But in 1765, the same year little Abigail was born and Adams found himself chosen surveyor of highways in Braintree, he was swept by events into sudden public prominence. His marriage and family life were barely under way when he began the rise to the fame he had so long desired. “I never shall shine ‘til some animating occasion calls forth all my powers,” he had written, and here now was the moment.

---

14. Unabated means “at full strength.”

15. Here ballast means “something that provides stability.”
“I am . . . under all obligations of interest and ambition, as well as honor, gratitude and duty, to exert the utmost of abilities in this important cause,” he wrote, and with characteristic honesty he had not left ambition out.

✔ Reading Check
Considering the time in which the couple lived, what qualities made John and Abigail’s relationship unique?
Graphic Organizer

Use a web to help you draw conclusions about a character. As you read, jot down clues about the character, such as his or her words, thoughts, and actions, how the character looks and feels, and what others say or think about the character. Complete the web below with information about Abigail Adams from the selection.

Abigail’s Actions

Abigail’s Thoughts and Feelings

Abigail’s Words

Abigail’s Physical Traits

What Others Say and Think About Abigail

Conclusions:

Active Reading Focus

Drawing Conclusions In one of the final paragraphs of the selection, McCullough draws a conclusion about John Adams:

“For Adams, life had been made infinitely fuller. All the ties he felt to the old farm were stronger now with Abigail in partnership. She was the ballast he had wanted, the vital center of a new and better life.”

UNIT 1, PART 2 JOHN ADAMS 43
Informational Text

Look back at the selection to determine the pieces of information that lead to this conclusion about John’s relationship with Abigail. Record at least two main pieces of information in the space below.

Vocabulary Practice

Using Word Origins Word origins, or etymology, reflect the history and development of words. Determine the correct word based on the word’s origin.

1. This word comes from a Latin word meaning “to long for.”
   (a) inoculate
   (b) avid
   (c) ardent
   (d) benevolence

2. This word comes from a Latin word meaning “to wish well.”
   (a) avid
   (b) benevolence
   (c) ardent
   (d) latent

3. This word comes from the Latin word latere meaning “to lie hidden.”
   (a) inoculate
   (b) benevolence
   (c) latent
   (d) ardent

4. This word has origins in Middle English, French, and Latin meaning “to burn.”
   (a) ardent
   (b) avid
   (c) benevolence
   (d) latent

Reading Strategy

Analyzing Biographical Information In the selection from John Adams, McCullough gives extensive biographical information about not only John, but also Abigail Adams. How does the information about Abigail help you better understand John Adams?

Literary Element

Characterization Abigail Adams once wrote that women should move “beyond the limits of drawing room and kitchen.” Yet, McCullough points out that Abigail would “do her own sewing, baking . . . [and] churn her own butter.” Are these statements contradictory? Using details about Abigail from the selection, explain why or why not.
This introduction prepares you for the literature you will read in this unit. It explains American Romanticism, a cultural movement of the 1800s that influenced many aspects of American life, including literature. The introduction includes information about the period and its literature.

**As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.**

**Looking Ahead**

- **What forces shaped this period?**

- **The illustrations are part of the information presented in this introduction. What is the subject of this painting?**

- **Keep the following questions in mind as you read:**
  - Paraphrase these questions—restate them in your own words—to be sure you understand what is being asked.
Unit 2

Introductory Text: American Romanticism 1800–1860

Timeline (pp. 164–165)

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “Which decade produced the most work by American Romantic writers?”

Record

American Literature

Based on evidence from the timeline, draw a conclusion about American literature during this period.

What works by women were published during this period?

TO THE POINT Note key words and phrases.

MY VIEW In your opinion, which of these firsts had the most significant influence on subsequent U.S. history?

United States Events

What are the general categories of events in this part of the Timeline? List one or two events in each category. Use wording that makes the event clear to you.
Unit 2

Introductory Text: American Romanticism 1800–1860

Timeline (pp. 164–165)

Reduce

**TO THE POINT** Note dates and key words to remember these historical turning points. For example:

1859—Darwin’s theory of evolution

Record

**World Events**

Note timeline entries that include words—such as first, becomes, or begins—that show an event marks something new or the start of a process. Such events often mark turning points in history. Which of the entries under World Events do you think are such turning points?

Recap

Review your notes on the Timeline. Then recap by making several generalizations about the events of this period.
**Introductory Text: American Romanticism 1800–1860**

By the Numbers (p. 166)

---

**Reduce**

**TO THE POINT** Note key words and phrases.

---

**MY VIEW** Indicate what you find most interesting about this information.

---

**ANY QUESTIONS?** Write them now; answer them as you reread your notes: “What do these numbers tell me about America at this time?”

---

**Record**

Urban and Rural Populations in the United States

- Summarize the information in this chart. Use a compare-and-contrast statement.

---

Purchasing Power

- Analyze this information. How does it affect your understanding of the period?

---

Big Cities of 1830

- What relationships do you see between the facts and figures on this page? For example, what do you notice about the relationship between population and immigration statistics?
Reduce

TO THE POINT Note the key topics of this page. Next to each, add a related key word from the first page of this unit introduction. Here’s an example:

factories—industry

____________________________

____________________________

____________________________

Record

List the remaining heads on this page. For each, note what the statistics tell you about the period.

Immigration:

____________________________

____________________________

____________________________

____________________________

____________________________

Education:

____________________________

____________________________

____________________________

____________________________

____________________________

Railroad:

____________________________

____________________________

____________________________

____________________________

____________________________

Factories:

____________________________

____________________________

____________________________

____________________________

____________________________

Voter Participation, 1824–1840

____________________________

____________________________

____________________________

____________________________
Introductory Text: American Romanticism 1800–1860

Being There (p. 167)

Reduce

ANY QUESTIONS? Use them to organize your notes. Here’s an example: “How do writers associated with Romanticism view life in nature versus life in the city?”

Record

How do the urban images of Boston and Baltimore compare with the rural image of a Transcendentalist community? Considering what you have read so far in this introduction, how do these images help you preview the unit, and understand the daily lives of the writers of the period?

Making a drawing can often help you to remember information. Use the space below to draw a picture or a map that captures the information in By the Numbers.
Recap

Review your notes on By the Numbers and Being There. Then use this evidence organizer to review the significance of the statistics, map, and images.

<table>
<thead>
<tr>
<th>Viewpoint</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
</tr>
</thead>
</table>
**Introductory Text: American Romanticism 1800–1860**

**Historical, Social, and Cultural Forces (pp. 168–169)**

---

**Reduce**

**TO THE POINT** Note key words and phrases.

---

**Record**

**Industrial Revolution**

- What are the main ideas in this paragraph?

---

**Sectional Strife**

- Notice how the factors associated with the Industrial Revolution relate to Sectional Strife. Chart the connection in your notes.

---

**The Age of Reform**

- Try grouping information: causes of reform and areas of reform.

---

**ANY QUESTIONS?** Use them to organize your notes: “How did the North and the South differ?”

---

**ANY QUESTIONS?** Use them to organize your notes: Ask Who? What? When? Where? Why? and How? Then briefly answer some or all of those questions. Here are some examples:

- What: Reform
  - When: 1820s–1830s

---
Introductory Text: American Romanticism 1800–1860

Historical, Social, and Cultural Forces (pp. 168–169)

Reduce

TO THE POINT Note the key topic of this page.

Record

Roots of Romanticism

TO THE POINT Note key words and phrases.

Optimism and Individualism

TO THE POINT Note key words and phrases.

ANY QUESTIONS? If you’re unsure of a head, ask a question about it: “What is ‘Kinship with Nature?’”

Kinship with Nature

TO THE POINT Note key words and phrases.

The Power of Darkness

TO THE POINT Note the key topic of this page.

MY VIEW Write your responses to the text; use them to remember your notes.

TO THE POINT Note key words and phrases.

ANY QUESTIONS? If you’re unsure of a head, ask a question about it: “What is ‘Kinship with Nature?’”

Kinship with Nature

TO THE POINT Note key words and phrases.

The Power of Darkness

TO THE POINT Note the key topic of this page.

MY VIEW Write your responses to the text; use them to remember your notes.
Introductory Text: American Romanticism 1800–1860

Historical, Social, and Cultural Forces (pp. 168–169)

Reduce
TO THE POINT Note the big ideas.

Record
Preview Big Ideas of American Romanticism

Paraphrase the three big ideas. How do they relate to the other Historical, Social, and Cultural Forces?
Recap

Review your notes on Historical, Social, and Cultural Forces. Then sum up the section using this thinking tree.
Unit 2

Introductory Text: American Romanticism 1800–1860

Big Idea 1: Optimism and Individualism (p. 170)

Reduce

TO THE POINT Note key words and phrases.

ANY QUESTIONS? If you're unsure about the meaning of a head, ask a question about it; answer it as you reread your notes: “What is Transcendentalism?”

ANY QUESTIONS? Use them to organize your notes: “Why was Emerson so optimistic?”

TO THE POINT Note key words and phrases.

Record

Rise of the Common People

Create a diagram to show the relationship of the main ideas.

Causes

Effects

Transcendentalism

Complete this sentence: Transcendentalists believed . . .

Emerson's Outlook

Paraphrase the main idea of this paragraph. How does this relate to your notes on Transcendentalism?

Emerson's Essays

What information here will help you read Emerson's essays?
Introductory Text: American Romanticism 1800–1860

Big Idea 1: Optimism and Individualism (p. 171)

Reduce

TO THE POINT Practice brief summaries. Here is an example: “Emerson in Self-Reliance said that American artists should stop imitating European models.”

Record

from Self-Reliance

Paraphrase this idea from the excerpt: “Insist on yourself; never imitate.”

How are the painting and the selection alike and different?

MY VIEW Ask yourself questions about illustrations. For example: “How were travel and recreation different during this period?”

Recap

Review your notes on Big Idea 1: Optimism and Individualism. Then create an outline to sum up the main idea and supporting details of this section.

<table>
<thead>
<tr>
<th>I. Rise of the Common People</th>
<th>II. Transcendentalism</th>
<th>III. Ralph Waldo Emerson</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Introductory Text: American Romanticism 1800–1860**

**Big Idea 2: Kinship with Nature (p. 172)**

---

**Reduce**

**TO THE POINT** Note key words to contrast attitudes toward nature. Here is an example:

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>garden</td>
<td>wilderness</td>
</tr>
</tbody>
</table>

---

**TO THE POINT** Practice brief summaries.

---

**ANY QUESTIONS?** Write them now; answer them as you reread your notes: “What were the political issues of Thoreau’s era?”

---

**Record**

**America—Garden or Wilderness?**

How are the views of nature as a garden or as a wilderness different? Chart the differences in your notes. Possible diagram:

<table>
<thead>
<tr>
<th>Garden</th>
<th>Wilderness</th>
</tr>
</thead>
</table>

---

**Thoreau and Nature**

Summarize the main idea of this section.

---

**Thoreau and Politics**

How are Thoreau’s ideas about nature and politics connected? Create a diagram to show their relationship.

| Thoreau: Nature | Thoreau: Politics |
Unit 2

Introductory Text: American Romanticism 1800–1860

Big Idea 2: Kinship with Nature (p. 173)

Reduce

ANY QUESTIONS? Use them to organize your notes. Here is an example: “Why were Thoreau’s private journals so interesting?”

Record

Thoreau’s Journals

What are the main ideas of this paragraph?

from The Journal

What is the main idea of this selection?

How are the painting and the selection alike and different?

Recap

Review your notes on Big Idea 2: Kinship with Nature. Then recap by using an effective graphic organizer to help you remember the main points.
Introductory Text: American Romanticism 1800–1860

Big Idea 3: The Power of Darkness (p. 174)

Reduce

TO THE POINT Note a few key words and phrases. Some have been written for you.

- good and evil
- Moby-Dick

ANY QUESTIONS? If you’re unsure of a head, ask a question about it: “What does ‘Gothic’ mean?”

Record

Hawthorne and Melville

- Summarize the main ideas of this paragraph.

Gothic Horror

- Complete this sentence: Gothic horror is . . .

Poe and the Terror of the Soul

- Summarize in a compare-and-contrast statement how this section relates to your notes on Big Idea 1: Individualism and Optimism.

ANY QUESTIONS? Use them to organize your notes. Here’s an example: “Why are Poe’s short stories so important?”

Poe’s Short Stories

- Organize the main ideas of this paragraph in a web.

single, unique effect

Poe’s Short Stories
Unit 2

Introductory Text: American Romanticism 1800–1860

Big Idea 3: The Power of Darkness (p. 175)

Reduce

TO THE POINT Note the key topic of this page.

Record

from The Fall of the House of Usher

How does this selection show “the power of darkness”?

MY VIEW Remember to ask yourself about illustrations as well as text. For example: “What is an abbey?”

Recap

Review your notes on Big Idea 3: The Power of Darkness. Then create an effective graphic organizer to help you remember your notes on the key writers mentioned here: Hawthorne, Melville, and Poe.

| Hawthorne | Melville | Poe |
American Romanticism
- sense of optimism and faith in the individual's ability to improve

Shared
- interest in reforming society

Modern U.S.
- rapidly advancing technology

MY VIEW
Indicate what you find most interesting about this information.

Why It Matters
What are the main ideas of this section? The first one has been written for you.
- Many aspects of Romanticism are connected to the first settlements and colonies in New England.

Cultural Links
What cause-and-effect relationships are described in these paragraphs? One has been written for you.
- Emerson's essays influenced Walt Whitman.

Recap
Review your notes on the Wrap-Up. Then relate American Romanticism to life today. Use the Venn diagram to recap the similarities and differences between American Romanticism and modern America. Some of it has been filled in for you.
Introductory Text: American Romanticism 1800–1860

Summarize

Review your notes on this introduction. Then summarize what you’ve learned about American Romanticism in this concept map. Possible response:
Introductory Text: American Romanticism 1800–1860

Apply

Multiple Choice
Choose the best answers for the following questions.

1. What brought people from rural areas to urban cities during this period?
   A. the Industrial Revolution
   B. Transcendentalism
   C. slavery
   D. the power of darkness

2. What was the greatest influence on Nathaniel Hawthorne’s fiction?
   A. the wildness of nature
   B. romantic tales of the South Seas
   C. Gothic tales of horror
   D. his Puritan past

Matching
Choose the best option for each question. You will not use all of the names.

3. Who was elected president during this period? _____
4. Which writer was credited with inventing the detective story? _____
5. Who wrote Moby-Dick? _____
6. Who kept a journal that ran to 7,000 pages? _____
   A. Andrew Jackson
   B. Edgar Allan Poe
   C. Henry David Thoreau
   D. Ralph Waldo Emerson
   E. Herman Melville
   F. George Washington

Short Answer

7. Write a paragraph synthesizing your notes on Optimism and Individualism, Kinship with Nature, and the Power of Darkness—the three big ideas in this unit.

How can you better remember and understand the material in this introduction? Recite your notes, Reflect on them, and Review them. You can also use your notes for a quick review of the historical period or Big Ideas or literary elements that are featured in this unit. As you learn more about the ideas in the unit, add to your notes.
This article presents information about a group important in literary history: the Fireside Poets. Learning about them will help you understand the background of some of the poets and poetry you will find in this unit.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

**Preview**
- Who are the “Fireside Poets”?
- What are some common traits of their poetry?
- What role does nature play in the poems of the Fireside Poets?

**Reduce**

**TO THE POINT**  Note words and phrases.

**Record**

**TO THE POINT**  Write your responses to the text; use them to remember your notes

Create an outline to describe the characteristics of the major Fireside Poets.

I. William Cullen Bryant
   A. influenced by Romantic poets

**MY VIEW**  Why were many Fireside Poets interested in politics??

---

UNIT 2, PART 1  THE FIRESIDE POETS  65
ANY QUESTIONS? Write any questions you may have. For example: “What images does the speaker describe in the first stanza?”

MY VIEW What emotions are evoked by the images Holmes uses?

TO THE POINT Note key words and phrases.

Record

To the Fringed Gentian

Paraphrase these lines: “I would that thus, when I shall see/ The hour of death draw near to me/ Hope, blossoming within my heart,/ May look to heaven as I depart.”

Old Ironsides

How does the topic of the poem relate to the short biography of Oliver Wendell Holmes you just read?
Summarize

Review your notes on this article. Then use the 5 Ws and H Organizer on this page to identify and sort important information.

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</table>
Literary History: The Fireside Poets

Apply

Multiple Choice
Choose the best answer for the following question.

1. Why were these writers nicknamed the “Fireside Poets”?
   A. Their poetry ignited passion in American audiences.
   B. These poets sat by the fire to compose their work.
   C. Families would sit by the fire and read the poetry.
   D. The name refers to a poem written about a fireplace mantle.

Matching
Choose the best option for each item. You will not use all of the names.

2. practiced a career in medicine _____
3. wrote about Paul Revere’s ride ________
4. first to portray the American landscape in words ________
5. the first editor of the Atlantic Monthly ________
   A. William Cullen Bryant
   B. Henry Wadsworth Longfellow
   C. John Greenleaf Whittier
   D. Oliver Wendell Holmes
   E. James Russell Lowell

Short Answer

6. How did the Fireside Poets help establish a national literature?

7. What values did the Fireside Poets celebrate?

8. What piece of American history does the poem “Old Ironsides” describe?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the literature in this unit. As you learn more about the ideas in the unit, add to your notes.
Preview

- Who were the pioneers of the American short story?
- What were the major achievements of these writers?
- What are the elements of the short story?

This article presents information about the period during which the first American short stories were written. Some of the short stories you will read in this unit come from that period; all short stories include the basic narrative elements described here.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “Who wrote the first American short stories?”

TO THE POINT Note key words and phrases.

Record

Literary Pioneers

Use a chart to record key writers and their accomplishments.

<table>
<thead>
<tr>
<th>Washington Irving</th>
<th>Edgar Allan Poe</th>
<th>Nathaniel Hawthorne</th>
</tr>
</thead>
<tbody>
<tr>
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</table>

Detective Stories and Science Fiction

What are the basic conventions of the detective story?

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</table>

UNIT 2, PART 2  THE FIRST AMERICAN SHORT STORIES  69
ANY QUESTIONS? Ask questions about heads. For example: “What is the difference between theory and practice?”

TO THE POINT Note the boldfaced terms.

Theory and Practice

Use two webs to organize ideas about Poe’s theory of the short story and Hawthorne’s practice.

Paraphrase the definitions of the elements of the short story.
Literary History: The First American Short Stories

Summarize

Review your notes on this article. Then sum up this section using a Venn diagram to compare and contrast the fiction of Edgar Allan Poe and Nathaniel Hawthorne. The diagram has been started for you.

- Poe
  - detective stories
- Hawthorne
  - Puritan background
- Shared
Apply

Multiple Choice

Choose the best answers for the following questions.

1. Which of the following writers was not one of the pioneers of the American short story?
   A. Washington Irving
   B. Edgar Allan Poe
   C. Nathaniel Hawthorne
   D. Henry Wadsworth Longfellow

2. Which of the following describes Edgar Allan Poe?
   A. inventor of the detective story
   B. wrote mainly about nature
   C. first American writer famous abroad
   D. was a Fireside Poet

Matching

Choose the best term for each question. You will not use all of the options.

3. What is the central message of a short story that readers can apply to life? ____
4. What is the time and place in which the events of a story occur? ____
5. What is the perspective of the storyteller or narrator? ____
6. What is the sequence of events in a story? ____
   A. setting
   B. characters
   C. protagonist
   D. theme
   E. plot
   F. point of view

Short Answer

7. What were the contributions of Edgar Allan Poe to the development of the American short story?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the literature in this unit.
IN THE HEART OF THE SEA

Building Background

Until the early 1900s, candles were the main source of artificial light in homes and businesses. In Egyptian and Roman times, candles were made from tallow, a fat extracted from cattle and sheep. During the Middle Ages, beeswax was first used to make candles. In colonial America, early settlers made candle wax by boiling berries, but this process was very tedious. By the 1700s, the whaling industry was thriving, and whale oil could be used to make candles. Nantucket Island, Massachusetts, became a center for both whaling and candle making. In July of 1819, when the Essex left port, it was one of a fleet of more than 70 Nantucket whaling ships. Thanks to steadily climbing whale oil prices, the village of Nantucket was headed toward its future as one of the wealthiest towns in the United States.

Setting Purposes for Reading

Nature may seem gentle and nurturing one minute and terrifying the next. With a classmate, discuss the following questions:

- In what ways are you dependent on the natural world? In what ways is nature a threat to you?
- Think of a time when you were stranded somewhere. How did you feel?

Read to find out how the crew of the Essex copes with the physical and emotional difficulties created by their disastrous circumstances.

Reading Strategy

Analyzing Historical Context

Analyzing historical context involves gathering background information and exploring social forces that influenced the writing of a literary work. As you read “In the Heart of the Sea,” consider how this work provides historical context for Melville’s novel, Moby-Dick.

Active Reading Focus

Summarizing

When you summarize, you state the main ideas of a selection or passage in your own words in a logical sequence. Keep in mind that, unlike a paraphrase, a summary will always be shorter than the passage, as it includes only the main ideas.

Literary Element

Description

Description is writing that creates a clear image of a feeling, an action, or a scene in the reader’s mind. Good descriptive writing appeals to the senses through imagery. The use of figurative language and precise verbs, nouns, adjectives, and adverbs help make a description vivid.

Big Idea

The Power of Darkness

American Romantic writers valued imagination and feeling over reason. For some Romantic writers, this led to a fascination with the darker, more mysterious aspects of life, such as madness, evil, death, nature, and the supernatural.

Vocabulary

Read the definitions of these words from In the Heart of the Sea. As you read, use context clues to help unlock the meaning of these and other words you do not know.

countenance (kounˈta nans) n. face; expression; p. 74 Her countenance always revealed her emotions.

jeopardize (jepˈər dəz) v. to threaten or put at risk; p. 75 Renata thought her sore ankle would jeopardize her chance at winning the skating competition.

exertion (ig zurˈshən) n. a strenuous effort; p. 76 She felt the exertion of her two-hour workout on her muscles the next day.

stupor (stooˈpor) n. mental confusion; daze; p. 77 After the ball hit Ray on the head, he was in a stupor.

therapeutic (therˈə pəˈtik) adj. having healing or curative powers; p. 77 The hot green tea not only tasted good, it had therapeutic benefits.
from *In the Heart of the Sea*  
By Nathaniel Philbrick

As darkness approached at the end of the first day, the wind built steadily, kicking up a steep, irregular chop. The *Essex* whaleboats were hybrids—built for rowing but now adapted to sail—and the men were still learning how they handled. Instead of a rudder, each boat was equipped with a steering oar. This eighteen-foot lever enabled a rowed whaleboat to spin around in its own length, but it was not so effective in guiding a sailboat, and required the helmsman to stand at the cumbersome oar. At this early stage in the voyage, the whaleboats were dangerously overloaded. Instead of five hundred pounds of whaling equipment, each boat contained close to a thousand pounds of bread, water, and tortoises, and waves broke over the built-up gunnels and soaked the men. The boats were also without centerboards or skegs to help them track through the water, forcing the helmsmen to tug and push their steering oars as their little, deeply laden boats corkscrewed in the turbulent seas.

Each boat-crew was divided into two watches. While half the men attempted to rest—curling up with the Galapagos tortoises in the bilge or leaning uncomfortably against the seats—the others steered, tended the sails, and bailed. They also attempted to keep an eye on the other boats, which would sometimes disappear entirely from view when they dipped down into the trough of a wave.

At the start it had been decided that every effort would be made to keep the three boats together. Together they could help if one of them ran into trouble; together they could keep one another’s spirits up. “[U]naided, and unencouraged by each other,” Chase observed, “there were with us many whose weak minds, I am confident, would have sunk under the dismal retrospections of the past catastrophe, and who did not possess either sense or firmness enough to contemplate our approaching destiny, without the cheering of some more determined countenance than their own.”

There was also a more practical reason for staying together: there was not enough navigational equipment to go around. Pollard and Chase each had a compass, a quadrant, and a copy of

---

1. Here, *chop* means “waves.”
2. Tortoises were commonly kept aboard whaleships to be used as food for the crew.
3. A *gunnel* is the upper edge of a boat’s side.
4. A *skeg* is the rear, or stern of a ship’s keel, or main timber. A *centerboard* is a retractable keel.
5. In this context *bilge* means “the lowest part of a ship’s hull.”
6. Owen Chase was the first mate aboard the *Essex*.
7. George Pollard was the captain of the *Essex*. 

---

**Vocabulary**

countenance (koun /ˈtɑ nɑns) n.
face; expression

---

**Literary Element**

**Description**
- What makes the highlighted passage an example of effective descriptive writing?
- What sensory language is used?

---

**Literary Element**

**Style** Describe the style of the passage. How does the style contribute to the ideas expressed?
Bowditch’s Navigator, but Joy⁸ had nothing. If his boat-crew should become separated from the other two, they would be unable to find their way across the ocean.

Night came on. Although moon and starlight still made it possible to detect the ghostly paleness of the whaleboats’ sails, the men’s field of vision shrank dramatically in the darkness even as their perception of sounds was heightened. The whaleboats’ clinker, or lapstrake, construction (with planks overlapping, resembling the clapboards of a house) made them much noisier than a smooth-bottomed boat, and the fussy, fluted sound of water licking up against their boats’ lapped sides would accompany them for the duration of the voyage.

Even at night the crews were able to maintain a lively three-way conversation among the boats. The subject on everyone’s mind was of course the “means and prospects of our deliverance.” It was agreed that their best chance of survival lay in happening upon a whaleship. The Essex had sunk about three hundred miles north of the Offshore Ground.⁹ They still had about five days of sailing before they entered the Ground, where, they desperately hoped, they would come across a whaler.

A circumstance in their favor was that, unlike merchant vessels, whaleships almost always had a lookout posted at the masthead, so in whaling territory they had a better chance of being seen. Against them was the immensity of the Offshore Ground. It encompassed an enormous amount of ocean—more than twice the area of the state of Texas, a rectangle about three hundred miles north to south and almost two thousand miles from east to west. There were at least seven whaleships on the Offshore Ground at this time. But even if there were double that number, the odds were poor that three whaleboats sailing along a straight line through the Ground (which might take only four or five days to cross) would be spotted by a ship.

One possibility was to extend their time in the Offshore Ground and actively search for whalers. But that was a gamble. If they searched the region and didn’t find a ship, they would jeopardize their chances of reaching South America before their food supplies ran out. As it was, they would be entering the western extreme of the Ground and would have a difficult time heading east against the southeasterly trades.¹⁰

There was another factor influencing their decision to continue on with the original plan. After having fallen victim to such a seemingly random and inexplicable attack, the men felt an overpowering need

---

⁸. Matthew Joy was second mate aboard the Essex.
⁹. The Offshore Ground was a heavily whaled expanse of ocean off the coast of Peru.
¹⁰. The trades are trade winds, or winds that always move in the same direction.
Being sighted by a whaleship would, according to Chase, not “depend on our own exertions, but on chance alone.” Reaching South America, on the other hand, depended “on our own labors.” From Chase’s perspective, this made all the difference and demanded that they not “lose sight, for one moment, of the strong probabilities which, under Divine Providence, there were of our reaching land by the route we had prescribed to ourselves.”

The plan had one iron requirement: they had to make their provisions last two months. Each man would get six ounces of hardtack and half a pint of water a day. Hardtack was a simple dried bread made out of flour and water. Baked into a moisture-free rock to prevent spoilage, hardtack had to be broken into small pieces or soaked in water before it was eaten, if a sailor didn’t want to crack a tooth.

The daily ration was equivalent to six slices of bread, and it provided about five hundred calories. Chase estimated that this amounted to less than a third of the nourishment required by “an ordinary man.” Modern dietary analysis indicates that for a five-foot, eight-inch person weighing 145 pounds, these provisions met about a quarter of his daily energy needs. True, the men of the Essex had more than just bread; they had tortoises. Each tortoise was a pod of fresh meat, fat, and blood that was capable of providing as many as 4,500 calories per man—the equivalent of nine days of hardtack. Yet, even augmented by the tortoises, their daily rations amounted to a starvation diet. If they did succeed in reaching South America in sixty days, each man knew he would be little more than a breathing skeleton.

But as they would soon discover, their greatest concern was not food but rather water. The human body, which is 70 percent water, requires a bare minimum of a pint a day to remove its waste products. The men of the Essex would have to make do with half that daily amount. If they experienced any hot weather, the deficit would only increase.

That first night of their journey, Chase, Pollard, and Joy distributed the rations of bread and water to their boat-crews. It was two days after the sinking now, and the men’s interest in food had finally returned; the bread was quickly eaten. There was something else they craved: tobacco. A whaleman almost always had a quid11 of tobacco in his mouth, going through more than seventy pounds of it in a single voyage. In addition to all their other woes, the crew of the Essex had to contend with the jittery withdrawal symptoms associated with nicotine addiction.

11. A quid means “a cut of something chewable.”
After the meager meal, the men not on watch went to sleep. "Nature became at last worn out with the watchings and anxieties of the two preceding nights," Chase recalled, "and sleep came insensibly upon us." But as his men fell into what he judged to be a dreamless stupor, Chase found himself in the middle of a waking nightmare.

Unable to sleep for the third night in a row, he continued to dwell obsessively on the circumstances of the ship’s sinking. He could not get the creature out of his mind: "[T]he horrid aspect and revenge of the whale, wholly engrossed my reflections." In his desperate attempts to find some explanation for how a normally passive creature could suddenly become a predator, Chase was plagued by what psychologists call a "tormenting memory" —a common response to disasters. Forced to relive the trauma over and over again, the survivor finds larger, hidden forces operating through the incident. The philosopher William James felt this compulsion firsthand some years later. After the San Francisco earthquake of 1906, he wrote: "I realize now how inevitable were men’s earlier mythological versions [of disaster] and how artificial and against the grain of our spontaneous perceiving are the later habits which science educates us."

For most disaster victims, the repeated flashbacks of a tormenting memory have a therapeutic value, gradually weaning the sufferer from anxieties that might otherwise interfere with his ability to survive. There are some, however, who cannot rid themselves of the memory. Melville, building upon Chase’s account, would make his Captain Ahab a man who never emerged from the psychic depths in which Chase had writhed these three nights. Just as Chase was convinced that the whale that attacked the Essex exhibited "decided, calculating mischief," so was Ahab haunted by a sense of the white whale’s "outrageous strength, with an inscrutable malice sinewing its virtuous soul." "If he can make me believe in him," he said, "he’s my master, and if he can’t, he’s only a brute; for the brute, like the plant, doesn’t have that sort of malice."

Locked in his own private chamber of horrors, Ahab resolved that his only escape was through hunting down and killing Moby Dick: "How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that wall, shoved near to me." Chase, on a tiny boat a thousand miles from land, did not have the possibility of revenge. Ahab was fighting a symbol; Chase and his shipmates were fighting for their lives.

---

12. Sinewing means "supporting."
A cause-and-effect organizer can help you understand the relationship between effects and their causes. The box to the left is the cause. Each box on the right contains an effect of that cause. Complete the organizer by filling in the remaining boxes.

**Cause**
The Essex is sunk by a whale.

**Effect**

**Effect**

**Effect**

**Effect**

**Effect**
**Active Reading Focus**

**Summarizing** In the space below write a few sentences that accurately summarize the last paragraph of this selection from *In the Heart of the Sea*. Use any notes that you took as you read. Make sure that your summary captures the paragraph’s main idea.

---

**Reading Strategy**

**Analyzing Historical Context** Reread the final paragraph of the selection. Philbrick notes, “Chase, on a tiny boat a thousand miles from land, did not have the possibility of revenge.” How does Chase’s conflict contrast with Ahab’s? How might knowing this historical context help you better understand Ahab’s character?

---

**Literary Element**

**Description** With a partner, look back over the selection. Which parts made you feel like you were there with the *Essex* crew? Select the most vivid passage. Then explain how the descriptive details, such as figurative language and imagery, make that passage come alive.

---

**Vocabulary Practice**

**Using Context Clues** When using difficult words, writers often provide clues to the meaning of those words. Some common context clues include the following:

- giving definitions or synonyms
- giving concrete examples
- giving contrast clues (opposite meanings)
- giving descriptions
- Using modifying words or phrases

For each passage from the text, study the underlined parts, tell how that information gives a clue to the word’s meaning, and tell what the word means in the sentence.

1. “[T]here were with us many whose weak minds, I am confident, would have sunk under the dismal retrospections of the past catastrophe, and who did not possess either sense or firmness enough to contemplate our approaching destiny, without the cheering of some more determined countenance than their own.”

---

2. “Being sighted by a whaleship would, according to Chase, not ‘depend on our own exertions, but on chance alone.’ Reaching South America, on the other hand, depended ‘on our own labors.’”

---

3. “… the repeated flashbacks of a tormenting memory have a therapeutic value, gradually weaning the sufferer from anxieties that might otherwise interfere with his ability to survive.”

---
Unit 3

Unit 3

Introductory Text: The Civil War Era 1850–1880

Looking Ahead (p. 315)

Preview

- How did African Americans respond to slavery?
- How did Americans write about the experience of war?
- How did Whitman and Dickinson change American literature?

This introduction prepares you for the literature you will read in this unit. It explains the literature of the Civil War Era, which includes the African American response to slavery, the writings of the war years, and the revolutionary poetry of Walt Whitman and Emily Dickinson. The introduction includes information about the period and its literature.

As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.

Reduce

TO THE POINT Note key words and phrases.

Record

Looking Ahead

- What are the main ideas here?

ANY QUESTIONS? Ask questions about illustrations. For example: “What evidence shows that this painting expresses a Northern point of view?”

- The illustrations are part of the information presented in this introduction. What does this painting indicate about the Civil War Era?

Keep the following questions in mind as you read.

- Paraphrase these questions—restate them in your own words—to be sure you understand what is being asked.

80 UNIT 3 THE CIVIL WAR ERA 1850–1880
Unit 3
Informational Text

Introductory Text: The Civil War Era 1850–1880
Timeline (pp. 316–317)

Reduce

MY VIEW Create a descriptive name for this period of American literature.

Record

American Literature

\- What are some types of literature that were produced during the Civil War Era? Write down some categories and examples.

United States Events

\- What are the general categories of U.S. events? List one or two events in each category. Use wording that makes the event clear to you.

\- What inferences can you draw from the wanted poster issued after Lincoln’s assassination?
Introductory Text: The Civil War Era 1850–1880

Timeline (pp. 316–317)

Reduce
TO THE POINT Note general categories of world events.

Record
World Events
What are the general categories of world events? List one or two events in each category. Use wording that makes the event clear to you.

Recap
Review your notes on the Timeline. Then recap by making several generalizations about the events of this period.
Reducing

**ANY QUESTIONS?** Ask questions about heads. For example: “What does this bar graph show?”

---

**Record**

**Division of Resources Between the Union and the Confederacy**

> Use the information on this bar graph as the basis for a generalization about the resources of the North and South to wage war.

---

**How the War Was Won**

> What is the main idea here?

---

**TO THE POINT** For the remaining heads, note key words and phrases.

---
### Introductory Text: The Civil War Era 1850–1880

**Being There** (p. 319)

#### Reduce

**TO THE POINT** For the map information, note key words and phrases.

- 
- 
- 

#### Record

**Use a chart to summarize the information on the map.**

<table>
<thead>
<tr>
<th>Union free state</th>
<th>Union slave state</th>
<th>Seceded before April 1861</th>
<th>Seceded after April 1861</th>
<th>Territory</th>
</tr>
</thead>
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#### Recap

**Review your notes on By the Numbers and Being There. Then recap using an evidence organizer to sum up the following viewpoint about the Civil War Era based on information drawn from this section.**

<table>
<thead>
<tr>
<th>Viewpoint</th>
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<tbody>
<tr>
<td><strong>The South had little chance of defeating the North in the Civil War.</strong></td>
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</table>

<table>
<thead>
<tr>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
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</table>
 Introductory Text: The Civil War Era 1850–1880

Historical, Social, and Cultural Forces (pp. 320–321)

**Reduce**

ANY QUESTIONS? Use them to organize your notes. For example: “How did North and South differ over the spread of slavery in the territories?”

**Record**

The Path to War

What are the main ideas? One has been written for you.

U.S. expansion increased conflict over slavery.

Antislavery Movement

Summarize two examples of antislavery activity.

Secession

Take sequence notes on these events.
Reduce
TO THE POINT  Note key words and phrases.

Record
War  
Summarize the main ideas as cause-and-effect statements.

Reconstruction  
Use a chart to organize the gains and losses of African Americans during and after Reconstruction.

<table>
<thead>
<tr>
<th>Gains</th>
<th>Losses</th>
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<tbody>
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</table>
Introductory Text: The Civil War Era 1850–1880

Historical, Social, and Cultural Forces (pp. 320–321)

Reduce

TO THE POINT Note the big ideas.

--------------------------------------------------

Record

Preview Big Ideas of the Civil War Era

Summarize each of the Big Ideas.

--------------------------------------------------

Recap

Review your notes on the Historical, Social, and Cultural Forces. Then recap by making several generalizations about the events of this period.

--------------------------------------------------
Introductory Text: The Civil War Era 1850–1880

Big Idea 1: Resistance to Slavery (p. 322)

Reduce

ANY QUESTIONS? Use them to organize your notes.

Record

The Realities of Slavery

- What are the main points? Summarize them in a compare-and-contrast statement.

Strength in Religion

- What are the main characteristics of spirituals?
  - combine African music with Christian hymns

Frederick Douglass

- Complete this sentence: Frederick Douglass was a powerful antislavery activist because . . .

Slave Narratives

- What effects did slave narratives have in the North?
### Introductory Text: The Civil War Era 1850–1880

**Big Idea 1: Resistance to Slavery (p. 323)**

<table>
<thead>
<tr>
<th>Reduce</th>
<th>Record</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MY VIEW</strong></td>
<td><strong>Record from <em>The Meaning of July Fourth for the Negro</em> by Frederick Douglass</strong></td>
</tr>
<tr>
<td>What unites Douglass’s speech and the painting?</td>
<td>Paraphrase Douglass’s sentence: “This Fourth of July is yours, not mine.”</td>
</tr>
<tr>
<td></td>
<td>What does this painting suggest about African-American communities under slavery?</td>
</tr>
</tbody>
</table>

### Recap

Review your notes on Big Idea 1: Resistance to Slavery. Then recap using an evidence organizer to sum up a viewpoint about African American resistance to slavery based on information drawn from this section.

<table>
<thead>
<tr>
<th>Viewpoint</th>
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<tbody>
<tr>
<td>Supporting Detail</td>
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**Introductory Text: The Civil War Era 1850–1880**

**Big Idea 2: A Nation Divided (p. 324)**

**Reduce**

**ANY QUESTIONS?** Ask questions about heads. For example: “How do these two terms differ?”

**Record**

**Revolution or Treason?**

- Use a web to organize Lincoln’s ideas about slavery.

**Mary Chesnut’s World**

- What are the main points here?

**Lincoln’s Vision and Words**

- What points here will help you to read Lincoln’s Gettysburg Address in this unit?
Reduce

MY VIEW What links the photograph and Lincoln’s speech?

Record

from Second Inaugural Address, March 4, 1865 by Abraham Lincoln

How does this speech show Lincoln changed his attitude toward slavery?

Recap

Review your notes on Big Idea 2: A Nation Divided. Then recap by writing a paragraph explaining why Abraham Lincoln is a key figure in the Civil War Era. Refer to Lincoln’s career, the development of his ideas, and the passage from his Second Inaugural.
Introductory Text: The Civil War Era 1850–1880

Big Idea 3: A Poetic Revolution (p. 326)

To the Point

Reduce

Note key words and phrases.

Record

Whitman’s World

- Define free verse as it appears in Whitman’s poetry.

Whitman on the War

- Use a web to organize Whitman’s concept of Lincoln.

Dickinson’s Introspection

- Ask questions about heads.

What are the main ideas?
Unit 3

Introductory Text: The Civil War Era 1850–1880

Big Idea 3: A Poetic Revolution (pp. 326–327)

Reduce

**ANY QUESTIONS?** Use them to organize your notes. For example: “How does each of these poems reflect the Civil War Era?”

---

Record

**“The Lightning Is a Yellow Fork” by Emily Dickinson**

- What does this poem describe?

---

**“Cavalry Crossing a Ford” by Walt Whitman**

- What does this poem describe?

---

Recap

- Review your notes on Big Idea 3: A Poetic Revolution. Then recap by using an effective graphic organizer to help you remember the main points.
Unit 3

Introductory Text: The Civil War Era 1850–1880

Wrap-Up (p. 328)

Reduce

TO THE POINT  Note key words and phrases.

Record

Why It Matters

What is the main idea of each paragraph?

Cultural Links

What link is described in each paragraph?

Recap

Review your notes on this Wrap-Up. Then recap using a main-idea organizer to help you remember the main points.

Main Idea

Detail

Detail

Detail

Conclusion
Unit 3

Introductory Text: The Civil War Era 1850–1880

Summarize

Review your notes on this introduction. Then summarize what you’ve learned by writing a paragraph in which you explain why the Civil War Era is one of the defining periods in American history.
Unit 3

Introductory Text: The Civil War Era 1850–1880

Apply

Multiple Choice
Choose the best choice(s) for the following questions.

1. Which of the following was not an effect of the slave narratives?
   A. revealing African American life
   B. selling thousands of books
   C. ending slavery
   D. showing horrors of slavery

2. Which of the following describe Walt Whitman’s poetic style?
   A. free verse
   B. traditional poetic meter
   C. irregular rhythms
   D. long lines

Matching
Choose the best multiple-choice option for each question. You will not use all of the options.

3. Who was an escaped slave who became an abolitionist leader? _____
   A. Frederick Douglass
   B. Walt Whitman
   C. Harriet Beecher Stowe
   D. Mary Chesnut
   E. Ulysses Grant
   F. Henry Clay
   G. Emily Dickinson

4. Who was a Southerner who kept a Civil War journal? _____

5. Who wrote Uncle Tom’s Cabin? _____

6. Who published fewer than a dozen of the 1,775 poems she wrote? _____
   A. Frederick Douglass
   B. Walt Whitman
   C. Harriet Beecher Stowe
   D. Mary Chesnut
   E. Ulysses Grant
   F. Henry Clay
   G. Emily Dickinson

Short Answer

7. How did Walt Whitman and Emily Dickinson differ in the ways in which they responded to the Civil War in their lives and writing?

How can you better remember and understand the material in this introduction? Recite your notes, Reflect on them, and Review them. You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
This article provides additional background information on the Literary History you will read in this unit of your textbook. It explains the importance of slave narratives and the memoirs, letters, and diaries written during the Civil War.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

**Accounts of Slavery**

Create an outline to describe the history, purpose, and modern significance of slave narratives.

---

**Reduce**

**TO THE POINT** Note key words and phrases.

---

**Record**
### Literary History: Slave Narratives and Civil War Memoirs, Letters, and Diaries (pp. 348–349)

#### Reduce

**ANY QUESTIONS?** Write any questions you may have. For example, “What were some characteristics of Civil War memoirs?”

#### Record

**Civil War Memoirs, Letters, and Diaries**

Complete the organizer below to determine the main idea of this section.

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Unit 3, Part 1

Literary History: Slave Narratives and Civil War Memoirs, Letters, and Diaries

Summarize

Review your notes on this article. Then recap by using an effective graphic organizer to help you remember the main points.
Unit 3, Part 1

Literary History: Slave Narratives and Civil War Memoirs, Letters, and Diaries

Apply

Multiple Choice
Choose the best choice(s) for the following questions.

1. Which of the following was a main purpose of pre-war slave narratives?
A. to show that slavery was not a real problem
B. to gain the interest of readers
C. to recruit Northerners to the abolition movement
D. to encourage the start of the Civil War

2. During what years did the Works Progress Administration record slave narratives?
A. 1864–1865
B. 1760–1763
C. 1936–1938
D. 1879–1881

Matching
Choose the best multiple-choice option for each question. You will not use all of the options.

3. Who completed his memoirs the week before he died in 1885? _____
A. Elizabeth Keckley
B. Mary Chesnut
C. Robert E. Lee
D. Sojourner Truth
E. Ulysses S. Grant
F. Rachel Cormany
G. Abraham Lincoln
H. Harriet Beecher Stowe

4. Whose diary describes her fear as the Union swept through the South? _____

5. Whose autobiography documents her slavery for the Lincoln family? _____

6. Whose letters were published after his death? _____

Short Answer

7. What is the value of slave narratives and Civil War memoirs to modern readers?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes as you read the slave narratives and Civil War memoirs in this unit.
Lincoln at Gettysburg: The Words That Remade America

Building Background
In this selection, historian Gary Wills examines the lasting importance of Lincoln’s Gettysburg Address. Despite its length, Lincoln’s 272-word speech is considered one of the greatest speeches ever given by an American president. Wills points out how Lincoln differed from great speakers of his time, turning the graphic details of civil war into a powerful question of the endurance of American ideals. Wills argues how Lincoln did not recount the war—he interpreted the war—and his interpretation remains part of the collective American consciousness to this day.

Setting Purposes for Reading
Political and other persuasive speeches can have a huge impact on how people see the world. In a small group, discuss the following questions:

- What speeches have you heard that made a lasting impression?
- What about those speeches made them striking or influential?

Read the selection to discover the significance of the Gettysburg Address and why it remains important today.

Reading Strategy
Connecting to Political Context
Connecting to political context involves examining the political assumptions that influenced the writing of a literary work. As you read, note how Wills strengthens his argument by examining the political context of Lincoln’s Gettysburg Address, and connecting his support to that context.

Active Reading Focus
Analyzing Evidence
When you analyze evidence, you examine the pieces of evidence that support an argument separately in order to understand how they contribute to the argument as a whole. Evidence can consist of facts, examples, statistics, quotations, expert opinions, and logical reasoning.

Literary Element
Style
Style consists of the expressive qualities that distinguish an author’s work, including diction and the length and arrangement of sentences, as well as the use of figurative language, imagery, and tone. Examine Wills’s style to determine his attitude and purpose in writing.

Big Idea
A Nation Divided
During the Civil War, Americans wrote literature that not only reflects the graphic realities of war, but also the struggle for and redefinition of American ideals.

Vocabulary
Read the definitions of these words from Lincoln at Gettysburg. The dictionary definition of a word is its denotation. As you read the selection, use the word’s denotation and its context to help determine its connotation, or implied meaning. A word’s connotation can be positive, negative, or neutral.

invocation (in′və kā′shən) n. an appeal or prayer to a higher power for assistance; p. 102 The woman made an invocation as she bowed her head in prayer.

consecration (kən so kər′shən) n. the act or ceremony of declaring something sacred; p. 102 Consecration would be part of the ceremony.

rhetoric (rēt′ər ik) n. the art of oratory, especially the persuasive use of language; p. 104 Churchill’s mastery of rhetoric is evident in his speeches.

vindicate (vin′də kā′t) v. to clear of suspicion or blame with supporting arguments or proof; p. 104 The lawyer finally vindicated her client from the 2 accusations.

ideological (i′dē ə lā′ji kal) adj. having ideas that reflect the social needs and aspirations of an individual, group, class or culture; p. 104 The war was an ideological conflict, so it could not be won with tanks and guns.
When Lincoln rose, it was with a sheet or two, from which he read—as had the minister who offered the invocation. Lincoln’s three minutes would, ever after, be obsessively contrasted with Everett’s two hours in accounts of this day. It is even claimed that Lincoln disconcerted the crowd with his abrupt performance, so that people did not know how to respond (“Was that all?”). Myth tells of a poor photographer making leisurely arrangements to take Lincoln’s picture, expecting him to be there for some time. But it is useful to look at the relevant part of the program as Wills’s committee printed it:

Music, by BIRGFIELD’S Band.

Prayer, by REV. T. H. STOCKTON, D.D.

Music, by the Marine Band.

Oration, by Hon. EDWARD EVERETT.

Music, Hymn composed by B. B. FRENCH, Esq.

Dedicatory Remarks, by the PRESIDENT OF THE UNITED STATES.

Dirge, sung by Choir selected for the occasion.

Benediction, by REV. H. L. BAUGHER, D.D.

There was only one “oration” announced or desired here. Though we call Lincoln’s text the Gettysburg Address, that title clearly belongs to Everett. Lincoln’s contribution, labeled “remarks,” was intended to make the dedication formal (somewhat like ribbon-cutting at modern “openings”). Lincoln was not expected to speak at length, any more than Reverend Stockton was (though Stockton’s prayer is four times the length of the President’s remarks). In fact, Lincoln’s contribution was as ancillary to Everett’s as were those of Reverend Baugher and B. B. French (Lamon’s friend, who rushed in where Longfellow, Bryant, and Whittier feared to tread). Lincoln’s text had about the same number of words as French’s, and twice the number of Dr. Baugher’s. It is instructive to look at The New York Times’ coverage of the events in Gettysburg. It ranked Lincoln’s talk,

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1. Edward Everett, who delivered the previous oration, had been president of Harvard, a member of congress, and the governor of Massachusetts. He was one of the most well-known speakers of his day.

2. David Wills was a prominent citizen of Gettysburg and responsible for organizing the interstate commission that created Gettysburg Cemetery.

3. Ward Lamon was Lincoln’s friend and bodyguard; Henry Wadsworth Longfellow (1807–1882), William Cullen Bryant (1794–1878), and John Greenleaf Whittier (1807–1892) were all famous poets (see pages 196–197).
about which it had good things to say, with two given the night before in response to roving serenaders, rather than with Everett’s, which was kept in a category of its own. The headline reads:

**IMMENSE NUMBERS OF VISITORS**

**ORATION BY HON. EDWARD EVERETT—SPEECHES OF PRESIDENT LINCOLN, MR. SEWARD AND GOVERNOR SEYMOUR**

Lincoln was briefer, even, than New York’s Governor Seymour had been the night before; but comparison with him was more natural at the time than with the designated orator of the day. A contrast of length with Everett’s talk raises a false issue. Lincoln’s text is startlingly brief for what it accomplished, but that would be equally true if Everett had spoken for a shorter time or had not spoken at all.

The contrast in other ways was strong. Everett’s voice was sweet and expertly modulated; Lincoln’s was high to the point of shrillness, and his Kentucky accent offended some Eastern sensibilities. But Lincoln derived an advantage from his high tenor voice—carrying power. If there is agreement on any one aspect of Lincoln’s delivery, at Gettysburg and elsewhere, it is his audibility. Modern impersonators of Lincoln, like Walter Huston, Raymond Massey, Henry Fonda, and the various actors who give voice to Disneyland animations of the President, bring him before us as a baritone, which is considered a more manly or heroic voice—though both the Roosevelt presidents of our century were tenors. What should not be forgotten is that Lincoln was himself an actor, an expert raconteur and mimic, and one who spent hours reading speeches out of Shakespeare to any willing (and some unwilling) audiences. He knew a good deal about rhythmic delivery and meaningful inflections. John Hay, who had submitted to many of those Shakespeare readings, gave high marks to his boss’s performance at Gettysburg. He put in his diary at the time that “the President, in a fine, free way, with more grace than is his wont, said his half dozen words of consecration.” Lincoln’s text was polished, his delivery emphatic, he was interrupted by applause five times. Read in a slow, clear way to the farthest listeners, the speech would take about three minutes. It is quite true that the audience did not take in all that happened in that short time—we are still trying to

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4. The night before the Address, serenaders wandered through Gettysburg’s crowded town square. The crowds prompted speeches from Lincoln’s secretary of state, William Seward, and New York’s Governor, Horatio Seymour.

5. A raconteur is a storyteller.

6. John Hay was President Lincoln’s personal secretary.
Big Idea
A Nation Divided According to Wills, how is Lincoln able to unify the nation after Gettysburg?

✔ Reading Check
According to Wills, why is Lincoln’s speech effective?

Vocabulary
rhetoric (ret’ ar ik) n. the art of oratory, especially the persuasive use of language
vindicate (vin’ da kāt’) v. to clear of suspicion or blame with supporting arguments or proof
ideological (i’ de ā lá’ ji kal) adj. having ideas that reflect the social needs and aspirations of an individual, group, class or culture

weigh the consequences of that amazing performance. But the myth that Lincoln was disappointed in the result—that he told the unreliable Lamon that his speech, like a bad plow, “won’t scour”—has no basis. He had done what he wanted to do, and Hay shared the pride his superior took in an important occasion put to good use.

At the least, Lincoln had far surpassed David Wills’s hope for words to disinfect the air of Gettysburg. The tragedy of macerated bodies, the many bloody and ignoble aspects of this inconclusive encounter, are transfigured in Lincoln’s rhetoric, where the physical residue of battle is volatilized as the product of an experiment testing whether a government can maintain the proposition of equality. The stakes of the three days’ butchery are made intellectual, with abstract truths being vindicated. Despite verbal gestures to “that” battle and the men who died “here,” there are no particulars mentioned by Lincoln—no names of men or sites or units, or even of sides (the Southerners are part of the “experiment,” not foes mentioned in anger or rebuke). Everett succeeded with his audience by being thoroughly immersed in the details of the event he was celebrating. Lincoln eschews all local emphasis. His speech hovers far above the carnage. He lifts the battle to a level of abstraction that purges it of grosser matter—even “earth” is mentioned as the thing from which the tested form of government shall not perish. More than William Saunders himself, Lincoln has aligned the dead in ranks of an ideal order. The nightmare realities have been etherealized in the crucible of his language.

But that was just the beginning of this complex transformation. Lincoln did for the whole Civil War what he accomplished for the single battlefield. He has prescinded from messy squabbles over constitutionality, sectionalism, property, states. Slavery is not mentioned, any more than Gettysburg is. The discussion is driven back and back, beyond the historical particulars, to great ideals that are made to grapple naked in an airy battle of the mind. Lincoln derives a new, a transcendental, significance from this bloody episode. Both North and South strove to win the battle for interpreting Gettysburg as soon as the physical battle had ended. Lincoln is after even larger game—he means to “win” the whole Civil War in ideological terms as well as military ones. And he will succeed: the Civil War is, to most Americans, what Lincoln wanted it to mean. Words had to complete the work of the guns.

7. Macerated means “wasted away.”
8. Eschew means “to avoid.”
9. William Saunders designed the Gettysburg Cemetery.
10. Etherealized means “to eliminate physical properties.”
11. Prescinded means “removed from thought.”
Create a **point-supporting points organizer** to help you track the author’s viewpoint and supporting points in persuasive writing. Review the selection to identify the main parts of Wills’s argument. Then fill in the organizer below. Add additional boxes if necessary.

**Graphic Organizer**

Viewpoint or Thesis:

Supporting Point:

Supporting Point:

Supporting Point:

Direct Evidence:

Direct Evidence:

Direct Evidence:

**Active Reading Focus**

**Analyzing Evidence** Look back through the selection and tell how the pieces of Wills’s evidence contribute to his argument. Based on your knowledge of persuasive writing, determine what makes Wills’s evidence particularly strong.
Reading Strategy

Connecting to Political Context  Review both Wills’s selection and Lincoln’s Gettysburg Address. Wills alludes to the “experiment” or “test” in Lincoln’s speech. What is this test? What is Lincoln’s challenge to the American people? Why did Lincoln phrase this challenge in abstract language?

Vocabulary Practice

Using Connotation and Denotation  Recall that the denotation of a word is its dictionary definition. Its connotation is its implied meaning, or the feelings, ideas, and attitudes associated with it. Choose the connotation of each word based on its context.

1. “It is even claimed that Lincoln disconcerted the crowd with his abrupt performance, so people did not know how to respond . . .”
   (a) positive
   (b) negative
   (c) neutral

2. “There was only one ‘oration’ announced or desired here.”
   (a) positive
   (b) negative
   (c) neutral

3. “The contrast in other ways was strong. Everett’s voice was sweet and expertly modulated . . .”
   (a) positive
   (b) negative
   (c) neutral

4. “His speech hovers far above the carnage. He lifts the battle to a level of abstraction that purges it of grosser matter . . .”
   (a) positive
   (b) negative
   (c) neutral
**Walt Whitman: A Life**

**Building Background**

Today Walt Whitman is celebrated as one of the most original poets of the nineteenth century. He is often credited as one of the first truly American poets, writing in long, free verse lines that incorporate American idioms, scenes, and subject matter, and that reject any European influence. When *Leaves of Grass* was first published in 1855, however, it received mixed reviews and little fanfare. In fact, critics regularly attacked Whitman's work as obscene. Undaunted, Whitman set out to convince the public that his work was a literary sensation. In the following selection, historian and biographer Justin Kaplan describes how Whitman promoted his work and launched his career.

**Setting Purposes for Reading**

The public's first impression of a new book, song, or film can make or break its success. With a classmate discuss the following questions:

- Have you ever created something that wasn't met with approval? How did this make you feel?
- In your opinion, how much influence does advertising have on the popularity of a product?
- Read to learn about the early reviews of *Leaves of Grass* and Whitman's efforts to publicize his book.

**Reading Strategy**  
**Synthesizing Information**

Synthesizing is combining ideas to create something new. To synthesize information from varied sources, follow these steps:

- interpret the information
- identify similarities and differences between ideas
- combine ideas to create new knowledge

As you read this selection, take notes about Walt Whitman. Then generate new ideas about this poet by relating your notes to the information you derived from other sources in Unit 3 of your text.

**Active Reading Focus**  
**Analyzing Cause-and-Effect Relationships**

An effect is what happens; a cause is what makes it happen. To analyze cause and effect relationships means to examine the ways in which events described in a literary work cause other events to occur.

**Literary Element**  
**Tone**

Tone is the reflection of a writer's attitude toward his or her subject. Tone can be conveyed through such elements as word choice, sentence structure, and figurative language. A writer's tone can express a variety of attitudes such as sympathy, irony, sadness, or anger. As you read try to determine the tone of the selection, and which elements contribute the most to that tone.

**Big Idea**  
**A Poetic Revolution**

Walt Whitman was a brilliant innovator whose experimentation with poetry helped create new ways for writers to express themselves. He, along with fellow poet Emily Dickinson, revolutionized poetry and created the first truly American verse.

**Vocabulary**

Read the definitions of these words from *Walt Whitman: A Life*. When you come across an unfamiliar word, you can often break it down into parts—prefix, root, and suffix—for clues to its meaning.

- **annals** *(an ələlz)* n. historical records or archives; p. 109  There had never been someone as famous in all the annals of history.
- **preposterous** *(pri pə ˈtə rəs)* adj. ridiculous, having no common sense; p. 110  Mark's intentions were totally preposterous and had no use.
- **uncouth** *(ən kəth ˈ) adj. rude, having bad manners; p. 110  The waiter was shocked by the uncouth behavior of his guests.
- **benefaction** *(ben ˈə ʃən) n. a gift or good deed; p. 115  Without the benefaction of his patron, the artist would be ruined.
- **derision** *(di ri ˈzən) n. mockery, contempt, or ridicule; p. 115  Unfortunately, we were treated by with derision for our perspective.
**Walt Whitman: A Life**

*By Justin Kaplan*

**“The beginning of a great career”**

I

Do you take it I would astonish?

Does the daylight astonish? or the early redstart twittering through the woods?

Do I astonish more than they?

Reading these lines at his desk in Concord, in a complimentary copy sent him by an anonymous author, Emerson almost believed he had seen salvation and could depart in peace. “In raptures,” as a visitor noted, Emerson pointed to a certain *oriental largeness of generalization* as evidence that an American Buddha, the long-awaited national poet, had spoken at last. “So extraordinary,” he told a Boston friend, Samuel Gray Ward, “I must send it to you, & pray you to look it over.” He wondered whether the author had not been “hurt by hard life & too animal experience,” but still praised *Leaves of Grass* as “wonderful,” “the American poem,” “a nondescript monster,” as he wrote to Carlyle, “which yet had terrible eyes and buffalo strength.” After some puzzlement over the identity and whereabouts of the new poet, Emerson composed a letter to Walter Whitman, Esq., in care of Fowler and Wells in New York.

Concord Massachusetts 11 July 1855

**DEAR SIR,**

I am not blind to the worth of the wonderful gift of “Leaves of Grass.” I find it the most extraordinary piece of wit & wisdom that America has yet contributed. I am very happy in reading it, as great power makes us happy. It meets the demand I am always making of what seemed the sterile & stingy Nature, as if too much handiwork or too much lymph in the temperament were making our western wits fat & mean.

I give you joy of your free & brave thought. I have great joy in it. I find incomparable things said incomparably well, as they must be. I find the courage of *treatment*, which so delights us, & which large perception only can inspire.

I greet you at the beginning of a great career, which yet must have had a long foreground somewhere, for such a start. I rubbed my eyes a little to see if this sunbeam were no illusion; but the solid sense of the book is a sober certainty. It has the best merits, namely, of fortifying & encouraging.

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1. Thomas Carlyle (1795–1881) was a British historian and essayist.  
2. *Fowler and Wells* was the publishing firm that printed the second edition of *Leaves of Grass*.  
3. *Lymph* is a clear liquid that travels through the human lymphatic system, removing fat from the intestines.
I did not know until I, last night, saw the book advertised in a newspaper, that I could trust the name as real & available for a Post-office. I wish to see my benefactor, & have felt much like striking my tasks, & visiting New York to pay you my respects.

R. W. Emerson

Mr. Walter Whitman.

This five-page salute, Whitman later said, was the charter of “an emperor”—“I supposed the letter was meant to be blazoned.” In the annals of literary partisanship and the laying-on of hands, Emerson’s words are unmatched for their generosity and force, their shrewdness and simple justice. Another insurgent scripture, Walden, published the summer before, had drawn only qualified praise from Emerson. Now he proclaimed the greatness of Leaves of Grass to friends, casual visitors, and far-flung acquaintances.

“Toward no other American, toward no contemporary excepting Carlyle, had Emerson used such strong expressions,” said Moncure Conway, the young Harvard Divinity School graduate who was to be Emerson’s first legate to the new poet. Emerson had been for many years our literary banker; paper that he had inspected, coin that had been rung on his counter, would pass safely anywhere.

Stripped of its marketplace metaphors the same idea was echoed on the other side of the Atlantic by William Howitt, reviewer for the London Weekly Dispatch—“What Emerson has pronounced to be good must not be lightly treated.” Even the Criterion, a high-toned New York weekly that dismissed Whitman’s book as “as mass of stupid filth,” had to acknowledge, apologetically, the quality of its credentials—“an unconsidered letter of introduction has oftentimes procured the admittance of a scurvy fellow into good society.”

Emerson’s letter admitted Leaves of Grass to a meeting of Philadelphia abolitionists where Lucretia Mott, the Quaker preacher, heard it discussed and praised. “R. W. Emerson calls it ‘the book of the age,’” she wrote to her sister. “It is something Emersonian in style—a kind of unmeasured poetry in praise of America & telling what true poetry is.” She had no objection to the purchase of a copy for her seventeen-year-old granddaughter.

The patrician critic and scholar Charles Eliot Norton told his friend James Russell Lowell that he had been alerted to the existence of this “literary curiosity” by the revered Emerson, who had apparently written a letter to the author “expressing the

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4. A legate is an official representative.
5. Here, patrician means “aristocratic.”
6. James Russell Lowell (1819–1891) was a famed American Fireside poet.
Reading Strategy

Synthesizing Information

Compare and contrast the evaluations of *Leaves of Grass* by Emerson and Norton. Which opinion seems more accurate? Based on your prior reading of Whitman’s poetry, and the ideas of both Norton and Emerson, write a few sentences that express your own opinion of his work.

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Active Reading Focus

Analyzing Cause and Effect Relationships

The Fireside Poets, a group that included James Russell Lowell, wrote poems that celebrated traditional American values. Their works were often read aloud by families as a form of entertainment. Why do you think Lowell responded to Whitman’s poetry in this way?

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Vocabulary

**preposterous** (pri pās’ tə rəs) adj. ridiculous, having no common sense

**uncouth** (ən kōth’) adj. rude, having bad manners

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Warmest admiration and encouragement.” In his unsigned review in the September *Putnam’s Monthly* Norton described *Leaves of Grass* as “preposterous yet somehow fascinating,” a surprisingly harmonious fusion of “Yankee transcendentalism and New York rowdism” that at times exhibited, in the “rough and ragged thicket of its pages,” undeniable boldness and originality. Norton confessed that he had had to overcome his distaste for the book’s “disgusting” and “intolerable” coarseness. “One cannot leave it about for chance readers,” he told Lowell, “and would be sorry to know that any woman had looked into it past the title-page. I have got a copy for you, for there are things in it you will admire.” (“No, no,” Lowell replied, “the kind of thing you describe won’t do.”) Another member of Emerson’s circle, the clergyman Edward Everett Hale, future author of *The Man Without a Country*, praised Whitman (in the January 1856 *North American Review*) for his “remarkable power,” his “freshness, simplicity, and reality,” and for living up to the claims made in the preface. Half a century later Hale was still congratulating himself for having written this review, the first that, in Whitman’s recollection, had done his book anything close to justice.

In the summer of 1855, when he returned from his vacation on eastern Long Island, he had been greeted by a review of a different sort, prominent but grudging and even mischievous, by Charles A. Dana of the Tribune, Horace Greeley’s managing editor. A one-time member of the Brook Farm commune who had lived on admiring terms with its founder, George Ripley, and with Margaret Fuller and Nathaniel Hawthorne, Dana had retrieved some remnants of idealism from the ruins of that experiment in plain living and high thinking. In the “nameless bard” of *Leaves of Grass* he recognized an oafish descendant of Emerson, Bronson Alcott, and other “prophets of the soul.” He too praised Whitman’s “bold, stirring thoughts,” “genuine intimacy with nature,” and “keen appreciation of beauty.” But he argued that “the essential spirit of poetry” had found an uncouth and grotesque embodiment. “His independence often becomes coarse and defiant. His language is too frequently reckless and indecent,” Dana said, sounding the cry that Whitman was to hear to the end of his days, “and will justly prevent his volume from free circulation in scrupulous circles.”

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7. Horace Greeley (1811–1872) was an abolitionist and founder of the *New York Tribune.*

8. The *Brook Farm commune* was an experimental utopian community in West Roxbury, Massachusetts, from 1841 to 1847.

9. Bronson Alcott (1799–1888) was a Transcendentalist, a radical educator, and the father of novelist Louise May Alcott.
Because of such objections William Swayne, the Fulton Street bookseller listed in the original announcements in the Tribune, had withdrawn Leaves of Grass from his stock and his name from Fowler and Wells’s advertisements. Even Life Illustrated, the firm’s own “Family Newspaper,” said the book was “perfect nonsense,” “a series of utterances” that the public was advised to take or leave, “just as they prefer.” Soon Samuel Wells, more of a businessman and less of a crusader than his partner Orson Fowler, suggested that Whitman omit “certain objectionable passages” or look for another publisher.

At Mickle Street Whitman made an almost casual thing of it when he explained how Emerson’s letter, a private and privileged communication, came to be published in the New York Tribune without the writer’s permission or foreknowledge. He said that when he was walking down the street in New York he happened to run into Dana, who had heard about the letter along the transcendental grapevine, was eager to print it in his newspaper, and wanted Whitman to release the text to him. Whitman refused, but a week or so later changed his mind, with some justification, as “a friend of Mr. Emerson” and therefore in a responsible position to decide what was legitimate and proper for everyone concerned. He printed the letter in the Tribune on October 10 and prefaced it with a brief paragraph that suggested a turning-point in the public fortunes of Leaves of Grass:

We sometime since had occasion to call the attention of our readers to this original and striking collection of poems, by Mr. Whitman of Brooklyn. In so doing we could not avoid noticing certain faults which seemed to us to be prominent in the work. The following opinion, from a distinguished source, views the matter from a more positive and less critical standpoint.

At first cautious and reluctant, just as his phrenological chart had said, Whitman could justifiably claim to have been, up to this point, the unoffending victim of Dana’s good intentions and

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10. Mickle Street in Camden, New Jersey, was the location of Whitman’s house, which he purchased in 1884.
11. A phrenological chart describes an individual’s personality on the basis of the shape of his or her skull. Whitman believed in phrenology.
unreliable assurances. But once the letter was released he fell on it like a hawk—“I too am not a bit tamed.” The life of his sacred book was in the balance. He sent the Tribune clipping to Longfellow and other celebrities, arranged to have the letter printed in Life Illustrated, and eventually distributed it to editors and critics in the form of a small broadside he printed up. It was headed “Copy for the convenience of private reading only” and changed Emerson’s formal “Mr. Walter Whitman” to “Walt Whitman.”


He vows to “Avoid all the ‘intellectual / subtleties,’ and ‘withering doubts’ and ‘blasted hopes’ and ‘unrequited / loves,’ and ‘ennui’14 and ‘wretchedness’ and the whole of the lurid and artistic and melo-dramatic / effects.—Preserve perfect calmness and sanity.” He lists some of his casual acquaintances in New York—

Sam (with black eyes & cap)
Nick (black eyes 40th st—small)
Joe (Canadian-Montreal)
Bill Young (milkman & driver)
George Applegate (tallest)
English Johnny (49th st Jockey cap)
Sam (49th st round shoulders light clothes)

—and also sketches out, in the pride of creation and mastery, his “Sun-Down Poem” (“Crossing Brooklyn Ferry”) of 1856:

Poem of passage / the scenes on the river / as I cross the / Fulton ferry / Others will see the flow / of the river, also, / Others will see on both / sides the city of / New York and the city / of Brooklyn / a hundred years hence others / will see them . . . The continual and hurried crowd of / men and women

* The official version of the episode, laid out by Bucke in 1883 with Whitman’s approval, even denied there had been any evidence “that the letter was meant to be private.” Whitman became more circumspect about such matters. In 1871, after he received a flattering letter from Tennyson, he cautioned a newspaper friend, “I rely on your promise not to publish the letter, nor any thing equivalent to it.” But he had no objection to printing the news that he had received such a letter. (Richard Maurice Bucke, M.D., Walt Whitman [Philadelphia, 1883], p. 159.)

12. **Loconic** means “using few words.”
13. **Taciturn** means “quiet.”
14. **Ennui** means “weariness.”
Further on, along with trial passages for another major new poem of 1856, “Song of the Broad-Axe,” is an entry of a different sort. Enclosed within a large bracket, it occupies a page to itself:

“I greet you at the beginning of a great career”

R. W. Emerson

Whitman made several layouts of these words on binder’s paper left over from the first edition before he had them stamped in gold on the spine of the second edition around August 1856. Torn out of context, gaudily displayed, this Ali Baba\(^{16}\) formula appeared to be an endorsement even of new poems Emerson could not possibly have seen. And further compounding what a Boston paper had called “the grossest violation of literary comity\(^{17}\) and courtesy that ever passed under our notice,” at the end of the book Whitman once again printed the entire letter along with a vaunting\(^{18}\) essay in the form of a public thank-you:

Brooklyn August 1856.

Here are thirty-two poems, which I send you, dear Friend and Master, not having found how I could satisfy myself with sending any usual acknowledgement of your letter. The first edition, on which you mailed me that till now unanswered letter, was twelve poems—I printed a thousand copies, and they readily sold; these thirty-two Poems I stereotype, to print several thousand copies of. I much enjoy making poems. Other work I have set for myself to do, to meet people and The States face to face, to confront them with an American rude tongue; but the work of my life is making poems. I keep on till I make a hundred, and then several hundred—perhaps a thousand. A few years, and the average annual call for my Poems is ten or twenty thousand—more, quite likely. Why should I hurry or compromise? . . . Master, I am a man of perfect faith.

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\(^{15}\) A nimbus is a cloud or atmosphere.

\(^{16}\) Ali Baba is a woodcutter in the Arabian Nights’ Entertainments, or The Thousand and One Nights, a collection of Oriental stories. He gains access to the cave of the Forty Thieves by saying the magic phrase “Open Sesame.”

\(^{17}\) Comity means “courteousness.”

\(^{18}\) Vaunting means “boasting.”
Analyzing Cause and Effect Relationships  What effect do you think Whitman had hoped to produce by lying about the sales of *Leaves of Grass*?

Big Idea  
**A Poetic Revolution**  Why might Whitman have stressed his rudeness, American-ness, and originality?

Reading Strategy  
**Synthesizing Information**  What do you think made Whitman believe that his poetry was “riding the wave of the future”? Based on reading from Unit 3 in your text, do you think Whitman was correct?

Even the loyal and resourceful Bucke,19 utterly flummoxed20 for once, had to admit that Whitman’s “they readily sold” was “a plain lie.” According to Bucke’s information, the first edition had “no sale” and the second “little or no sale.” “If the reader goes to a bookstore,” Hale had pointed out in his review, “he may expect to be told, at first, as we were, that there is no such book, and has not been.”

Whitman himself said he doubted “if even ten were sold” and that he ended up giving away almost all of his first edition to “friends and relatives”—“Oh, as a money matter, the book was a dreadful failure.” It was a “failure” despite the vigorous deployment of his talents as an impresario21 with one lifelong act to manage. The lessons of P. T. Barnum’s American Museum, General Tom Thumb and the Swedish Nightingale had not been wasted on him.22

Whitman supplied friendly journals with the information that *Leaves of Grass* created “an extraordinary sensation in the literary world on both sides of the Atlantic”—“the emphatic commendation of America’s greatest critic has been ratified by the public.” And it was Whitman who wrote three anonymous reviews of *Leaves of Grass* that appeared around the end of 1855. “An American bard at last!” he announced in the *United States Review*. “Politeness this man has none, and regulation he has none. A rude child of the people!—No imitation—No foreigner—but a growth and idiom of America,” he wrote in the Brooklyn *Daily Times*, and in support of these and similar claims he subjoined Lorenzo Fowler’s23 reading of the bard’s skull and personality. In the *American Phrenological Journal*, a Fowler and Wells enterprise, he cited Tennyson’s poetry with admiring tolerance but predicted his own, riding the wave of the future, might yet prove “the most glorious of triumphs, in the known history of literature.”

Skillfully managed, Whitman’s homemade appreciations made news in their own right. A friendly journalist, William Swinton, praised him in the *New York Times* for the “manly vigor” and “brawny health” of *Leaves of Grass*. “This man has brave stuff in him. He is truly astonishing.” In the course of several thousand words of careful and sensitive discussion, Swinton reported that “proof slips of certain articles written about *Leaves of Grass*” had

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19. Richard Maurice Bucke was a longtime friend and the first biographer of Whitman.
20. *Flummoxed* means “confused.”
21. An *impresario* is a theatrical manager or producer.
22. P. T. Barnum (1810–1891) was an American showman who helped popularize the three-ring circus. His *American Museum* in New York City displayed curiosities. Charles S. Stratton, named General Tom Thumb by Barnum, was 25-inch-tall performer. Jenny Lind, a Swedish soprano, was promoted by Barnum as the Swedish Nightingale.
23. Lorenzo Fowler was a phrenologist and the founder of Fowler and Wells, a publishing house.
been delivered to the *Times* office together with a copy of the first edition bound in green and gold and the printed text of a letter in which Ralph Waldo Emerson complimented the author “on the benefaction conferred on society”:

On subsequently comparing the critiques from the *United States Review* and the *Phrenological Journal* with the Preface of *Leaves of Grass* we discovered unmistakable evidence that Mr. Walt Whitman, true to the character of a Kosmos, was not content with writing a book, but was also determined to review it, so Mr. Walt Whitman has concocted both those criticisms of his own work, treating it we need not say how favorably.

Sensation generated sensation, Whitman had learned. So did neglect, if it was conspicuous enough. Later he tended to favor a history in which *Leaves of Grass*, far from “an extraordinary sensation,” had been greeted in total silence or with howls of derision.

Literary Element

**Tone** What is the tone of this portion of Swinton’s review? How does it differ from the portions quoted earlier on this page?

Active Reading Focus

**Analyzing Cause and Effect Relationships** What do you think caused Whitman to change his view of the events surrounding the publication of *Leaves of Grass*?

✔ Reading Check

Briefly describe some of the things that Whitman did to promote *Leaves of Grass*. Did you find them objectionable? Why or why not?

Vocabulary

*benefaction* (ben´ə fak´shən) n. a gift or good deed

*derision* (di ri´zhən) n. mockery, contempt, or ridicule
A main idea organizer can help you determine and better understand the main idea and supporting details of a literary work. Begin by filling in the top row with what you believe to be the main idea of this selection. Then add supporting details to each column organized by topic. Lastly, add the conclusion that you believe Kaplan reaches in the bottom row.

<table>
<thead>
<tr>
<th>Main Idea:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Details:</td>
</tr>
<tr>
<td>• Emerson writes a letter in praise of <em>Leaves of Grass</em>.</td>
</tr>
<tr>
<td>Supporting Details:</td>
</tr>
<tr>
<td>Supporting Details:</td>
</tr>
<tr>
<td>Supporting Details:</td>
</tr>
</tbody>
</table>

**Conclusion**

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**Active Reading Focus**

**Analyzing Cause-and-Effect Relationships**
Understanding how causes and effects are related in a literary work can help you better understand the relationship between events. Briefly describe the effects that Emerson’s letter to Whitman had. In turn, what did these effects cause? In your opinion, how important was Emerson’s praise of *Leaves of Grass*?

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116  UNIT 3, PART 3  WALT WHITMAN: A LIFE
**Reading Strategy**

**Synthesizing Information** How does Whitman’s poetry relate to the transcendental movement and to American Romanticism? Write a short paragraph in which you discuss this connection. Draw information from this selection, Whitman’s poetry, Emerson’s essays, and other sources in your textbook.

**Literary Element**

**Tone** Many different elements contribute to the tone of a literary work. What do you think is the overall tone of this selection? What contributes the most to this tone? List several examples from the selection in support of your position.

**Vocabulary Practice**

**Understanding Word Parts** Words are made up of different parts. There are three main word parts: prefixes, roots, and suffixes.

- A **root** is the most basic part of a word. For example, the word *free* is the root of the word “freedom.”
- A **prefix** is a word part that can be added to the beginnings of other words. The prefix *re-* can mean “again.” When added to the word *state*, the word becomes “restate,” and means to “state again.”
- A **suffix** is a word part that can be added to the ends of other words. The suffix *-ness*, for example, can be added to the ends of some words to turn them into nouns. When *-ness* is added to the adjective *mild*, it becomes the noun “mildness.”

Use your knowledge of word parts to answer the following questions.

1. Which of the following words has a suffix that makes it plural?
   - (a) benefaction
   - (b) annals
   - (c) derision

2. Which of the following words has a prefix that implies the opposite of something?
   - (a) uncouth
   - (b) annals
   - (c) preposterous

3. Which of the following has a root that means “do well”?
   - (a) preposterous
   - (b) benefaction
   - (c) uncouth
EMILY DICKINSON: AN INTRODUCTION

Building Background
Former American poet laureate Billy Collins gives insight into the background and technique of Dickinson’s poetry in his introduction to The Selected Poems of Emily Dickinson. In this excerpt from that introduction, Collins discusses the myth that surrounds Dickinson’s life, the enduring power of her work, and the influences that shaped her verse.

Setting Purposes for Reading
The details of a writer’s life can sometimes influence the way that writer’s work is perceived. Before you read, discuss the following questions with a partner:

- What do you know about Emily Dickinson’s life and poetry? How does what you know about her life influence how you respond to her poetry?
- Why might seclusion be desirable for a poet?

Read the selection to learn more about Dickinson’s life, her poems, and a critical interpretation of each.

Reading Strategy  Analyzing Literary Criticism
Analyzing literary criticism involves recognizing the main ideas and supporting details in a piece of criticism in order to compare the critic’s response to a piece of literature with your own response. As you read the selection, determine how Collins’s response to Dickinson’s poetry compares with your own.

Active Reading Focus  Distinguishing Fact and Opinion
When you distinguish fact and opinion, you examine a piece of information to determine whether it can be proved true (fact) or whether it cannot (opinion).

Literary Element  Author’s Purpose
An author’s purpose is an author’s intent in writing a literary work. Authors typically write for one or a combination of the following reasons: to persuade, to inform, to explain, to entertain, or to describe. As you read, try to determine Collins’s purpose for writing.

Big Idea  A Poetic Revolution
Emily Dickinson’s introspective, compact poetry focuses on revealing the sometimes profound, often startling, meaning found in ordinary situations and events. Her poems are characterized by an unconventional use of punctuation, particularly dashes, and recognizable meter.

Vocabulary
Read the definitions of these words from “Emily Dickinson: An Introduction.” As you read the words in context, think of synonyms—or words with the same or similar meanings—to help you remember the meaning of the unfamiliar words.

- reclusiveness (rek’lō siv´nis) n. seeking seclusion or isolation; p. 119 The author’s reclusiveness made him an interesting subject for biographies.
- icon (i´kan) n. a representation or symbol; p. 120 Jacqueline Kennedy is considered a fashion icon.
- concision (kən sizh´on) n. the quality of being brief or succinct; p. 120 The article’s concision made it a quick read.
- psychic (sī´kik) adj. pertaining to the human mind or psyche; p. 121 The doctor attributed the athlete’s condition to her psychic—not physical—problems.
- cadence (kā’dans) n. the balanced, rhythmic flow, as of poetry or oratory; p. 121 The cadence of her speech had an almost musical quality about it.
Emily Dickinson: An Introduction

By Billy Collins

Today Emily Dickinson is recognized not only as a major poet of the American nineteenth century but also as one of the most intriguing poets of any place or time, in both her art and her life. The outline of her biography is well known. She was born in Amherst, Massachusetts, in 1830 and, except for a few excursions to Philadelphia, Washington, and Boston, spent her entire life there, increasingly limiting her activities to her father’s house. “I do not cross my Father’s ground to any House or Town,” she wrote, referring to a personal reclusiveness that was noticeable even to her contemporaries. In the front corner bedroom of that house on Main Street, Dickinson wrote over 1,700 poems, often on scraps of paper and on the backs of grocery lists, only a handful of which were published in her lifetime and then anonymously. She was known to give poems to friends and neighbors, often as an accompaniment to the cakes and cookies she baked, sometimes lowering them from an upstairs window in a basket. Her habit of binding groups of poems together into little booklets called fascicles might indicate she felt her poems were presentable, but most of her poems never went farther than her desk drawer where they were discovered by her sister after Dickinson’s death in 1886 of kidney failure. In her lifetime, her poetry remained unknown, and although a few small editions of her poems were published in the 1890s, it was not until 1955 that a reliable scholarly edition appeared, transcribing the poems precisely from the original manuscripts and preserving all of Dickinson’s typographical eccentricities. Convincingly or not, she called publication “the auction of the mind” and compared the public figure to a frog croaking to the admiring audience of a bog.

It is fascinating to consider the case of a person who led such a private existence and whose poems remained unrecognized for so long after her death, as if she had lain asleep only to be awakened by the kiss of the twentieth century. The quirky circumstances of her life have received as much if not more commentary than the poems themselves. Some critics valorize her seclusion as a form of female self-sufficiency; others make her out to be a victim of her culture. Still others believe that her solitariness has been exaggerated. She did attend school, after all, and she maintained many intimate relationships by letter. Moreover, it was less eccentric in her day than in ours for one daughter—she had a brother who was a lawyer and a sister who married—to remain home to run the household and assist her parents. Further, all writers need privacy; all must

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1. Valorize means to “attach value or worth to something.”

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But Dickinson’s separateness—which has caused her to be labeled a homebody, a spinster, and a feminist icon among other things—took extreme forms. She was so shy that her sister Lavinia would be fitted for her clothes; she wore only white for many years (“Wear nothing commoner than snow”); and she rarely would address an envelope, afraid that her handwriting would be seen by the eyes of strangers. When asked of her companions, she replied in a letter to Thomas Wentworth Higginson,2 “Hills, sir, and the sundown, and a dog large as myself that my father bought me.”

However tempting it is to search through the biographical evidence for a solution to the enigma3 of Emily Dickinson’s life, we must remember that no such curiosity would exist were it not for the poems themselves. Her style is so distinctive that anyone even slightly acquainted with her poems would recognize a poem on the page as an Emily Dickinson poem, if only for its shape. Here is a typical example:

'Tis little I could care for pearls
Who own the ample sea;
Or brooches4 when the Emperor
With rubies pelteth me;
Or gold, who am the Prince of Mines;
Or diamonds, when I see
A diadem5 to fit a dome
Continual crowning me.

Such a short form leads to concision and quick-wittedness, her poems standing as dramatic examples of poetry’s ability to compress wide meaning into small spaces. She was also fond of the riddle. The diadem that crowns her always is the sky. With the dome of earth overhead, the little poem wants to ask, who needs the grosser6 riches of pearls, rubies, gold, or diamonds? The modest size of her poems (most are shorter than a sonnet) matches the modest space of house and garden in which she chose to live. The poems are also short because she does not waste time introducing the poem. She neither provides the details of a physical setting, as a conventional nature poem might do, nor does she explain the poem’s occasion. The poems begin suddenly, often with a

2. Thomas Wentworth Higginson was a noted abolitionist, ordained minister, and editor for the Atlantic Monthly.
3. An enigma is something puzzling or mysterious.
4. A brooch is a piece of jewelry that is fastened by a pin.
5. Diadem means “crown.”
6. Here, grosser mean “less fine.”
declaration ("Superiority to fate / Is difficult to learn") or a
definition ("Hope is a subtle glutton"). Dickinson does not knock
before entering, so the reader may feel swept up into the center of
the poet’s thought process without warning. To open a poem by
saying “I felt a cleavage in my mind / As if my brain had split” is
to thrust the reader into a psychic intimacy with the fractured
speaker. Also, her poems tend to end abruptly and decisively, often
with epigrammatic authority ("The only secret people keep / Is
Immortality").

Her tiny, untitled poems may fit her sensibility and provide the
verbal equivalent of a home’s safe enclosure—a room within a
room—but the shortness of her lines is due to something else: her
preference for common meter, the meter of ballads and Protestant
hymns, and even of nursery rhymes. In common meter, a line of
four beats is followed by a line of three beats.

    Amazing grace, how sweet the sound
    That saved a wretch like me.
Or, more speedily,

    Old King Cole was a merry old soul
    And a merry old soul was he.
Or, with Dickinson,

    A thought went up my Mind to-day
    That I have had before, . . .

Rhythmically, the three-beat line sounds like an answer to the
four-beat line, and it also provides a one-beat pause at the end, a
space to breathe. Dickinson used other kinds of cadences, but
common meter is the usual gait of her poetry. Almost every
Dickinson poem can be sung—like it or not—to the tune of “The
Yellow Rose of Texas,” a song in common meter. But unlike that
song, her poems also include a counter-rhythm she created by
interrupting the regular beat with dashes—her obsessive type of
punctuation—and by her sudden jumps of thought. Instead of a
steady run of meaning, the Dickinson poem hops from one figure
to another in a kind of zigzag logic that requires not just our
concentration but our own agility in making imaginative and
grammatical leaps. Even her obituary in the Springfield Republican
noted that she was “quick as the electric spark in her intuitions.”

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7. Epigrammatic means “in the manner of a pithy, wise saying.”
8. Here, gait means “rhythm.”

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UNIT 3, PART 3  EMILY DICKINSON: AN INTRODUCTION  121
To understand and remember a writer’s viewpoint and supporting details, use a **point-supporting points organizer** to note the parts of his or her argument. Record the writer’s viewpoint in the left box, the writer’s supporting details in the middle box, and any opposing viewpoints the writer addresses in the right box.

<table>
<thead>
<tr>
<th>Viewpoint:</th>
<th>Supporting Details:</th>
<th>Opposing Viewpoints:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</table>

**Active Reading Focus**

**Distinguishing Fact and Opinion** Remember that when you distinguish fact and opinion, you examine whether the information can or cannot be proved true. In an argument, a writer provides his or her viewpoint on a subject and supports that viewpoint with factual support. Reread the selection to find two viewpoints Collins presents, and list two or three facts he gives to support each viewpoint.

**Viewpoint 1:**

**Factual Support**
1. 

2. 

3. 

**Viewpoint 2:**

**Factual Support**
1. 

2. 

3. 
**Reading Strategy**

**Analyzing Literary Criticism** When you analyze criticism, you compare the critic’s response to a work of literature with your own response to the literature. How do the main ideas and supporting details Collins presents compare with your view of Dickinson’s poetry? Examine Collins’s main points and support, and determine whether or not you feel his argument is valid.

**Vocabulary Practice**

**Using Synonyms** For each vocabulary word, find its synonym(s) in the passage given from the selection. Remember that synonyms are the same part of speech.

1. **psychic**
   With lines like “I felt a cleavage in my mind / As if my brain had split,” Dickinson confronts the reader personally and directly, in the mental realm.

2. **reclusiveness**
   “Some critics valorize her seclusion as a form of female self-sufficiency; others make her out to be a victim of her culture. Still others believe that her solitariness has been exaggerated.”

3. **concision**
   “Her tiny, untitled poems may fit her sensibility and provide the verbal equivalent of a home’s safe enclosure—a room within a room—but the shortness of her lines is due to something else, her preference for common meter, the meter of ballads and Protestant hymns, and even nursery rhymes.”
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Looking Ahead (p. 465)

Preview

- How did the United States change following the Civil War Era?
- How did Realism and Regionalism develop?
- How did Naturalism develop?

This introduction prepares you for the literature you will read in a unit of your textbook. It explains the development of Realism, Regionalism, and Naturalism—three literary movements that appeared in the late nineteenth century. The introduction includes information about the period and its literature.

As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “What are Realism, Regionalism, and Naturalism?”

Record

Looking Ahead

What literary terms are defined here?

Keep the following questions in mind as you read.

What kind of information is being asked for in each of these questions?
Reduce
TO THE POINT  Note the types of literature.

Record
American Literature
What are some types of literature that were produced between 1880 and 1910? Write down some categories and examples.

United States Events
What are the general categories of U.S. events? List one or two events in each category. Use wording that makes the event clear to you.
Reduction

TO THE POINT  Note general categories of world events.

Record

World Events

What are the general categories of world events? List one or two events in each category. Use wording that makes the event clear to you.

Recap

Review your notes on the Timeline. Then recap by creating a specific timeline of important events relating to technology.

1880s

1884—George Eastman designs roll film for cameras
Introductory Text: Regionalism and Realism 1880–1910
By the Numbers (p.468)

Reduce

ANY QUESTIONS? Ask questions about heads. For example: “What does this line graph show?”

Record

Immigration to the United States 1861–1920

Use the information on this bar graph as the basis for some generalizations about patterns of immigration during this period.

Railroad Time

What are the main ideas here?

MY VIEW

What did you find most interesting or surprising about this information?
TO THE POINT For the remaining heads, note key words and phrases.

Record

List the remaining heads on this page. For each, note what the statistics tell you about the period.
Introductory Text: Regionalism and Realism 1880–1910

Being There (p. 469)

Reduce

TO THE POINT  Note key words and phrases.

Record

What information do these illustrations provide about the United States between 1880 and 1910?

What states were still territories in 1900?

Any Questions?  Ask questions about maps. For example:
“What does this map indicate about the pattern of U.S. expansion in the 1800s?”

Recap

Review your notes on By the Numbers and Being There. Then recap by using the information to make several generalizations about the period from 1880 to 1910.
Introductory Text: Regionalism and Realism 1880–1910

Historical, Social, and Cultural Forces (p. 470)

**Reduce**

TO THE POINT  Note key words and phrases.

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**Record**

Westward Expansion

What are the main ideas?

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The Gilded Age

Link the conditions of the Gilded Age to the efforts of the period’s reformers.

---

ANY QUESTIONS? Use them to organize your notes. For example: “What kinds of issues did reformers of this period tackle?”

---
Unit 4

Unit 4

Introductory Text: Regionalism and Realism 1880–1910
Historical, Social, and Cultural Forces (p. 471)

Reduce
TO THE POINT Note key words and phrases.

Record

Women’s Rights

Create a timeline to organize this information. Review the Timeline on pages 466–467 and include any other events relating to the struggle for women’s rights.

Regionalism, Realism, and Naturalism

How would westward expansion have encouraged the development of Regionalism?

ANY QUESTIONS? Use them to organize your notes. For example: “What events in U.S. history helped cause these literary movements?”
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Historical, Social, and Cultural Forces (pp. 470–471)

Reduce

TO THE POINT Note key words and phrases.

Record

Preview Big Ideas of Regionalism, Realism, and Naturalism

Paraphrase each of the Big Ideas.

Recap

Review your notes on the Historical, Social, and Cultural Forces. Then recap using an evidence organizer to sum up a viewpoint about the Gilded Age based on information drawn from this section.

<table>
<thead>
<tr>
<th>Viewpoint</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Detail</td>
</tr>
</tbody>
</table>

132 UNIT 4 REGIONALISM AND REALISM 1880–1910
**Introductory Text: Regionalism and Realism 1880–1910**

**Big Idea 1: Regionalism** (p. 472)

**Reduce**

**TO THE POINT**  Note key words and phrases.

**Record**

**Mark Twain’s Mississippi River**

- **What are the main ideas?**
  - Twain vividly evokes the world of the Mississippi River.

**Bret Harte’s Far West**

- **How was Bret Harte’s writing linked to western expansion?**

**Willa Cather’s Great Plains**

- **Review your notes on Westward Expansion to determine what kinds of conditions Cather’s prairie farmers would have had to face.**

**ANY QUESTIONS?** Use them to organize your notes. For example: “What was life like for Cather’s prairie farmers?”
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Big Idea 1: Regionalism (p. 473)

Reduce

MY VIEW How does this painter approach his subject like a Regionalist writer?

Record

What information about African-American life in the South does this painting give?

from O Pioneers by Willa Cather

Write down some phrases that show the Regionalist characteristics of this passage.

Recap

Review your notes on Big Idea 1: Regionalism. Then recap by using an effective graphic organizer to help you remember the main points.
Record

The Birth of Realism

- List in order of importance the factors in the development of Realism in the United States.

Kate Chopin and Women

- How was Chopin both a Realist and a Regionalist?

Paul Laurence Dunbar and African Americans

- In what ways does Paul Laurence Dunbar’s writing show Realism?
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Big Idea 2: Realism (p. 475)

Reduce

TO THE POINT Note key words and phrases.

Record

Edith Wharton and the Upper Classes

In what ways does Edith Wharton’s writing show Realism?

from The Awakening by Kate Chopin

Does this passage show Kate Chopin primarily as a Realist or a Regionalist?

Recap

Review your notes on Big Idea 2: Realism. Then recap by analyzing Paul Laurence Dunbar and Edith Wharton as both Realists and Regionalists.
Introductory Text: Regionalism and Realism 1880–1910

Big Idea 3: Naturalism (p. 476)

Reduce

TO THE POINT Note key words and phrases.

Record

Edwin Arlington Robinson and Fate

In what ways does Edwin Arlington Robinson’s writing show Naturalism?

Jack London and Nature

Review your notes on the Gilded Age to determine in what ways does Jack London’s writing reflect the conditions of the United States during that period.

Stephen Crane and Nature

How does Crane’s poem (“A man said to the Universe”) show his Naturalism?

ANY QUESTIONS? Use them to organize your notes. For example: “How did Gilded Age conditions shape Jack London’s Naturalism?”
Record

What information about urban life at the beginning of the twentieth century does this photograph give?


ANY QUESTIONS? Use them to organize your notes. For example: “How does this passage show Naturalism?”


Recap


138  UNIT 4  REGIONALISM AND REALISM 1880–1910
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Wrap-Up (p. 478)

Reduce
TO THE POINT  Note key words and phrases.

Record
Why It Matters
What is the main idea of each paragraph?

MY VIEW  Which of these cultural links do you find the most interesting?

Cultural Links
What link is described in each paragraph?

Recap
Review your notes on this Wrap-Up. Then recap by writing a paragraph in which you determine which of the three literary movements—Regionalism, Realism, and Naturalism—has had the most significant effect on American literature.
Introductory Text: Regionalism and Realism 1880–1910

Summarize

Review your notes on this Introduction. The write a paragraph in which you relate the development of Regionalism, Realism, and Naturalism to the historical, social, and cultural forces that were affecting the United States in the period between 1880 and 1910.
Introductory Text: Regionalism and Realism 1880–1910

Apply

Multiple Choice
Choose the best choice(s) for the following questions.

1. Which was not associated with the writing of Mark Twain?
   A. fine ear for dialect
   B. photographic realism
   C. Mississippi River settings
   D. culture of slavery

2. Which of the following describe Kate Chopin’s fiction?
   A. realistic portrayal of women
   B. demonstrate power of nature
   C. Louisiana settings
   D. pioneer life

Matching
Choose the best multiple-choice option for each question. You will not use all of the options.

3. Who is best known for poems in African-American dialect? _____
   4. Who was a member of New York’s upper class? _____
   5. Who wrote The Call of the Wild? _____
   6. Who portrayed immigrant farmers on the Great Plains? _____
      A. Edith Wharton
      B. Kate Chopin
      C. Edwin Arlington Robinson
      D. Willa Cather
      E. Jack London
      F. Paul Laurence Dunbar

Short Answer

7. What factors contributed to the development of Realism in American literature?
This article presents a literary history of the rise of local color fiction. It will provide background information and help you better understand the stories you will read in this unit of your textbook.

**As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.**

### The Importance of Setting

**Complete the chart below as you read.**

<table>
<thead>
<tr>
<th>Setting</th>
<th>Definition</th>
<th>Importance in Local Color Writing</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Reduce

TO THE POINT Note key words and phrases.

Record

The Role of Character

- How does the role of character relate to what you’ve read so far about local color writing? Make the connection in your notes.

The Lives of Women

- Create an outline to describe key authors in women’s local color writing and the themes they wrote about.
Summarize

Review your notes on this article. Then summarize what you’ve learned in paragraph form.

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________

_______________________________________________________________________________________________
Apply

Multiple Choice

Choose the best choice(s) for the following questions.

1. Which of the following was not a reason for the rise of local color fiction?
   A. readers wanted light-hearted tales
   B. an increased interest in old-fashioned values
   C. more involvement in local issues
   D. Europeans became increasingly interested in reading about American culture

2. Which of the following was not a trait of local color writing?
   A. regional dialect
   B. importance of optimism
   C. realistic setting
   D. small towns

Matching

Choose the best multiple-choice option for each question. You will not use all of the options.

3. her work discusses the struggle between independence and the safety of marriage _____
4. local colorist whose stories of coastal-town families that were widely read _____
5. wrote tales of the California Gold Rush _____
6. the most famous local color writer; crafted a variety of small town characters in everyday situations _____

   A. Bret Harte
   B. Willa Cather
   C. Sarah Orne Jewett
   D. Mark Twain
   E. Mary E. Wilkins Freeman
   F. Kate Chopin

Short Answer

7. Why were women’s issues often explored in local color writing?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the local color fiction in this unit.
This article presents literary history information about U.S. cities in the early 1900s. In particular, it addresses the growth of industry and how that helped to divide Americans into two social classes: the rich and the poor. It will help you better understand the literature you will read in this unit.

As you read the Literary History, use the Cornell Note Taking System to record important points and remember what you have read.

Record

Paraphrase the main ideas presented in this section.

The Face of the Urban Rich

Complete the chart below with details from the article.

<table>
<thead>
<tr>
<th>Authors</th>
<th>Themes</th>
<th>Works</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Literary History: The Two Faces of Urban America (pp. 532–533)

Reduce

TO THE POINT  Note key words and phrases.

Record

The Face of the Urban Poor

Complete the diagram below with details from the article.

<table>
<thead>
<tr>
<th>Authors</th>
<th>Themes</th>
<th>Works</th>
</tr>
</thead>
</table>

Reformers and Muckrakers

Describe the accomplishments of the reformers and muckrakers.

MY VIEW  Note key people.

__________________________________________________________

__________________________________________________________

__________________________________________________________

__________________________________________________________
Summarize

Review your notes on this article. Then write a summary that compares and contrasts the two faces of urban America.
Apply

Multiple Choice
Choose the best choice for the following questions.
1. What are the “two faces” of urban America described in the article?
   A. capitalists and socialists  
   B. men and women  
   C. the rich and the poor  
   D. wealthy entrepreneurs and the immigrants who provided cheap labor
2. Which of the following was not a problem for the urban poor?
   A. crime  
   B. taxes  
   C. disease  
   D. unfair labor practices

Matching
Choose the best multiple-choice option for each question. You will not use all of the options.
3. exposé of the brutal and degrading working conditions of the meat packing industry _____
4. tells the story of a naïve country girl who comes to Chicago looking for work _____
5. used architecture as a metaphor to portray wealth and poverty _____
6. tells how an old home became a safe place for immigrants to learn English and discuss politics _____
   A. The Jungle  
   B. The Ambassadors  
   C. Sister Carrie  
   D. The House of Mirth  
   E. Twenty Years at Hull-House  
   F. Maggie: A Girl on the Streets  
   G. How the Other Half Lives

Short Answer
7. How did the reformers and muckrakers bring about positive change to urban America?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the literature in this unit.
ARCTIC DREAMS: IMAGINATION AND DESIRE IN A NORTHERN LANDSCAPE

Building Background
Barry Lopez, a writer and photographer, finds much of the inspiration for his work in nature and the environment. Often drawn to extreme locales, Lopez describes his personal experiences in those harsh regions. In the following selection from *Arctic Dreams*, Lopez describes an experience working with scientists in the Arctic Ocean and contemplates the history of arctic exploration.

Setting Purposes for Reading
The landscapes and climates that might keep some people away from a particular region are the same ones that attract others. Before you read, discuss the following questions with a partner:

- Have you ever been drawn to an extreme climate or landscape? What attracted you?
- How might such places test a person not only physically but also mentally?

Read to learn about survival in the arctic and what may compel a person to take on such an adventure.

**Reading Strategy**  Analyzing Relevance of Setting

Analyzing the relevance of setting involves gathering information about the importance of time and place in a literary work. Keep in mind that setting is not limited to a person's physical surroundings. As you read, consider how both the place and the time of events influence the selection.

**Active Reading Focus**  Visualizing

Visualizing involves picturing a writer's ideas or descriptions in your mind's eye.

**Literary Element**  Mood

The emotional quality or atmosphere of a literary work is called mood. A writer's choice of subject matter, setting, imagery, and tone, as well as such sound devices as rhyme and rhythm, contribute to the mood. As you read, try to determine the overall mood of the selection.

**Big Idea**  Naturalism

Naturalism is based on the belief that human destiny is shaped by powerful forces, including heredity, social and economic pressures, and the natural environment. Naturalists often focus on the futile battles of individuals against an indifferent world.

**Vocabulary**

Read the definitions of these words from *Arctic Dreams*. As you read the selection, use your knowledge of antonyms—words with opposite or nearly opposite meanings—to figure out the meanings of unfamiliar words.

- **inherent** (in hirˈənt) adj. an essential part or characteristic; intrinsic; p. 151 When the murderer showed no remorse for his crime, the jury felt that his cruelty must be a trait inherent to him.
- **impassive** (im paˈsiv) adj. incapable of physical sensation; p. 155 After they rescued the boy from the frozen lake, his impassive body lay there, soaked but still.
- **cupidity** (kuˈpədē) n. greed; p. 158 The man's cupidity made others' greed seem like generosity by comparison.
- **indefatigable** (in di faˈti gal) adj. untiring; tireless; p. 158 The indefatigable runner had barely broken a sweat by the time she passed the finish line.
- **abstemious** (ab stēˈmē əs) adj. restricted to bare necessities; marked by moderation; p. 159 Jerome lived an abstemious existence during the summer so he could save enough money for college tuition in the fall.
We left our camp on Pingok Island one morning knowing a storm was moving in from the southwest, but we were not worried. We were planning to work in open water between the beach and the edge of the pack ice, only a few miles out, making bottom trawls from an open 20-foot boat. The four of us were dressed, as usual, in heavy clothes and foul-weather gear.

You accept the possibility of death in such situations, prepare for it, and then forget about it. We carried emergency and survival equipment in addition to all our scientific gear—signal flares, survival suits, a tent, and each of us had a pack with extra clothing, a sleeping bag, and a week’s worth of food. Each morning we completed a checklist of the boat and radioed a distant base camp with our day plan. When we departed, we left a handwritten note on the table in our cabin, saying what time we left, the compass bearing we were taking, and when we expected to return.

My companions, all scientists, were serious about this, but not solemn or tedious. They forestalled trouble by preparing for it, and were guided, not deterred, by the danger inherent in their work. It is a pleasure to travel with such people. As in other walks of life, the person who feels compelled to dramatize the risks or is either smugly complacent or eager to demonstrate his survival skills is someone you hope not to meet.

Our camaraderie came from our enthusiasm for the work and from exhilaration with the landscape, the daily contact with seabirds, seals, and fish. We rarely voiced these things to each other; they surfaced in a word of encouragement or understanding around rough work done in unending dampness and cold. Our mutual regard was founded in the accomplishment of our tasks and was as important to our survival as the emergency gear stowed in a blue box forward of the steering console.

1. Pingok Island lies in the Beaufort Sea, which is a part of the Arctic Ocean.
2. Pack ice is ice formed in the sea from the crashing together of floes and other ice masses.
3. Trawls are large nets that are dragged along the bottom of a body of water to gather marine life.
We worked through the morning, sorting the contents of bottom trawls and vertical plankton tows.\(^4\) Around noon we shut the engines off and drifted under overcast skies, eating our lunch. The seas were beginning to slap at the hull, but we had another couple of hours before they built up to three or four feet—our match, comfortably. We decided, then, to search for seals in the ice front before heading in. An hour later, by a movement of the ice so imperceptible it was finished before we realized it, we were cut off from the sea. The wind, compacting the ice, was closing off the channels of calm water where we had been cruising. We were suddenly 200 yards from open water, and a large floe, turning off the wind and folding in from the west, threatened to close us off even deeper in the pack. Already we had lost steerageway\(^5\)—the boat was pinned at that moment on all four sides.

In those first hours we worked wordlessly and diligently. We all knew what we faced. Even if someone heard our distress call over the radio, we could not tell him precisely where we were, and we were in pack ice moving east. A three-day storm was coming on. The floes might crush the boat and drive it under, or they could force it out of the water where we would have it for shelter. We took advantage of any momentary opening in the ice to move toward open water, widening the channels with ice chisels, pushing with the twin 90-horsepower engines, the four of us heaving at the stern and gunnels.\(^6\) We were angling for a small patch of water within the pack. From there, it seemed, after a quick reconnoiter\(^7\) ahead on foot, we might be able to get out to the open sea. Thirty feet shy of our patch of water, we doubted the wisdom of taking ice chisels to one particular chunk of weathered pressure ice that blocked our path. Fractured the wrong way, its center of gravity would shift and the roll could take the boat under. The only way around it was to pull the boat, which weighed 3000 pounds, completely out of the water. With an improvised system of ice anchors, lines, and block and tackle,\(^8\) and out of the terrific desire to get free, we set to. We got the boat up on the floe, across it, and back into the water.

Had that been open water, we would have cheered. As it was, we exchanged quick glances of justifiable but not foolish hope. While we had been winching the boat over the ice toward it, this patch of water had been closing up. And another large floe still separated us from the ocean. Where the surf broke against it, it fell

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4. **Vertical plankton tows** are funnel-shaped nets that are dropped into the water and lifted straight up to collect samples, such as plankton, from the water.
5. **Steerageway** is the minimum rate of movement needed to make a boat respond to its rudder.
6. The stern is the rear of a boat. The **gunnel**, or gunwale, is the upper edge of the side of a ship.
7. **Reconnoiter** means “to survey.”
8. A **block and tackle** is a series of pulleys used to pull or lift a heavy object.
a sheer four feet to the sea. Even if we got the boat over that ice, we could never launch it from such a precipice.

Two stayed in the boat. I and one other went in opposite directions along the floe. Several hundred yards to the east I found a channel. I looked it over quickly and then signaled with the upraised shaft of my ice chisel for the others. It was barely negotiable to begin with, and in the few minutes it took to get the boat there, the channel closed. We put the prow of the boat against the seaward floe and brought both engines up to full power, trying to hold it against the wind. The ice beside it continued to move east. The channel started to open. With the engines roaring, the gap opened to six feet. With a silent, implicit understanding each of us acted decisively. The man at the helm reversed the engines, heeled the boat around, and burst up the channel. We made 20 quick feet, careened the boat on its port gunnel, and pivoted through a 120° turn. One ran ahead, chopping swift and hard at the closing ice with a chisel. Two of us heaved, jumping in and out of the boat, stabbing at chunks of ice closing on the props. One man remained at the throttles. Suddenly he lunged away, yanking the starboard engine clear of fouling ice. The man ahead threw his ice chisel into the boat and jumped across to help lift at the port gunnel. We could feel how close. The starboard side of the boat slid off the ice, into the water. The bow lifted on the open sea. There was nothing more for our legs to strain against. We pulled ourselves over the gunnel and fell into the boat, limp as feed sacks. Exhausted. We were out.

9. The prow, or bow, is the front of a boat.
10. Port is a ship’s left side.
11. Here, props means “propellers.”
12. Starboard is a ship’s right side.
We were out, and the seas were running six feet. And we were miles now from a shore that we could not see. In the hours we had been in the ice, the storm had built considerably, and we had been carried we did not know how far east. The seas were as much as the boat could handle, and too big to quarter—we had to take them nearly bow-on. The brief views from wave crests showed us nothing. We could not see far enough through the driving sleet and spray, and the arctic coast here lies too low, anyway. We could only hope we were east of Pingok, the westernmost of the barrier islands, and not to the west, headed down into Harrison Bay, where the wind has a greater fetch and the shore is much farther on.

We took water over the bow and shouted strategy to each other over the wind and the sound of engines screaming as the props came out of the water. We erected a canvas shelter forward to break the force of the sea and shed water. We got all the weight we could out of the bow. A resolute steadiness came over us. We were making headway. We were secure. If we did not broach and if we were far enough to the east, we would be able to run up on a leeward shore somewhere and wait out the storm.

We plowed ahead. Three of us stood hunched backward to the weather.

I began to recognize in the enduring steadiness another kind of calmness, or relief. The distance between my body and my thoughts slowly became elongated, and muffled like a dark, carpeted corridor. I realized I was cold, that I was shivering. I sensed the dry pits of warmth under my clothes and, against this, an opening and closing over my chest, like cold breath. I realized with dreamlike stillness that the whole upper right side of my body was soaked. The shoulder seams of my foul-weather gear were torn open.

13. Here, quarter means "to travel in a crisscross manner."
14. Harrison Bay is a shallow inlet of the Beaufort Sea.
15. Here, fetch means "intensity."
16. Here, broach means "to be turned broadside into the wind."
17. Leeward, or the lee side, means "facing the same direction toward which the wind is blowing."
I knew I had to get to dry clothes, to get them on. But desire
could not move my legs or arms. They were too far away. I was
staring at someone, then moving; the soaked clothes were coming
off. I could not make a word in my mouth. I felt suspended in a
shaft in the earth, and then imagined I was sitting on a bare earthen
floor somewhere within myself. The knowledge that I was being
slammed around like a wooden box in the bottom of the boat was
like something I had walked away from.

In dry wool and protected by a tarp from the seas, I understood
that I was safe; but I could not understand the duration of time. I
could not locate any visual image outside myself. I concentrated on
trying to gain a sense of the boat; and then on a rhythmic tensing
and loosening of my muscles. I kept at it and at it; then I knew time
was passing. There was a flow of time again. I heard a shout. I tried
to shout myself, and when I heard an answer I knew that I was at
the edge of time again, and could just step into it. I realized I was
sitting up, that I was bracing myself against heavy seas.

The shouts were for the coast. We had found Pingok.

We anchored the boat under the lee shore and went into the
cabin and changed clothes and fixed dinner. Our sense of relief
came out in a patter of jokes at each other’s expense. We ate quietly
and went to bed and slept like bears in winter.

The storm blew for two days. We nearly lost the boat when an
anchor line parted, and got wet and cold again trying to secure it,
but that seemed no more than what we had chosen by coming here.
I went a long walk on the afternoon of the second day, after the
storm had become only fretful gusts and sunlight threatened to
break through the low clouds.

I still felt a twinge of embarrassment at having been reduced
from a state of strength to such an impassive weight, to a state of
disassociation, so quickly. But I did not dwell on it long. And we
would go out again, when the seas dropped. We would go into the
ice again. We would watch more closely; but nothing, really, had
changed.
With the experience so fresh in my mind, I began thinking of frail and exposed craft as I walked down the beach, of the Irish carraughs and Norse knarrs that brought people across the Atlantic, bucking pack ice streaming southward on the East Greenland Current. My God, what had driven them? All we know is what we have deduced from the records of early historians. And the deference those men showed to their classical predecessors, to Ptolemy, Solinus, and Isidore, their own nationalism and religious convictions, their vanity, and the shape of the ideas of their age—all this affected what they expressed. And when it was translated, or when they themselves translated from others, interpolations, adaptation, and plain error colored the historical record further. So the early record of arctic exploration is open to interpretation. And this refined history is less real, less harrowing than what had happened to us in the boat. It is events mulled and adjudicated.20

I wanted to walk the length of the seaside beach on Pingok, knowing the storm was dying away. I brooded over the fates of those early immigrants, people whose names no one knows, who sailed in ships of which there are neither descriptions nor drawings, through ice and storms like this one—but so much farther from a shore, with intentions and dreams I could only imagine.

The earliest arctic voyages are recorded in the Icelandic sagas and Irish imramha. But they were written down hundreds of years after the fact by people who did not make the journeys, who only heard about them. The Norse Eddas and Icelandic sagas, wrote the arctic explorer and historian Fridtjof Nansen, are “narratives somewhat in the light of historical romances, founded upon legend and more or less uncertain traditions.” The same can be said of the imramha and the records of Saint Brendan’s voyage, though in tone and incident these latter are different from the sagas.

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18. Carraughs and knarrs are both types of ships.
19. Ptolemy (c. 85–c. 165 B.C.) was an Egyptian geographer and astronomer; Gaius Julius Solinus (third century A.D.) was a Latin grammarian who wrote a book titled The Wonders of the World; Saint Isidore of Seville (560–636 A.D.) was a Spanish theologian and historian.
20. Adjudicated means “settled” or “judged.”
21. The sagas, imramha, and Eddas are all tales of sea voyages.
22. Saint Brendan (c. 484–c. 578 A.D.) was an Irish monk who is said to have gone on a seven-year sea voyage in search of the Garden of Eden. Some believe he found North America during this voyage.
In the following pages, beginning in a time before the sagas, the notion of a road to Cathay, a Northwest Passage, emerges. The quest for such a corridor, a path to wealth that had to be followed through a perilous landscape, gathers the dreams of several ages. Rooted in this search is one of the oldest of all human yearnings—finding the material fortune that lies beyond human struggle, and the peace that lies on the other side of hope.

I should emphasize two points. Few original documents point up the unadorned character, the undisguised sensibilities, of the participants in these dramas. And the most common simile of comparison for these journeys—the exploits of astronauts—falls short. The astronaut is suitably dressed for his work, professionally trained, assiduously looked after en route, and nationally regarded. He possesses superb tools of navigation and observation. The people who first came into the Arctic had no photograph of the far shore before they left. They sailed in crude ships with cruder tools of navigation, and with maps that had no foundation or geographic authority. They shipwrecked so often that it is difficult to find records of their deaths, because shipwreck and death were unremarkable at the time. They received, for the most part, no support—popular or financial. They suffered brutally and fatally from the weather and from scurvy, starvation, Eskimo hostility, and thirst. Their courage and determination in some instances were so extreme as to seem eerie and peculiar rather than heroic. Visions of achievement drove them on. In the worst moments they were held together by regard for each other, by invincible bearing, or by stern naval discipline. Whether one finds such resourceful courage among a group of young monks on a spiritual voyage in a carraugh, or among worldly sailors with John Davis in the sixteenth century, or in William Parry’s snug winter quarters on Melville Island in 1819–20, it is a sterling human quality.

Literary Element
Mood  Describe the mood of the passage. How does the language add to the mood here?

Reading Strategy
Analyzing Relevance of Setting  What differences does Lopez emphasize between his journey and that of the arctic explorers in the passage? How does your familiarity with Lopez’s arctic experience help you better understand the risks of the earlier arctic voyages?

Literary Element
Allusion  How do the allusions strengthen the selection?

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23.  *Cathay* is an old name for China; the *Northwest Passage* is a route through the Arctic that passes from the Atlantic Ocean to the Pacific Ocean.

24.  *Scurvy* is a disease brought on by lack of vitamin C.

25.  *Sir William Parry* (1790–1855), a British explorer, discovered and named several islands in the Arctic, including the inhospitable Melville Island, where he and his group were forced to spend a winter because of sea ice.
In the journals and histories I read of these journeys I was drawn on by a sharp leaning in the human spirit: pure desire—the complexities of human passion and cupidity. Someone, for example, had to pay for these trips; and whoever paid was looking for a way to be paid back. Rarely was the goal anything as selfless as an increase in mankind’s geographical knowledge. An arctic voyage in quest of unknown riches, or of a new passage to known riches, could mean tangible wealth for investors, and it could mean fame and social position for a captain or pilot. For a common seaman the reward might only mean some slip of the exotic, or a chance at the riches himself—at the very least a good story, probably something astounding. Enough, certainly, to sign on.

As I read, I tried to imagine the singular hunger for such things, how desire alone might convey a group of people into those fearsome seas. The achievement of one’s desires may reveal what one considers moral; but it also reveals the aspiration and tack of an individual life, and the tenor of an age. In this light, one can better understand failures of nerve in the Arctic, such as Bering’s in the Chukchi Sea in 1728—he simply did not have Peter the Great’s burning desire to define eastern Russia. And one can better understand figures in arctic exploration so obsessed with their own achievement that they found it irksome to acknowledge the Eskimos, unnamed companions, and indefatigable dogs who helped them.

Arctic history became for me, then, a legacy of desire—the desire of individual men to achieve their goals. But it was also the legacy of a kind of desire that transcends heroics and which was privately known to many—the desire for a safe and honorable passage through the world.

As I walked the beach I stopped now and then to pick over something on the storm-hardened shore—bits of whale vertebrae, waterlogged feathers, the odd but ubiquitous piece of plastic, a strict reminder against romance.

26. Vitus Bering (1681–1741) was a Danish-born Russian explorer. The Russian Tsar Peter the Great chose Bering to discover whether Asia and North America were connected. Heavy fog caused Bering to return to Russia, where he was criticized for not actually seeing the American coast.
The narratives I carried in my head that afternoon fascinated me, but not for what they recorded of geographic accomplishment or for how they might be used in support of one side or another of a controversy, such as whether Frederick Cook or Robert Peary got to the Pole first. They held the mind because of what they said about human endeavor. Behind the polite and abstemious journal entries of British naval officers, behind the self-conscious prose of dashing explorers, were the lives of courageous, bewildered, and dreaming people. Some reports suggest that heroic passage took place for many just offstage. They make clear that others struggled mightily to find some meaning in what they were doing in those regions, for the very act of exploration seemed to them at times completely mad. They wanted to feel that what they were doing was necessary, if not for themselves then for the nation, for mankind.

The literature of arctic exploration is frequently offered as a record of resolute will before the menacing fortifications of the landscape. It is more profitable I think to disregard this notion—that the land is an adversary bent on human defeat, that the people who came and went were heroes or failures in this. It is better to contemplate the record of human longing to achieve something significant, to be free of some of the grim weight of life. That weight was ignorance, poverty of spirit, indolence, and the threat of anonymity and destitution.

This harsh landscape became the focus of a desire to separate oneself from those things and to overcome them. In these arctic narratives, then, are the threads of dreams that serve us all.

27. Frederick Cook (1865–1940) and Robert Peary (1856–1920) were both American explorers. While Robert Peary is usually listed as the first person to reach the North Pole (in April 1909), Cook claimed to have reached it in 1908.
Graphic Organizer

Use a Venn diagram to help you organize the similarities and differences between two things. Fill in the Venn diagram below to show the similarities and differences between the early arctic voyages and the modern voyage Lopez is a part of.

Active Reading Focus

Visualizing  Read the passage below. Then explain what types of description are used and how the descriptive techniques help you picture the event.

“The distance between my body and my thoughts slowly became elongated, and muffled like a dark, carpeted corridor. I realized I was cold, that I was shivering. I sensed the dry pits of warmth under my clothes and, against this, an opening and closing over my chest, like cold breath. I realized with dreamlike stillness that the whole upper right side of my body was soaked.”
Reading Strategy

Analyzing Relevance of Setting In *Arctic Dreams*, Lopez notes of his crew: “Our mutual regard was founded in the accomplishment of our tasks and was as important to our survival as the emergency gear . . . ” According to the passage, and the selection overall, what is necessary to survive the extreme arctic climate? How might the man in “To Build a Fire” have benefited from a similar belief?

Vocabulary Practice

Understanding Antonyms Recall that antonyms are words with opposite or nearly opposite meanings. Determine each word’s antonym from the choices below.

1. The generosity of the donors helped keep the museum open.
   - (a) industry
   - (b) deference
   - (c) cupidity
   - (d) impassiveness

2. As she walked through the crowded, bustling markets of Marrakech, the pungent odors, vibrant colors, and buzz of the shoppers overwhelmed the sensitive tourist.
   - (a) inherent
   - (b) impassive
   - (c) abstemious
   - (d) assiduous

3. The boy’s mother knew his bad manners were extrinsic to his character; she reassured herself that he was just going through a stage.
   - (a) inherent
   - (b) impassive
   - (c) superfluous
   - (d) indefatigable

4. Marco regretted his extravagant lifestyle as soon as he saw his credit card statement.
   - (a) inherent
   - (b) impassive
   - (c) indefatigable
   - (d) abstemious

Literary Element

Mood Explain how the mood of the article changes or remains the same as Lopez moves from a personal account to his speculation of historical arctic explorers. Use specific examples to support your response.
Introductory Text: Beginnings of the Modern Age
1910–1930s

Looking Ahead (p. 635)

Preview

- What is Modernism?
- Where did key Modernist writers live and work?
- How did World War I and the Harlem Renaissance affect Modernism?

This introduction prepares you for the literature you will read in this unit. It explains Modernism, a literary movement that developed in the early 1900s. World War I and the Harlem Renaissance occurred during this period. The introduction includes information about the period and its literature.

As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.

Reduce

ANY QUESTIONS? Use them to organize your notes.

Record

Looking Ahead

What forces shaped this period?

Keep the following questions in mind as you read:

Create a KWL chart from the questions to preview this introduction. Return to this chart and fill in the third column after you’ve read the introduction.

<table>
<thead>
<tr>
<th></th>
<th>What I Know</th>
<th>What I Want to Know</th>
<th>What I Learned</th>
</tr>
</thead>
<tbody>
<tr>
<td>World War I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modernism</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harlem Renaissance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Unit 5

Introductory Text: Beginnings of the Modern Age
1910–1930s

Timeline (pp. 636–637)

Reduce

**ANY QUESTIONS?** Ask them now; answer them as you reread your notes. For example: “Why would a picture of Hemingway’s passport be important to American literature?”

Record

**American Literature**

- Summarize some points about these timeline entries as a group.

**United States Events**

- What are the general categories of events in this part of the timeline? List several events in each category. Use wording that makes the event clear to you.

My View

**Come up with a name for this period based on the Timeline entries in this section.**

---

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### Introductory Text: Beginnings of the Modern Age 1910–1930s

**Timeline** (pp. 636–637)

#### Reduce

**TO THE POINT** Note key dates and words to remember these turning points.

- 
- 
- 
- 

#### Record

**World Events**

- Note timeline entries in the World Events section that are turning points in history. Remember that words such as first, becomes, and begins are often used to refer to these types of events.

- 
- 
- 
- 

#### Recap

- Review your notes on the timeline and recap using this storyboard. Choose a key entry from each section of the timeline and write a summary about the entry in the large panels on top. Write a brief note to label your summary in the smaller panels below.

<table>
<thead>
<tr>
<th>1. American Literature</th>
<th>2. United States Events</th>
<th>3. World Events</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key entry:</td>
<td>Key entry:</td>
<td>Key entry:</td>
</tr>
<tr>
<td>Summary:</td>
<td>Summary:</td>
<td>Summary:</td>
</tr>
<tr>
<td>Note:</td>
<td>Note:</td>
<td>Note:</td>
</tr>
</tbody>
</table>

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**Introductory Text: Beginnings of the Modern Age 1910–1930s**

*By the Numbers* (p. 638)

---

**Reduce**

ANY QUESTIONS? Use them to guide your reading. For example: “How did the new affordability of cars change the United States?”

---

**Record**

Cost of a Model T, 1908–1924

- What changes are evident in this chart about the cost of a Ford Model T car?

---

World War I Military Deaths

- How do these statistics relate to the development of new, modern literature?

---

Great Migration; Immigration

- What relationships do you see between the facts and figures on this page? For example, what do you notice about the relationship between the Great Migration and Immigration?

---
Beginnings of the Modern Age
1910–1930s

By the Numbers (p. 638)

Reduce

TO THE POINT Note key words and phrases related to each of the remaining heads. For example:

- rising hem—increasing freedom

Record

List the remaining heads on the By the Numbers page. For each, note what the statistics tell you about the period.
Introductory Text: Beginnings of the Modern Age
1910–1930s

Being There  (p. 639)

Reduce

TO THE POINT  Note key words and phrases.

________________________________________________________________________
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Record

How does the information provided in these photographs and captions relate to your notes from the Looking Ahead section?

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UNIT 5  BEGINNINGS OF THE MODERN AGE 1910–1930s  167
Introductory Text: Beginnings of the Modern Age
1910–1930s

Recap

Review your notes on By The Numbers and Being There. Create a graphic organizer to recap the significant statistics of this period.
Introductory Text: Beginnings of the Modern Age
1910–1930s

Historical, Social, and Cultural Forces (p. 640)

Reduce

TO THE POINT  Note key people and events.

Record

World War I

Show the main ideas as cause-and-effect statements.

The Roaring Twenties

Take sequence notes on this paragraph. Complete the chart.

First

Second

Third

MY VIEW  Create an alternative name for the “Roaring Twenties.”
Unit 5

Introductory Text: Beginnings of the Modern Age
1910–1930s

Historical, Social, and Cultural Forces (pp. 640–641)

Reduce

ANY QUESTIONS? Write your responses to art; use them to remember your notes.

Record

Women’s Rights

What key people and events are described in this paragraph?

The Great Migration

What else is covered in this paragraph besides the Great Migration?

The photograph of the woman and cars is part of the information presented in the introduction. What does it indicate about the period?

Popular Culture

Use this chart to make notes about this paragraph

<p>| | | |</p>
<table>
<thead>
<tr>
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</table>
Unit 5

Introductory Text: Beginnings of the Modern Age
1910–1930s

Historical, Social, and Cultural Forces (p. 641)

Reduce

TO THE POINT Note key words and phrases.

Record

The Great Depression

Fill in this web to summarize the causes and effects of the Great Depression.

<table>
<thead>
<tr>
<th>Cause:</th>
<th>Cause:</th>
<th>Cause:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Effect:</th>
<th>Effect:</th>
<th>Effect:</th>
</tr>
</thead>
</table>

Preview Big Ideas of the Modern Age

Use a chart to organize the information about these literary movements.
Recap

Review your notes on Historical, Social, and Cultural Forces. Then recap the main points.

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Introductory Text: Beginnings of the Modern Age
1910–1930s

Big Idea 1: New Poetics (p. 642)

Reduce

ANY QUESTIONS? Ask questions about heads.

Record

New Directions

How does this section relate to the Historical, Social, and Cultural Forces?

The Imagists

Group information on Imagist poetry and Imagist writers.

Eliot’s Perspective

Ask yourself questions about the text; then answer them.

Breaking the Rules

Complete this sentence: This paragraph is about . . .
Introductory Text: Beginnings of the Modern Age
1910–1930s

Big Idea 1: New Poetics (pp. 642–643)

Reduce

TO THE POINT Note key words and phrases.

Record

Frost’s New England

 Writes important points about Frost’s poetry.

from I: Six Nonlectures

 How does this selection’s description of poetry show the ideas of “New Poetics”?

MY VIEW Write your own definition for “unbeing.”

Recap

 Review your notes on Big Idea 1: New Poetics. Then sum up the main points about the four major writers described here.

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Introductory Text: Beginnings of the Modern Age
1910–1930s
Big Idea 2: Modern Fiction (p. 644)

Reduce
ANY QUESTIONS? Ask them now; answer them as you reread your notes.

Record
The Shadow of War
Quotations are an important part of the information presented in this introduction. How does the quote from John F. Carter support the main idea of this section?

The Lost Generation
How does this information relate to Big Idea 1: New Poetics?

MY VIEW
Come up with a different name for the “Jazz Age.”

The Jazz Age

<table>
<thead>
<tr>
<th>Pros</th>
<th>Cons</th>
</tr>
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<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

Hemingway’s Prose
What should you be thinking about as you read the short stories by Ernest Hemingway in this unit?

UNIT 5  BEGINNINGS OF THE MODERN AGE 1910–1930s  175
Unit 5

Introductory Text: Beginnings of the Modern Age
1910–1930s

Big Idea 2: Modern Fiction (pp. 644–645)

Reduce

MY VIEW Write your response to the selection; use it to remember your notes.

_________________________________________________________________________

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Record

from The Sun Also Rises

Jot down a sentence from the selection that is a good example of Big Idea 2: Modern Fiction, and note why it is a good example.

_________________________________________________________________________

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Recap

Review your notes on Big Idea 2: Modern Fiction. Then sum up the main ideas of this section using an evidence organizer.

<table>
<thead>
<tr>
<th>Viewpoint</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Detail</td>
</tr>
<tr>
<td>___________________</td>
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<tr>
<td>___________________</td>
</tr>
<tr>
<td>___________________</td>
</tr>
</tbody>
</table>
Big Idea 3: The Harlem Renaissance (p. 646)

**Record**

Blues to Jazz

- Take sequence notes on this paragraph.

First

Second

Third

**The Neighborhood**

- Connect this section to the Historical, Social, and Cultural Forces.

**The Deferred Dream**

- Indicate what you think is most interesting or surprising about this information.
Unit 5

Introductory Text: Beginnings of the Modern Age 1910–1930s

Big Idea 3: The Harlem Renaissance (pp. 646–647)

Reduce

TO THE POINT Note key words and phrases.

Record

Hurston’s Folklore

Compare and contrast this paragraph with the rest of Big Idea 3: The Harlem Renaissance.

What information does the painting indicate about the period?

from “The Negro Artist and the Racial Mountain”

Paraphrase this idea from the excerpt: “We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves.”

Recap

Review your notes on Big Idea 3: The Harlem Renaissance. Then write a brief summary that relates the Harlem Renaissance to the developments in poetry and fiction described in Big Idea 1: New Poetics and Big Idea 2: Modern Fiction.
Unit 5

Introductory Text: Beginnings of the Modern Age
1910–1930s

Wrap-Up (p. 648)

Reduce

TO THE POINT  Note key words and phrases.

Record

Why It Matters

➤ Summarize the main idea of each paragraph

Cultural Links

➤ What links are described in this section?

Recap

➤ Review your notes on the Wrap-Up. Then create a graphic organizer to sum up the main idea and supporting details.
Introduction Text: Beginnings of the Modern Age
1910–1930s

Summarize

Review your notes on this introduction and revisit the KWL chart you started in the Looking Ahead section. Fill out the KWL chart and use it to write a short essay explaining the main points someone should keep in mind as he or she reads the literature in Unit Five.

________________________________________________________________________

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Introductory Text: Beginnings of the Modern Age
1910–1930s

Apply

Multiple Choice
Choose the best answer(s) for the following questions.

1. Which event or reason caused the United States to join World War I?
   A. the assassination of Franz Ferdinand
   B. military alliances
   C. the sinking of the Lusitania
   D. to curtail immigration

2. Who were the Imagists?
   A. Ezra Pound
   B. Amy Lowell
   C. Langston Hughes
   D. H. D. (Hilda Doolittle)

Matching
Choose the best name or term for each question. You will not use all of the options.

3. What is Robert Frost known for? ____
4. What is a term for expatriate Americans? ____
5. Who wrote The Great Gatsby? ____
6. What helped create the Harlem Renaissance? ____
   A. the “Lost Generation”
   B. the Great Migration
   C. poetry set in rural New England
   D. The Sun Also Rises
   E. New Poetics
   F. F. Scott Fitzgerald
   G. Ernest Hemingway

Short Answer

7. How is Modernism expressed similarly and differently in the 3 Big Ideas?

How can you better remember and understand the material in this introduction? Recite your notes, Reflect on them, and Review them. You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
This article presents a survey of two literary movements—Symbolist and Imagist poetry. It contains information on the writers of these movements, their styles, and their effect on modern poetry. It will help you read the poetry in this unit.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

Preview
- What is Imagist poetry?
- What is Symbolist poetry?
- How did these two movements change American poetry?

Record
Many opening paragraphs don’t have heads. Create a diagram to organize the information presented in the opening paragraph.

The Symbolist Foundation

The American Imagists
Reduce

MY VIEW  Write your responses to the poem and the illustration on the page; use them to help remember your notes.

Record

Group the information presented on this page: writers, works of poetry and publications, and the key words and phrases used to describe Imagist poetry and ideas.

Imagist Principles

How is the illustration on the page alike and different from the poem by H. D.?
Literary History: Symbolist and Imagist Poetry

Summarize

Write guidelines that a teacher might use to help students in a creative writing class understand how to write Symbolist and Imagist poetry. Briefly define these two types of poetry, provide examples and explanations of how these types of poetry are different from traditional poetry, and provide a suggested reading list for the students.
**Apply**

**Multiple Choice**

Choose the best choice(s) for the following questions.

1. What forms of expression share similarities with Imagism?
   - A. movies
   - B. photography
   - C. painting
   - D. music

2. Who were Symbolists?
   - A. Ezra Pound
   - B. Charles Baudelaire
   - C. Stéphane Mallarmé
   - D. Arthur Rimbaud

**Matching**

Choose the best multiple-choice option for each question. You will not use all of the options.

3. Who is the Imagist poet known for bold statements?
   - A. H. D. (Hilda Doolittle)
   - B. French
   - C. Edgar Allan Poe
   - D. rhyme scheme
   - E. Amy Lowell
   - F. unexplainable
   - G. E. E. Cummings

4. What type of emotion were symbolists interested in?

5. Who wrote the poem “Oread”?

6. Symbolist poets were of what background?
   - A. H. D. (Hilda Doolittle)
   - B. French
   - C. Edgar Allan Poe
   - D. rhyme scheme
   - E. Amy Lowell
   - F. unexplainable
   - G. E. E. Cummings

**Short Answer**

7. What is the connection between Symbolist and Imagist poetry?

   ___________________________

   ___________________________

   ___________________________

   ___________________________

   ___________________________

   ___________________________

**How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes as you read the poetry in this unit.**
REMARKS AT AMHERST COLLEGE

Building Background
In October 1963, President John F. Kennedy presented the following remarks at Amherst College in Amherst, Massachusetts. The speech was given in honor of the groundbreaking of the Robert Frost Library, which was completed two years later, and details Kennedy’s hopes for the future of the arts in the United States. Sadly, this would be one of Kennedy’s last public appearances before his assassination less than a month later. Robert Frost, who had died earlier in the year, had long been associated with Amherst College, having taught English there periodically throughout his career.

Setting Purposes for Reading
The arts are a vital tool with which cultures define themselves, providing a mode for expressing future goals and past accomplishments. With a classmate discuss the following questions:

- In what ways do the arts influence your everyday life?
- How do writers change the way we look at the world? How might literature affect politics?

Read to discover the historical and social impact of Robert Frost’s poetry.

Reading Strategy  Analyzing Philosophical Assumptions
Analyzing philosophical assumptions involves gathering information to determine an author’s explicit and implicit philosophical assumptions and beliefs about a subject. As you read, try to identify President Kennedy’s philosophical assumptions in the speech.

Active Reading Focus  Evaluating Argument
Evaluating argument involves examining the parts of an argument to determine if the conclusions, evidence, main ideas, and supporting details are logical. As you read, pay attention to how effectively the author uses rhetorical devices and literary elements to craft his argument.

Literary Element  Parallelism
Parallelism is a rhetorical device in which a series of words, phrases, or sentences have a similar grammatical form. Kennedy uses parallelism throughout this speech. As you read, try to identify examples of parallelism and determine how they contribute to the speech.

Big Idea  New Poetics
As the twentieth century progressed, new styles and forms of poetry emerged. One of the most famous poets of this era was Robert Frost, whose use of traditional forms and American subjects had an enormous impact on the development of contemporary verse.

Vocabulary
Read the definitions of these words from “Remarks at Amherst College.” The origin of each word, or its etymology, can be found in a dictionary. A word’s origin reflects the history and development of the word, and can help you unlock its meaning.

render  (ren’dar) v. to deliver or present; p. 187  The judge requested that the bailiff render the verdict to him.

fallible  (fal’ə bal) adj. able or likely to make mistakes; p. 188  Though he claimed otherwise, the king was certainly fallible.

fidelity  (fi del’e te) n. faithfulness, loyalty, or continuing support; p. 190  Connie showed fidelity toward her husband when his health declined.

ideology  (i’də ol’a jē) n. a system of ideas, typically political or economic in nature; p. 190  The party’s ideology was extreme, even dangerous.

disdain  (dis dān’) v. to look down at; scorn; p. 191  Tim’s mother disdains his obnoxious behavior.
Remarks at Amherst College

By President John F. Kennedy

Mr. McCloy, President Plimpton, Mr. MacLeish, distinguished guests, ladies and gentlemen:

I am very honored to be here with you on this occasion which means so much to this college and also means so much to art and the progress of the United States. This college is part of the United States. It belongs to it. So did Mr. Frost, in a large sense. And, therefore, I was privileged to accept the invitation somewhat rendered to me in the same way that Franklin Roosevelt rendered his invitation to Mr. MacLeish, the invitation which I received from Mr. McCloy.1, 2 The powers of the Presidency are often described. Its limitations should occasionally be remembered. And therefore when the Chairman of our Disarmament Advisory Committee, who has labored so long and hard, Governor Stevenson’s3 assistant during the very difficult days at the United Nations during the Cuban crisis, a public servant for so many years, asks or invites the President of the United States, there is only one response. So I am glad to be here.

Amherst has had many soldiers of the king since its first one, and some of them are here today: Mr. McCloy, who has long been a public servant; Jim Reed who is the Assistant Secretary of the Treasury; President Cole, who is now our Ambassador to Chile; Mr. Ramey, who is a Commissioner of the Atomic Energy Commission; Dick Reuter, who is head of the Food for Peace. These and scores of others down through the years have recognized the obligations of the advantages which the graduation from a college such as this places upon them to serve not only their private interest but the public interest as well.

Many years ago, Woodrow Wilson said, what good is a political party unless it is serving a great national purpose? And what good is a private college or university unless it is serving a great national purpose? The Library being constructed today, this college, itself—all of this, of course, was not done merely to give this school’s graduates an advantage, an economic advantage, in the life

---

1. John Jay McCloy (1895–1989), a diplomat and lawyer, served as an adviser to every president from Franklin Delano Roosevelt to Ronald Reagan. Calvin Hastings Plimpton was the president of Amherst College from 1960 to 1971. Archibald MacLeish (1892–1982) was a famed poet and playwright. MacLeish also served as a librarian of Congress and briefly as an assistant secretary of state.
2. Kennedy is referring to President Franklin Roosevelt’s invitation to MacLeish to become a librarian of Congress.
3. Adlai Stevenson (1900–1965) served as governor of Illinois from 1948 to 1952 and as the delegate to the United Nations during the Kennedy administration. John McCloy served as Stevenson’s assistant during the Cuban missile crisis.

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struggle. It does do that. But in return for that, in return for the great opportunity which society gives the graduates of this and related schools, it seems to me incumbent¹ upon this and other schools’ graduates to recognize their responsibility to the public interest.

Privilege is here, and with privilege goes responsibility. And I think, as your president said, that it must be a source of satisfaction to you that this school’s graduates have recognized it. I hope that the students who are here now will also recognize it in the future.

Although Amherst has been in the forefront of extending aid to needy and talented students, private colleges, taken as a whole, draw 50 percent of their students from the wealthiest 10 percent of our Nation. And even State universities and other public institutions derive 25 percent of their students from this group. In March 1962, persons of 18 years or older who had not completed high school made up 46 percent of the total labor force, and such persons comprised 64 percent of those who were unemployed. And in 1958, the lowest fifth of the families in the United States had 4 1/2 percent of the total personal income, the highest fifth, 44 1/2 percent. There is inherited wealth in this country and also inherited poverty. And unless the graduates of this college and other colleges like it who are given a running start in life—unless they are willing to put back into our society, those talents, the broad sympathy, the understanding, the compassion—unless they are willing to put those qualities back into the service of the Great Republic, then obviously the presuppositions upon which our democracy are based are bound to be fallible.

The problems which this country now faces are staggering, both at home and abroad. We need the service, in the great sense, of every educated man or woman to find 10 million jobs in the next 2 1/2 years, to govern our relations—a country which lived in isolation for 150 years, and is now suddenly the leader of the free world—to govern our relations with over 100 countries, to govern those relations with success so that the balance of power remains strong on the side of freedom, to make it possible for Americans of all different races and creeds to live together in harmony, to make it possible for a world to exist in diversity and freedom. All this requires the best of all of us.

Therefore, I am proud to come to this college, whose graduates have recognized this obligation and to say to those who are now here that the need is endless, and I am confident that you will respond.

¹. Here, incumbent means “imposed.”
Robert Frost said:

Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

I hope that road will not be the less traveled by, and I hope your commitment to the Great Republic’s interest in the years to come will be worthy of your long inheritance since your beginning.

This day devoted to the memory of Robert Frost offers an opportunity for reflection which is prized by politicians as well as by others, and even by poets, for Robert Frost was one of the granite figures of our time in America. He was supremely two things: an artist and an American. A nation reveals itself not only by the men it produces but also by the men it honors, the men it remembers.

In America, our heroes have customarily run to men of large accomplishments. But today this college and country honors a man whose contribution was not to our size but to our spirit, not to our political beliefs but to our insight, not to our self-esteem, but to our self-comprehension. In honoring Robert Frost, we therefore can pay honor to the deepest sources of our national strength. That strength takes many forms, and the most obvious forms are not always the most significant. The men who create power make an indispensable contribution to the Nation’s greatness, but the men who question power make a contribution just as indispensable, especially when that questioning is disinterested, for they determine whether we use power or power uses us.

Our national strength matters, but the spirit which informs and controls our strength matters just as much. This was the special significance of Robert Frost. He brought an unsparing instinct for reality to bear on the platitudes and pieties of society. His sense of the human tragedy fortified him against self-deception and easy consolation. “I have been” he wrote, “one acquainted with the night.” And because he knew the midnight as well as the high noon, because he understood the ordeal as well as the triumph of the human spirit, he gave his age strength with which to overcome despair. At bottom, he held a deep faith in the spirit of man, and it is hardly an accident that Robert Frost coupled poetry and power, for he saw poetry as the means of saving power from itself. When power leads men towards arrogance, poetry reminds him of his limitations. When power narrows the areas of man’s concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic human truth which must serve as the touchstone of our judgment.

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5. Platitudes are unoriginal statements.
6. Pieties are reverent statements.
The artist, however faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an officious state. The great artist is thus a solitary figure. He has, as Frost said, a lover’s quarrel with the world. In pursuing his perceptions of reality, he must often sail against the currents of his time. This is not a popular role. If Robert Frost was much honored in his lifetime, it was because a good many preferred to ignore his darker truths. Yet in retrospect, we see how the artist’s fidelity has strengthened the fibre of our national life.

If sometimes our great artist have been the most critical of our society, it is because their sensitivity and their concern for justice, which must motivate any true artist, makes him aware that our Nation falls short of its highest potential. I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.

If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. We must never forget that art is not a form of propaganda; it is a form of truth. And as Mr. MacLeish once remarked of poets, there is nothing worse for our trade than to be in style. In free society art is not a weapon and it does not belong to the spheres of polemic and ideology. Artists are not engineers of the soul. It may be different elsewhere. But democratic society—in it, the highest duty of the writer, the composer, the artist is to remain true to himself and to let the chips fall where they may. In serving his vision of the truth, the artist best serves his nation. And the nation which disdains the mission of art invites the fate of Robert Frost’s hired man, the fate of having “nothing to look backward to with pride, and nothing to look forward to with hope.”

I look forward to a great future for America, a future in which our country will match its military strength with our moral restraint, its wealth with our wisdom, its power with our purpose. I look forward to an America which will not be afraid of grace and beauty, which will protect the beauty of our natural environment, which will preserve the great old American houses and squares and parks of our national past, and which will build handsome and balanced cities for our future.

I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for all of our citizens. And I look forward to an

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**Vocabulary**

**fidelity** (fi del’atē) n. faithfulness, loyalty, or continuing support

**ideology** (i’dē ol’ə jē) n. a system of ideas, typically political or economic in nature
America which commands respect throughout the world not only for its strength but for its civilization as well. And I look forward to a world which will be safe not only for democracy and diversity but also for personal distinction.

Robert Frost was often skeptical about projects for human improvement, yet I do not think he would disdain this hope. As he wrote during the uncertain days of the Second War:

Take human nature altogether since time
began . . .
And it must be a little more in favor of
man,
Say a fraction of one percent at the very
least . . .
Our hold on this planet wouldn’t have so
increased.

Because of Mr. Frost’s life and work, because of the life and work of this college, our hold on this planet has increased.

**Reading Strategy**

**Analyzing Philosophical Assumptions** What is Kennedy’s underlying assumption here?

**Reading Check**

1. What does Kennedy claim will be the fate of a nation that disdains the mission of art?

2. Specifically, what kind of world does President Kennedy look forward to?

**Vocabulary**

disdain (dis dān*) v. to look down on; scorn
**Graphic Organizer**

A main idea organizer can help you determine and better understand the main idea and supporting details of a literary work. Begin by filling in the top row with what you believe to be the main idea of this selection. Then add supporting details to each column organized by topic. Lastly, add in the bottom row the conclusion that you believe Kennedy reaches.

<table>
<thead>
<tr>
<th>Main Idea:</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Supporting Details</th>
<th>Supporting Details</th>
<th>Supporting Details</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Conclusion:</th>
</tr>
</thead>
</table>

---

**Active Reading Focus**

**Evaluating Argument** To evaluate an argument, you must examine how its parts contribute to the argument as a whole. Return to President Kennedy’s speech. How effectively does Kennedy join the descriptions of his broad national agenda with his praise for Frost’s life and work? Write your opinion in a brief paragraph, supported with details from the selection.
Informational Text

**Reading Strategy**  
**Analyzing Philosophical Assumptions**  Of the philosophical assumptions that you identified as you read, which was most important to Kennedy’s speech? Describe this assumption and its relationship to the speech’s main idea.

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**Vocabulary Practice**  
**Using Word Origins**  Word origins, or etymology, reflect the history and development of words. Use the clues to a word’s meaning to determine the correct choices.

1. This word comes from the Latin word *reddere*, meaning “to give back.”
   (a) ideology  
   (b) fidelity  
   (c) render  
   (d) disdain

2. This word comes from the Latin word *fallere*, meaning “to deceive.”
   (a) fallible  
   (b) ideology  
   (c) render  
   (d) fidelity

3. This word comes from the Greek words *idea*, meaning “pattern,” and *logos*, meaning “discourse.”
   (a) disdain  
   (b) fidelity  
   (c) ideology  
   (d) fallible

---

**Literary Element**  
**Parallelism**  Near the end of this speech Kennedy increases his use of parallel construction. Write a brief paragraph describing why you believe Kennedy did this. Be sure to support your answer with evidence from the selection.

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This section provides information about the American short story in the early twentieth century. It describes the contributions of influential short story writers, such as Sherwood Anderson and Ernest Hemingway, and the major features of the modern short story. Reading this article will add to your understanding of the short stories you will read in this unit and others.

As you read the section, use the Cornell Note Taking System to record important points and remember what you have read.

**Reduce**

TO THE POINT  Note key words and phrases.

**Record**

Literary Mavericks

- Sherwood Anderson
- Ernest Hemingway
- other influential short story writers

Stream of Consciousness

What is stream of consciousness? If it is not directly defined, you can construct a definition from the context, or the words around it. What elements do stream of consciousness stories include?

- First person narrator
- Interior monologue
- Unfiltered thoughts and feelings

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194  UNIT 5, PART 2  THE MODERN AMERICAN SHORT STORY
Reducing

TO THE POINT Note key words and phrases.

The Interior World

What are the boldfaced terms? Note their definitions. What modern short story writers are associated with each of these terms? To which of these three characteristics does the quote from H. E. Bates seem to be most closely related?

Features of the Modern Short Story

Record
Literary History: The Modern American Short Story

Summarize

Review your notes on this Literary History. Then recap by writing a paragraph in which you explain how the features of the modern short story illustrate the quote from Sherwood Anderson, “There are no plot stories in life.”
 Literary History: The Modern American Short Story

Apply

Multiple Choice
Choose the best choice(s) for the following questions.

1. Which of the following are features of the modern short story?
   - A. antiheroes
   - B. supernatural plots
   - C. irony
   - D. stream of consciousness

2. Which of the following are not features of stream of consciousness?
   - A. interior monologues
   - B. “slice of life” anecdotes
   - C. first-person point of view
   - D. surprise endings

Matching
Choose the best multiple-choice option for each question. You will not use all of the options.

3. Who published Winesburg, Ohio? _____

4. Who introduced the epiphany? _____

5. Who often presented antiheroes? _____

6. Who was a master of understatement? _____
   - A. Ernest Hemingway
   - B. Henry James
   - C. James Joyce
   - D. Anton Chekhov
   - E. Sherwood Anderson
   - F. Katherine Anne Porter
   - G. F. Scott Fitzgerald

Short Answer

7. What is the importance of Sherwood Anderson in the history of the modern short story?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you understand the literature in this part of the unit.
THE PERFECT HOUR

Building Background

F. Scott Fitzgerald met Ginevra King in 1915, when he was only 18. She would, however, influence Fitzgerald for the rest of his life. King became the model for some of his most memorable characters, including Judy Jones in "Winter Dreams," and, most famously, Daisy Buchanan in The Great Gatsby. King's recently discovered diary and letters to Fitzgerald have begun to shed light on their previously mysterious relationship.

The following selection from The Perfect Hour, James L. W. West's discussion of their romance and its effect on Fitzgerald's fiction, describes their first meeting and the beginning of their correspondence.

Setting Purposes for Reading

No matter how far removed people feel from their young lives, they will always be influenced by the experiences they had and by the people they met. With a classmate, discuss the following questions:

- How do you think the friends and acquaintances that you have made as a young person will influence you as you grow older?
- How much does a person's childhood affect his or her adulthood?

Read to find out more about the inspiration for Judy Jones in Fitzgerald's "Winter Dreams."

Reading Strategy

Evaluating Historical Influences

Evaluating historical influences involves examining how the social influences of a historical period affect the characters, plots, and settings of a literary work. As you read, try to determine how Fitzgerald's experiences affected his fiction.

Active Reading Focus

Drawing Conclusions

When you draw conclusions, you examine several pieces of information to make a general statement about people, places, events, or ideas.

Literary Element

Diction

Diction is a writer's choice of words, an important element in a writer's "voice" or style. Skilled writers choose words very carefully to convey a particular tone and meaning. As you read, pay attention to the diction that West and others use.

Big Idea

Modern Fiction

After World War I, fiction writers began exploring different techniques with which to express their view of the modern world. Many writers, including F. Scott Fitzgerald, began to explore their personal experiences in their fiction.

Vocabulary

Read the definitions of these words from The Perfect Hour. When you come across an unfamiliar word, you can often break it down into parts—prefix, root, and suffix—for clues to its meaning.

deluge (dél’yij) n. a massive quantity of something; p. 200 After the controversial television broadcast, there was a deluge of angry calls.

stimulus (stim’ya ləs) n. an exciting quality; p. 200 Simone enjoyed the stimulus of intelligent conversation.

loathe (lōth) v. to hate something intensely; p. 201 I loathe the smell of gasoline; it is extremely unpleasant.

fetishistic (fé’thi-stik) adj. worshipped or held in high regard; p. 201 Johnny regarded his comic books in a rather fetishistic manner.

admonish (ad mon’ish) v. to scold or reprimand; p. 202 The principal chose not to admonish the class for bad behavior because the students were typically well behaved.
The Perfect Hour
By James L. W. West III

CHAPTER TWO
The Romance

Scott met Ginevra in St. Paul on the evening of Monday, January 4, 1915. She was in the city to visit Marie (“Bug”) Hersey, a classmate at Westover who had been one of Scott’s childhood sweethearts. Ginevra was sixteen years old; Scott, then eighteen, was midway through his second year at Princeton. The two met at an informal party at Marie’s house on Summit Avenue. Scott was scheduled to take the Pullman east that night; his Christmas vacation was over, and he was due back at Princeton for classes. He was so smitten with Ginevra, however, that he decided to postpone the journey for twenty-four hours. He wanted to spend Tuesday afternoon with her and to attend a dance being given in her honor Tuesday evening by Elizabeth (“Lib’) McDavitt, another local girl. Ginevra was flattered: “Scott perfectly darling,” she wrote in her diary that night. “Am dipped about.”

They spent the afternoon of January 5th crowded next to each other in the back seat of Reuben Warner’s car. (Reuben, a rival for Ginevra’s affections, was taking some teen-agers for an auto ride across the river to see Minneapolis.) They were together again that evening at Lib McDavitt’s dance: this time, however, Scott had to catch his train. He had hoped for time alone with Ginevra at the dance, but he was unable to pry her away from the other party guests. At eleven o’clock he stood with her in the front hall of the McDavitt house. They squeezed hands and exchanged regretful glances; he promised to write, and she promised to answer. The next day she set down her impressions of the party in her diary. “Danced and sat with Scott most all evening,” she wrote. “He left for Princeton at 11—oh—!”

. . . As soon as he was back at Princeton, he sent her a special-delivery letter. It was the custom then that if one met a young woman and meant to pursue her seriously, one sent her a “special-delie” almost immediately after the first encounter. The letter reached Ginevra on Thursday, January 7th, while she was still visiting in St. Paul. She made a matter-of-fact note of its arrival in her diary: “Got a Special Delivery from Scott this morning.”

1. Westover was a boarding school founded in 1910, in Middlebury, Connecticut.
2. The Pullman is a train’s sleeping car intended for overnight travel.
* The diaries are original documents in Ginevra’s hand and are quoted verbatim. The letters are transcriptions by a typist: obvious errors have been corrected and a few marks of punctuation added for readability.
As a popular girl, pursued by many boys, Ginevra might have expected to receive Scott’s special delivery as a matter of course, but she surely did not anticipate the deluge of mail that would follow. Letters began to arrive from her Princeton admirer frequently and in bulk, and her diary entries became more intense with each letter. She received “a sweet one from Scott” on January 14th. Another arrived on the fifteenth: “Wonderful letter from Scott again to-day!” she notes in surprise. On January 23rd: “Wonderful one from Scott (he is so darling).” And on January 28th: “Long wonderful letter from Scott this morn.” On February 6th there arrived a “marvelous wonderful heavenly letter from Scott—24 pages—cheered me up immensely.” And on February 12th, “24 pages from Scott. Thrills.” Her affections, she wrote him on February 7th, were “thriving under the stimulus of so much mail.”

The dynamics of letter-writing for teenagers of Scott and Ginevra’s time were elaborate. A girl’s popularity was measured in part by which boys wrote to her and how many letters she received. There was much banterabout who was writing to whom and how often the letters were arriving. Many weekday evenings were taken up with letter-writing; popular girls learned to complain about how many boys they had to correspond with. Girls would wander in and out of one another’s rooms during letter-writing sessions. One girl might look over another’s shoulder as she wrote and, if she knew the boy, might pick up a pen and (with permission) add marginaliaor a postscript.

Girls would give readings to their friends from letters they had received; often the girl would supply running commentary on the boy who had written the letter. Certain parts of the letters (the affectionate or intimate bits) would be omitted, although if the boy had been fresh or the girl had a perverse streak, these passages might be read aloud and giggled over. The boys who wrote the letters were aware that this might happen, and they knew to be careful about what they put in their letters. Girls knew it too: boys would show letters to their friends as trophies or would read the sentimental passages aloud—to the accompaniment of eye-rolling and guffaws. No girl wanted to have her personal feelings exposed in this way. Thus there was wariness on both sides until a boy and a girl felt they could trust each other. Only then would they begin to include confidences or confessions of emotion in their letters.

Ginevra does not seem to have worried overly much about this sort of thing. Once she was sure of Scott’s interest, she came to enjoy writing to him. “You know, it’s queer, but I’ve always been able to write reams to you and never get bored or tired,” she told

3. Banter means a “quick-witted conversation.”
4. Marginalia are notes written in the margins of printed pages.
him on October 13th. He might have said the same thing. So lengthy were his epistles to her that he sometimes had to send them in two envelopes, marked “Part I” and “Part II.”

Letter-writing provided Ginevra with an escape. She was not happy about going back to Westover; she made this clear to Scott in her first letter, written on January 11th. “I dread school,” she said. “I simply can’t go back. I loathe the thought. I curse the fates that call for my education. I rebel at another 8 weeks of grind.” Her days at Westover consisted mostly of classes, tests, gym period, glee club, and Bible study (which she began to skip in order to write letters to Scott). Nights were taken up with studying, card games, and chitchat with girlfriends. Incoming letters were the most exciting events of the day.

Most of these missives, one imagines, were pedestrian; boys in their teens typically do not excel at the epistolary arts. Scott Fitzgerald, however, quickly proved himself to be a wonderful correspondent. He was observant and witty, gossipy and funny, full of news and speculations and questions. In other letters of his that have survived from this period, he often included impromptu verse or humorous drawings, and sometimes he sent letter/collages, with cut-out images of swimsuit queens or of movie stars with bobbed hair. Best of all, he could strike a note of longing when he needed to, telling a girl that he was perishing to see her. He must have been a most satisfying young man with whom to trade mail.

Ginevra told him so: “Your last letter was a marvel—” she wrote him on January 25th. “I howled over it and wept over it by turns!”

Scott’s letters to Ginevra seem to have been playful at first. His opening letter to her (according to her January 11th reply) was signed “Temporarily Devotedly Yrs.” She was amused and responded in kind, closing her first letter to him, “Yours Fickely sometimes but Devotedly at present. . . .” In the same letter she asked for a photograph of him, claiming to remember only his “yellow hair and big blue eyes.” Photographs were an important part of this game and often became objects of near-fetishistic devotion. At one point Ginevra had five photos of Scott on her dresser and another on her desk.

Scott was undoubtedly fascinated with Ginevra, or at least with the image of her that he was carrying about in his head. He continued to write, and she referred to his letters in her replies, sometimes quoting snippets from them. He knew how to keep the correspondence going. He seems to have rationed the flattery, which Ginevra would have been accustomed to, and to have been irreverent instead. In one letter he asked her how much the

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5. Missives are notes or letters.
6. Epistolary means of or relating to “letter writing.”

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**Literary Element**

**Diction** Describe the diction of this passage. What does it suggest about Ginevra?

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**Reading Strategy**

**Evaluating Historical Influences** What differences do you detect between the early stages of this relationship and the one described in “Winter Dreams”?

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**Big Idea**

**Modern Fiction** What might this suggest about the characters Fitzgerald based on Ginevra?

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**Vocabulary**

loathe (lath) v. to hate something intensely

fetishistic (fet’ish ist’ic) adj. worshipped or held in high regard
Four weighed (in toto). In another he sent her a list of current undergraduate slang at Princeton. . . .

In more serious moments he began to urge Ginevra to reveal herself to him, frankly and honestly. This was a lifelong habit with him. He often questioned people about themselves and prodded them into confessing things that they might not ordinarily have admitted to. Later in his life he irritated some of his friends, including Sara Murphy and Ernest Hemingway, with these interrogations. Ginevra did not reveal much to Scott at first; self-analysis did not come naturally to her. Scott, however, was persistent and pressed her to disclose her techniques. How did she charm so many boys and entice them into falling for her? Ginevra seems to have been puzzled by the question. Scott was assuming that her behavior, like his, was planned for effect. She could not really tell him why so many boys were drawn to her—only that they were, and that she liked the attention. Thus when he called her a vamp in a letter written late in January, she took exception. “I want you to apologize for calling me a vampire,” she admonished him on January 29th. “Très rude I should say.”

Ginevra did reveal a little about herself in her letters: “I know I am a flirt and I can’t stop it,” she admitted on January 20th. “A few years ago I took pleasure in being called ‘fast,’” she confessed; “I didn’t care how I acted, I liked it, and so I didn’t care for what people said.” But that attitude had not lasted: “About a year ago I began to see that there was something better in life than what I had been doing, and I honestly tried to act properly, but I am afraid I’ll never be able to wholly reform.” She understood the double standard of her time: “I am pretty good on the whole, but you know how much alike we are, and in a boy it doesn’t matter, but a girl has to control her feelings, which is hard for me, as I am emotional.” These confidences, she hoped, were what he was after. “This is the kind of letter you said you wanted,” she told him, “and so this is what I wrote.”

Scott soon learned that his romance with Ginevra was causing a stir at Westover. On February 6th he received a cryptic telegram telling him not to expect his usual letter from her the following day. “G.K.’S DAILY DELAYED. UNAVOIDABLE. REASON EXPLAINED LATER,” read the wire. A special delivery from Ginevra arrived the next day to explain what had happened. One of her friends from down the
hall had wandered into her room while she was composing a letter to him. The girl had wanted to read the letter, but Ginevra had refused to show it to her. The girl had tried to snatch it, precipitating a playful tussle. “In the scramble I shut up the letter in the desk-drawer, and it went so tight that no amount of pulling would open it,” she explained. “I only had 15 minutes to get it in the last mail . . . and we got started laughing and then of course lost all our strength—I was screaming—So Midge said—‘Well, it’s my fault, now I’ll send a telegram and tell him he won’t get his daily letter.’ . . . I said all right, so she went and did it.” This was heady stuff for an eighteen-year-old college boy. He was becoming, in absentia, a celebrity at Westover.

Ginevra knew how to provoke Scott. In a January 25th letter she recalled their farewell in St. Paul and his failure to kiss her. “I hear you had plans for kissing me goodbye publicly,” she wrote him. “My goodness, I’m glad you didn’t—I’d have had to be severe as anything with you!” Though perhaps not, to judge from her next sentence: “Ans. this—Why didn’t you? (KISS ME).”

### Literary Element

**Diction**

What words or phrases have the biggest impact on the diction in this passage? Why might this diction be somewhat ironic?

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**Reading Check**

1. Why were young people of this era careful with what they included in letters to each other?

   [Blank space for answer]

2. What was the tone of Fitzgerald’s letters to Ginevra?

   [Blank space for answer]

3. What trait of Fitzgerald’s did some of his friends find “irritating”?

   [Blank space for answer]

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12. **Precipitating** means “causing.”

13. **In absentia** means “in absence.”
Graphic Organizer

Use a web to help you draw conclusions about events or circumstances in a selection. In the diagram below, record information about the relationship between F. Scott Fitzgerald and Ginevra King. Then come to a conclusion about that relationship.

**Ginevra's Words and Actions**
- “Scott perfectly darling . . . Am dipped about.”

**Fitzgerald's Words and Actions**

**Relationships of the Era**

**Conclusion**

Active Reading Focus

**Drawing Conclusions** After reading a literary work, a reader draws conclusions about that work by examining parts of it separately to make general statements about the people, places, events, or ideas presented in it. In a brief paragraph, describe the conclusions you came to about the characters of F. Scott Fitzgerald and Ginevra King. Are these conclusions different from those that you came to about Dexter and Judy, the main characters in “Winter Dreams”? Explain.
**Reading Strategy**

**Evaluating Historical Influences** Generally, how do F. Scott Fitzgerald’s real-life experiences relate to the fiction he created? Write a short paragraph that includes references to *The Perfect Hour* and "Winter Dreams." Do you think Fitzgerald portrayed Ginevra accurately in "Winter Dreams"? Explain.

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**Vocabulary Practice**

Words are made up of different parts. There are three main word parts: prefixes, roots, and suffixes.

A **root** is the most basic part of a word. For example, the word *worth* is the root of the word *worthless*.

A **prefix** is a word part that can be added to the beginnings of other words. The prefix *un-* can mean "not." When added to the word *selfish*, the word becomes *unselfish*, and means to "not selfish."

A **suffix** is a word part that can be added to the ends of other words. The suffix *-ness*, for example, can be added to the ends of some words to turn them into nouns. When *-ness* is added to the adjective *grand*, it becomes the noun *grandness*.

Use your knowledge of word parts to answer the following questions.

1. Which of the following has a suffix that can be used to form adjectives?
   - (a) fetishistic
   - (b) deluge
   - (c) stimulus

2. Which of the following has no suffix?
   - (a) loathe
   - (b) admonish
   - (c) fetishistic

3. Which of the following has a suffix that indicates that it is singular?
   - (a) stimulus
   - (b) deluges
   - (c) admonish
This introduction prepares you for the literature you will read in a unit of your textbook. It explains the period of American literature extending from the Great Depression and the continued rapid growth of cities in the United States following World War II to the Cold War. The introduction includes information about the period and its literature.

As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.

Looking Ahead

What forces shaped the literature of this period?

Paraphrase these questions.
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s
Timeline (pp. 854–855)

Reduce

TO THE POINT Note key writers and works.

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

Record

American Literature

What literary first occurred during this period? What writers and works of this period do you recognize?

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

United States Events

What are some general categories of U.S. events? List one or two events in each category. Use wording that makes the event clear to you.

_____________________________________________________________

_____________________________________________________________

_____________________________________________________________

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Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Timeline (pp. 854–855)

Reduce

MY VIEW What events would you like to know more about?

Record

World Events

What are some general categories of world events? List one or two events in each category. Use wording that makes the event clear to you.

Recap

Review your notes on the Timeline. Then recap by making several generalizations about the events of this period.
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

By the Numbers (p. 856)

Reduce
TO THE POINT  Note key words and phrases.

Record
Stock Market Crash

How did the stock market crash affect ordinary Americans?

Cyclical Effect of the Great Depression

Summarize the information in this graphic using cause-and-effect statements.
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

By the Numbers (p. 856)

TO THE POINT  Note key words and phrases for these heads.

List the remaining heads on this page. For each, note what the statistics tell you about the period.

Making a drawing can often help you to remember information. Use the space below to draw a picture or a map that captures the information in By The Numbers.
Introductory Text: From Depression to Cold War
1930s–1960s

Being There (p. 857)

Reduce

ANY QUESTIONS? Ask questions about photographs.

Record

What aspects of life during the Great Depression and World War II are shown here?

Judging by the photographs and the map, what was one state affected by the Dust Bowl?

Recap

Review your notes on By the Numbers and Being There. Then recap by using the information to draw several conclusions about American life in the 1930s and 1940s.
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Historical, Social, and Cultural Forces (p. 858)

Reduce

TO THE POINT Note key words and phrases.

Record

The Depression

The New Deal

Persistent Racism
Introductory Text: From Depression to Cold War
1930s–1960s

Historical, Social, and Cultural Forces (p. 859)

Reduce
TO THE POINT Note key words and phrases.

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Record
The Dust Bowl

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World War II and the Cold War

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MY VIEW What do you think is most significant about these events?

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Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Historical, Social, and Cultural Forces (p. 859)

Reduce
TO THE POINT
Note key words and phrases.

Record
Preview Big Ideas of the Era of the Depression and the Cold War

Recap
Review your notes on the Historical, Social, and Cultural Forces. Then recap using an evidence organizer to sum up a viewpoint on the period from the Depression to the Cold War based on information drawn from this section.

Viewpoint

<table>
<thead>
<tr>
<th>Supporting Detail</th>
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</table>
**Introductory Text: From Depression to Cold War 1930s–1960s**

**Big Idea 1: Return to Regionalism (p. 860)**

**Reduce TO THE POINT**

*Note key words and phrases.*

**Record**

**John Steinbeck and Migrant Workers**

- In what ways does John Steinbeck’s writing show Regionalism?

**William Faulkner and Yoknapatawpha County**

**Flannery O’Connor and Southern Gothic**

- What is Southern Gothic literature? What Southern Gothic elements appear in Flannery O’Connor’s fiction?
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 1: Return to Regionalism (p. 861)

Reduce

**TO THE POINT** Note key words and phrases.

Record

from *The Grapes of Wrath* by John Steinbeck

- How does this passage show the values of Regionalism?

- How does this painting show Regionalism?

Any Questions? Ask questions about illustrations.

Recap

- Review your notes on Big Idea 1: Return to Regionalism. Then recap by writing a paragraph in which you compare the Regionalists of the 1930s with the local color writers of the late 1800s.

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216 Unit 6 FROM DEPRESSION TO COLD WAR 1930s–1960s
Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 2: Life in the City (p. 862)

Reduce
TO THE POINT  Note the key words and phrases.

Record
E. B. White and New York City

Ralph Ellison’s Invisible Man

Bernard Malamud and Brooklyn

Gwendolyn Brooks and Bronzeville
**Introductory Text: From Depression to Cold War 1930s–1960s**

**Big Idea 2: Life in the City (p. 863)**

---

**MY VIEW** Do you agree with Cheever’s and Updike’s assessment of suburbia? Explain.

---

**Suburbia**

---

from *A Street in Bronzeville* by Gwendolyn Brooks

What picture does this poem give of African American city life?

---

**Recap**

Review your notes on Big Idea 2: Life in the City. Then recap by using an effective graphic organizer to help you remember the main points.
Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 3: The United States and the World (p. 864)

Reduce
TO THE POINT  Note key words and phrases.

Record

The Good War

Tension on the Home Front

The Holocaust

The Cold War
Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 3: The United States and the World  (p. 865)

Reduce
TO THE POINT  Note key words and phrases.

Record
from “The Four Freedoms” by Franklin D. Roosevelt

How does this speech relate to the idea of World War II as the “Good War”?

Recap
Review your notes on Big Idea 3: The United States and the World. Then recap using an evidence organizer to sum up a viewpoint on World War II and the Cold War based on information drawn from this section.

Viewpoint

<table>
<thead>
<tr>
<th>Supporting Detail</th>
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</table>
Introductory Text: From Depression to Cold War
1930s–1960s

Wrap-Up (p. 866)

Reduce
TO THE POINT Note key words and phrases.

Record
Why It Matters

Cultural Links
What link is described in each paragraph?

Recap
Review your notes on this Wrap-Up. Then recap by using the information to draw several conclusions about the history and culture of this period.
Introductory Text: From Depression to Cold War
1930s–1960s

Summarize

Review your notes on this introduction. Then recap by writing a paragraph explaining why some major historical event or cultural trend of this period is still important today.

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Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Apply

Multiple Choice
Choose the best choice(s) for the following questions.

1. Which of the following are true of the Great Depression?
   A. Millions of people were unemployed.
   B. The Dust Bowl ruined Plains farmers.
   C. Nuclear war threatened Americans.
   D. The New Deal offered relief programs.

2. Which of the following happened during World War II?
   A. Axis Powers dominated at first.
   B. The United States aided the Axis cause.
   C. Japan attacked Pearl Harbor.
   D. The Nazis operated death camps.

Matching
Choose the best multiple-choice option to complete each sentence. You will not use all of the options.

3. John Steinbeck _____
   A. chronicled Jewish life in Brooklyn.
   B. satirized the futility of the Cold War.
   C. wrote The Grapes of Wrath.
   D. wrote about the black urban poor.
   E. wrote Southern Gothic literature.
   F. wrote The Sound and the Fury.
   G. proposed four freedoms for the world.

Short Answer

7. How did the Second Great Migration affect African American literature?

How can you better remember and understand the material in this introduction? Recite your notes, Reflect on them, and Review them. You can also use your notes for a quick review of the historical period or Big Ideas that are featured in this unit. As you learn more about the ideas in the unit, add to your notes.
YOU HAVE SEEN THEIR FACES

Building Background
Photojournalist Margaret Bourke-White was one of the first photographers at *Life* magazine, and her thoughtful coverage of social issues helped establish her compassionate, humanitarian reputation. In 1937 Bourke-White and her future husband, southern novelist Erskine Caldwell, collaborated on *You Have Seen Their Faces*, the first of three collaborative books. *You Have Seen Their Faces* depicts the situation that southern sharecroppers faced after the Great Depression.

Setting Purposes for Reading
The region where someone lives often affects his or her opportunities for employment. Before you read, discuss the following questions with a partner:

- Has your family ever had to move in search of work or a better job?
- Have you known someone who had to stay at a place of employment that did not treat its workers fairly, because that person had no other options?

Read the selection to learn about the injustices of the sharecropping system in the South.

**Reading Strategy** Analyzing the Purpose of Historical Texts and Photographs
Analyzing the purpose of historical texts and photographs involves examining the ideas and culture presented by texts and photos. As you read, try to determine the purpose of the historical selection.

**Active Reading Focus** Identifying Problem and Solution
When you identify problem and solution, you find answers to the following questions:

- What is the main problem of the selection?
- Who is affected?
- What solutions are tried?
- What happens as a result?

**Literary Element** Voice

*Voice* refers to the distinctive use of language that conveys the author’s or narrator’s personality to the reader. Voice is determined by elements of style such as word choice and tone. As you read, determine the techniques the author uses to create a unique voice, and whether that voice is appropriate for the genre and subject of the selection.

**Big Idea** Return to Regionalism
During and after the Great Depression, American writers examined how ordinary people were shaped by the history and culture of a particular region.

**Vocabulary**
Read the definitions of these words from *You Have Seen Their Faces*. As you read, use context clues to help unlock the meaning of these and other words you do not know.

- **depleted** (di plēt’ ed) adj. used up or exhausted; p. 225 *If we continue using oil at our current rate, the resource will be depleted.*
- **expenditure** (ik’s pen’ di char) n. expense; cost; p. 226 *My brother is always broke because his expenditures typically exceed his income.*
- **detrimental** (de’ trə ment’ al) adj. causing damage or harm; p. 226 *Pollution has detrimental effects on the environment.*
- **acute** (a kūt’) adj. sharp or intense; p. 227 *Sima tried to run, but the cramp in her leg caused her acute pain.*
- **cultivate** (kul’ tə vāt’) v. to grow or tend a plant or crop; p. 227 *Sam tried to cultivate the plants in his garden, but he always forgot to water them.*
You Have Seen Their Faces
By Erskine Caldwell and Margaret Bourke-White

The Mississippi Valley Delta and the Black Belt of Alabama are two sections of the South that still produce cotton in abundance. It grows, matures, and yields without fertilizer and without effort. The soil there will be deep, fertile, and productive for a long time to come. Elsewhere the sub-soil, both sand and clay, is being plowed up to be mixed with the little top-soil that remains in an effort to make plants grow. There is no fertility in sub-soil, but when brought to the surface it gives the appearance of fertility and, when mixed with fertilizer, will produce enough cotton, providing that the rains and sun are not extreme, to pay for the fertilizer in normal times. Farming in sand or clay is a back-breaking, spirit-crushing existence.

There are reasons for this impoverishment\(^1\) of the soil that go deep into the economic life of the South. The successful cotton-raisers have always been plantation-owners. The plantations were large, generally from five hundred to five thousand acres of land in size. The owners for the most part had one main concern, and that was to make as much money as they could as quickly as they could.

Nothing made money like cotton. Nothing else grew like cotton. Cotton was king.

Now the day of the plantation is over, except in the Delta country and in the Black Belt,\(^2\) and cotton is not king any longer.

The plantation system pauperized\(^3\) the soil to such a great degree that raising cotton became a means of making a living rather than a method of making a fortune. The plantation-owner, when he became aware of what had happened to the soil, withdrew to the nearest city to live the remainder of his life on his accumulated wealth.

What he left behind was eroded, depleted, unprofitable land. His tenants still had to work for a living, even if he did not, and out of their desperation grew a new system. The owner became an absentee-landlord. The plantation was divided into one-man farms and rented to the tenants. The rent was paid either in half of the cotton produced or in an agreed upon number of bales, or on a basis combining the two methods. The plantation system was traded for the sharecropping system, and the South to its sorrow was the victim of the deal.

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1. Impoverishment means “the state of being drained of essential nutrients.”
2. The Black Belt is an area heavily populated by African Americans.
3. Pauperized means “depleted or drained.”

---

Vocabulary
depleted (dɪ plɛt ’ ed) adj. used up or exhausted

---
Before he knew it, the landlord had a new source of income that was larger than his previous one had been. And, besides, in the old days he had had to take his own chances with his crop of cotton, losing money when it rained too much or too little, dipping into profits from preceding years when expenditures were larger than income. In the new era he had a source of income and profit that was as certain and secure as the seasons themselves.

Rent was paid to him for the use of the land on a sharing basis, and he saw to it that the tenant raised a maximum number of bales. When a hundred tenants produced six bales each, the landlord received three hundred bales, the individual tenant three bales. Cotton was not king any longer, but the institution of sharecropping was making a few men richer than kings, and much better enthroned. They did not have to concern themselves about the welfare of their subjects.

The tenant who set out to farm his portion of the plantation discovered that the land required fertilizer. Without fertilizer he could not grow enough cotton to provide himself with a living, and to pay rent. The rent came first. The landlord generally saw to it that the tenant paid his three or four bales for rent before the sharing began. If there was nothing left to share after the rent had been paid, there was nothing the tenant could do about it. He could only look forward to the coming year, hoping he would be able to make more than the minimum number of bales the rent required. If the following year was a good one for him, he paid off the chattel mortgage he had given in payment for fertilizer he had bought in an effort to produce the rent-cotton.

It is difficult to find a good word to say about such an agricultural system. The sharecropping system was born of the plantation system, and the new was anything but an improvement over the old. The old produced numerous families of wealth who developed a culture that was questionable. The new has concentrated wealth in the hands of a few families who are determined that no culture shall exist.

Much can be said about the detrimental effects of such an agricultural system, more especially when there are ten million persons now living under its yoke. They live in this cotton country on tenant farms which, in many cases, are little more than sand dunes and clay stacks. They are either already worn out physically and spiritually, or are in the act of wearing themselves out. They

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4. Enthroned means “installed as king” and implies that the landlords were distanced from the sharecroppers just as a king might be removed from his subjects.
5. A chattel mortgage is a mortgage on personal property that is used as a guarantee for a debt.
6. Here, yoke refers to “something that causes servitude or bondage.”
are grouped in families of man and wife and from one to sixteen children. They are farming, for the most part, soil that has been yielding diminishing returns for fifty and a hundred years. No matter if they get up an hour earlier to work by lantern light, no matter if half a dozen more children are begotten7 to supply additional hands in the field, they will continue to fall steadily behind as long as they live on land that produces less and less each time a new crop of cotton is planted.

This is nothing new. It is not a situation that has suddenly come about overnight. But it is a circumstance that becomes more acute day by day as the exhaustion and erosion of cotton land progresses. Fertilizer will increase the yield of cotton, but fertilizer costs money and requires credit that the tenant farmer does not have. A larger farm will produce more cotton, but there is a physical limit to the number of acres a man and his family can cultivate.

The sharecropping system has in recent years branched out into several forms, none of them any more economically sound than the source from which they sprang, and most of them working greater hardships on human lives than the plantation system ever did. Sharecropping has deprived millions of persons of what the rest of America considers the necessities of life.

It deprives children of adequate education because many of them have to work either part of the school year or all of it on their fathers’ farms so that enough cotton can be raised to pay rent and buy fertilizer and to get food and clothing. It forces families to live in buildings that are detrimental to health, and it forces them to exist on food that is insufficient. Worse still, it continues in operation year after year, wringing dry the bodies and souls of men, women, and children; dragging down to its own level from higher economic planes new numbers to take the places of those crushed and thrown aside; breeding families of eight, ten, twelve, fourteen, sixteen, and more, in order to furnish an ever-increasing number of persons necessary to supply the rent-cotton for the landlord.

7. Begotten means “conceived.”
It is foolish to ask a tenant farmer why he remains where he is. He does move from farm to farm from time to time, but only rarely can he improve his status. Such a question is usually asked with the purpose of covering up an inability to suggest what the farmer could do to lift himself from the hole he stands in. There is cotton to be raised, and he has trained himself to raise it. That is his specialty. It is his life and, if sharecropping continues as an institution, it will become his death.

The tenant farmer in the South is trying to hold onto a spinning world until by some means he is enabled to get a grip on a better way of life. He knows he cannot buy land of his own from the profits of sharecropping. He knows just as well that he cannot save until he earns, and that he cannot earn much more than a bare living from sterile, barren land. He does well, under the circumstances, to hold on at all.

Now that his condition has sunk to depths that stop just short of peonage, there has appeared the first sign of hope. What there is in store for him in the future remains to be seen, but now for the first time there is hope. There has been talk, from one end of the South to the other, of joining with other tenant farmers to take collective action against the institution of sharecropping. The day when it was a sacred bull has passed. The sign of its passing was when the landlords began putting into force other forms of farm tenancy. Farms were leased to tenants, but sharing of the cotton continued; tenants were paid to work by the day, but their pay was received in a share of the cotton. No one was fooled, least of all tenant farmers themselves.

The farmer has little, if anything, to show for his years of labor in the past. But the hardships he has experienced will stand him in good stead when the time comes for him to begin thinking about taking over the job of raising cotton—the job in which the landlord failed to treat him fairly and squarely.

---

8. Peonage is the use of workers who are forced to labor for someone to work off a debt.
AFTER YOU READ

**Graphic Organizer**

When you read an article that focuses on a problem, use a problem-solution organizer to record the main problem and solution the author discusses. The left box contains the problem, and the right box contains the solution. Go back and reread the text to see which events are part of the problem, and which are part of the solution. Then fill in the organizer.

<table>
<thead>
<tr>
<th>Problem(s)</th>
<th>Solution(s)</th>
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**Active Reading Focus**

**Identifying Problem and Solution** Based on the selection, determine whether sharecropping is a “solution” to the plantation system. Who might think it is a solution? Who might not?
Informational Text

Reading Strategy
Analyzing the Purpose of Historical Texts and Photographs
How do the historical facts, agricultural background, and other information about sharecropping in this selection expand your understanding of the characters and situation in Richard Wright's autobiography, Black Boy?

Vocabulary Practice
Using Context Clues
When using difficult words, writers often provide clues to the meanings of those words. Some common context clues include the following:
- definitions or synonyms
- concrete examples
- contrast clues (opposite meanings)
- descriptions
- modifying words or phrases

For each passage from the selection, study the underlined parts and tell how that information gives a clue to the boldfaced word's meaning.

1. "What he left behind was eroded, depleted, unprofitable land."
2. "... dipping into profits from preceding years when expenditures were larger than income."
3. "A larger farm will produce more cotton, but there is a physical limit to the number of acres a man and his family can cultivate."

Literary Element
Voice
Describe the voice of the selection as a whole. How does the tone and word choice serve to both inform and provoke the reader? Is this an appropriate goal for nonfiction? Explain.
Preview

- What was the Beat Generation?
- Who were the key writers of the Beat Movement?
- What is the legacy of the Beat Generation?

This article details a literary movement that stirred a range of cultural and social reactions in the United States. The writers of this movement are known as the Beat Generation. This article provides a survey of the key writers, works, themes, and styles of this movement.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

Reduce

MY VIEW Create an alternate name for the “Beat Generation.”

Record

Organize the information about the different connotations of the word “Beat” and the key writers of the Beat Movement.

Howl

...
Reduce

ANY QUESTIONS? Use questions to organize your notes.

Record

Wild Form

from *On the Road*

What are the key characteristics of this excerpt?
Literary History: Cultural Rebels: Writers of the Beat Generation

Summarize

Review your notes on this article. Then write a summary of the Beat Generation.
**Literary History: Cultural Rebels: Writers of the Beat Generation**

**Apply**

**Multiple Choice**

Choose the best choice(s) for the following questions.

1. What does “Beat” mean?
   A. being beaten down
   B. otherworldly beauty
   C. stability
   D. bohemian lifestyles

2. What are the characteristics of Allen Ginsberg’s poem *Howl*?
   A. catalog
   B. influence of Walt Whitman
   C. long lines
   D. road trips

**Matching**

Choose the best multiple-choice option for each question. You will not use all of the options.

3. Which American novelist was not a Beat writer but influenced Jack Kerouac? _____

4. What was written on a 120-foot-long scroll? _____

5. Who was the founder of City Lights bookstore? _____

6. Who traveled with Kerouac and was represented as Dean Moriarty in *On the Road*? _____
   A. Lawrence Ferlinghetti
   B. *Howl*
   C. Neal Cassady
   D. *On the Road*
   E. Thomas Wolfe

**Short Answer**

7. How are *Howl* and *On The Road* alike and different?

   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________
   __________________________________________

How can you better remember and understand the material in this Literary History? *Recite* your notes, *Reflect* on them, and *Review* them. You can also use your notes to help you understand the literature in this unit.
This article provides information on American drama since the 1920s. It describes the contributions of Eugene O’Neill, Tennessee Williams, Arthur Miller, and other important American playwrights. Reading this article will add to your understanding of the other literature in this unit.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

O’Neill’s Influence

How might you organize the information about the influences on Eugene O’Neill?

Postwar Playwrights

Note key words and phrases

ANY QUESTIONS? Use them to organize your notes.

TO THE POINT
Reduce

TO THE POINT  Note key words and phrases.

________________________________________
________________________________________
________________________________________
________________________________________
________________________________________

ANY QUESTIONS?  Use them to organize your notes. For example, “What are the main events in the history of the musical?”

________________________________________
________________________________________
________________________________________
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________________________________________

Record

Recent History

________________________________________
________________________________________
________________________________________
________________________________________
________________________________________

Musical Theater

→ Draw a timeline to show the organization of this information. Title your timeline.
Literary History: Modern American Drama

Summarize

Review your notes on this article. Then recap by making several generalizations about modern American drama.
Unit 6, Part 2

Literary History: Modern American Drama

Apply

Multiple Choice

Choose the best choice(s) for the following questions.

1. What is not true of Eugene O’Neill?
   A. had an international reputation
   B. fascinated with modern psychology
   C. commented on McCarthy hysteria
   D. read Ibsen and Strindberg

2. What is true about the drama of August Wilson?
   A. presents a cycle of ten plays
   B. reflects New England background
   C. deals with each decade of the twentieth century
   D. chronicles African American experience

Matching

Choose the best multiple-choice option for each question. You will not use all of the options.

3. Who wrote a play about everyday life in a New England town? _____
   A. Wendy Wasserstein
   B. Tennessee Williams
   C. Edward Albee
   D. Richard Rogers and Oscar Hammerstein II
   E. Thornton Wilder
   F. Lorraine Hansberry
   G. August Wilson

4. Who explored the challenges faced by educated women? _____
   A. Wendy Wasserstein
   B. Tennessee Williams
   C. Edward Albee
   D. Richard Rogers and Oscar Hammerstein II
   E. Thornton Wilder
   F. Lorraine Hansberry
   G. August Wilson

5. Who experimented with the theater of cruelty? _____

6. Who created the watershed musical Oklahoma! during World War II? _____
   A. Wendy Wasserstein
   B. Tennessee Williams
   C. Edward Albee
   D. Richard Rogers and Oscar Hammerstein II
   E. Thornton Wilder
   F. Lorraine Hansberry
   G. August Wilson

Short Answer

7. What were the major influences on the drama of Eugene O’Neill?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you understand the literature in this unit.

238 UNIT 6, PART 2 MODERN AMERICAN DRAMA
Preview

- How did protest movements affect the United States in the 1960s and 1970s?
- How are Americans’ responses to nature and technology changing?
- How is a multicultural America developing?

This introduction prepares you for the literature you will read in a unit of your textbook. It explains the historical, social, and cultural forces that are shaping contemporary America. The introduction includes information about the period and its literature.

As you read the introduction, use the Cornell Note Taking System to record important points and remember what you have read.

Reduce

ANY QUESTIONS? Use them to organize your notes.

Record

Looking Ahead

- What forces are reshaping contemporary America? Next to each, indicate some examples of events from U.S. history that show these forces at work.

Keep the following questions in mind as you read.

- What elements are being linked in each of the following questions?
Introductory Text: Into the 21st Century 1960s–Present

Timeline (pp. 1130–1131)

Reduce

TO THE POINT Note new types of writing.

Record

American Literature

Which entries record new types of writing that were produced between 1960 and today? What do these new types of writing indicate about American society and culture?

United States Events

What are the general categories of U.S. events? List one or two events in each category. Use wording that makes the event clear to you. From the perspective of today, which events seem the most important?
Introductory Text: Into the 21st Century 1960s–Present

Timeline (pp. 1130–1131)

Reduce
TO THE POINT Note general categories of world events.

Record
World Events
What are the general categories of world events? List one or two events in each category. Use wording that makes the event clear to you. From the perspective of today, which events seem the most important?

Recap
Review your notes on the Timeline. Then recap by making a generalization about modern American literature or events.
Unit 7

Introductory Text: Into the 21st Century 1960s–Present

By the Numbers (p. 1132)

Reduce

TO THE POINT Note key words and phrases on this page.

Record

United States in the Vietnam War

Use the information on these graphs as the basis for a conclusion about U.S. troop levels in Vietnam and American opposition to the war. Indicate the evidence for your conclusion.

U.S. Consumption

What is the main idea? On the basis of this information, draw a conclusion about international efforts related to protecting the environment.

Estimated U.S. Population Growth

Summarize the information in this bar graph.
Unit 7

Introductory Text: Into the 21st Century 1960s–Present
By the Numbers (p. 1132)

Reduce

TO THE POINT  Note key words and phrases. One has been provided for you.

Information Sciences

Record

Computer Use

Group information related to the effects of computer use in schools, the job force, and retail business.

Schools:

Job force:

Retail business:

Cell Phone Use, 2005

Use compare-and-contrast statements to summarize this information.

Hispanic Population Growth, 1980–2000

Make a generalization about U.S. Hispanic population growth.
**Introductory Text: Into the 21st Century 1960s–Present**

*Being There* (p. 1133)

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### Reduce

**TO THE POINT**

Note key words and phrases.

---

### Record

What do these illustrations tell you about ethnic populations in the United States today?

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### Recap

Review your notes on *By the Numbers* and *Being There*. Then recap using an evidence organizer to sum up your viewpoint about the United States today based on information drawn from this section.

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**Introductory Text: Into the 21st Century 1960s–Present**

**Historical, Social, and Cultural Forces (pp. 1134–1135)**

---

**Reduce**

**TO THE POINT** Note key words and phrases.

---

**Record**

**The Civil Rights Movement**

- Summarize the main ideas. How did the results of the civil rights movement differ from those of Reconstruction during the Civil War Era?

---

**The Vietnam War**

- Summarize the main ideas.

---

**Environmentalism**

- Create a diagram to organize this information into causes and effects.
Record

The Computer Revolution

Summarize the main idea.

Globalization

Based on the information in this section, create a definition of globalization and then list its pros and cons.
Unit 7

Introductory Text: Into the 21st Century 1960s–Present
Historical, Social, and Cultural Forces (pp. 1134–1135)

Reduce
TO THE POINT Note key words and phrases.

Record
Multiculturalism

Postmodernism
What are the characteristics of postmodernism?
Unit 7

Introductory Text: Into the 21st Century 1960s–Present

Historical, Social, and Cultural Forces (pp. 1134–1135)

Reduce

TO THE POINT  Note key words and phrases.

Record

Preview Big Ideas of Into the 21st Century

Recap

Review your notes on the Historical, Social, and Cultural Forces. Then recap by writing a paragraph in which you compare and contrast multiculturalism and postmodernism.

---

248  UNIT 7  INTO THE 21st CENTURY 1960s–PRESENT
ANY QUESTIONS? Use them to organize your notes.

Segregation

Integration; Black Power

Women and Hispanics

A Divisive War

What caused American opposition to the Vietnam War? What does the phrase “living room war” mean?
Introductory Text: Into the 21st Century 1960s–Present

Big Idea 1: An Era Of Protest (pp. 1136–1137)

Reduce

ANY QUESTIONS? Use them to organize your notes.

Record

from Letter from a Birmingham Jail by Martin Luther King Jr.

How does this passage argue for nonviolent protest?

How does this photograph relate to the passage?

Recap

Review your notes on Big Idea 1: An Era of Protest Then recap by using an effective graphic organizer to help you remember the main points.
Introductory Text: Into the 21st Century 1960s–Present

Big Idea 2: Nature and Technology (pp. 1138–1139)

Reduce

TO THE POINT  Note key words and phrases.

---

Record

The Environmental Movement

Use a web to organize the main ideas.

---

Responding to Nature

---

The Information Age

---
ANY QUESTIONS? Use them to organize your notes.

FROM LOST BY DAVID WAGONER

How does this poem reflect the outlook of the writers mentioned in Responding to Nature?

How does this photograph relate to the environmental movement?

RECAP

Review your notes on Big Idea 2: Nature and Technology. Then recap by drawing several conclusions based on the information in this section.
**Introductory Text: Into the 21st Century 1960s–Present**

**Big Idea 3: Extending and Remaking Traditions (pp. 1140–1141)**

**Reduce**

- Note key words and phrases.

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Introductory Text: Into the 21st Century 1960s–Present

Big Idea 3: Extending and Remaking Traditions  (pp. 1140–1141)

Reduce

ANY QUESTIONS? Use them to organize your notes.

Record

from The Latin Deli: An Ars Poetica by Judith Ortiz Cofer

How does this poem reflect recent patterns of immigration to the United States?

How does Nam June Paik’s sculpture Technology illustrate postmodernism?

Recap

Review your notes on Big Idea 3: Extending and Remaking Traditions. Then recap by creating cause-and-effect statements linking the main ideas.
Reduce
TO THE POINT Note key words and phrases.

Record
Why It Matters

Cultural Links

Recap
Review your notes on this Wrap-Up. Then recap by writing a paragraph indicating which of the factors discussed in Why It Matters you think will have the greatest effect on Americans in the years to come. Give reasons for your opinions.
Unit 7

Introductory Text: Into the 21st Century 1960s–Present

Summarize

Review your notes on this Introduction. Then recap by creating a diagram to organize information on the points previewed in Looking Ahead.
Unit 7

Introductory Text: Into the 21st Century 1960s–Present

**Apply**

**Multiple Choice**

Choose the best choice(s) for the following questions.

1. What was not true of the African American civil rights movement?
   A. led by Martin Luther King Jr.
   B. prompted by U.S. casualties in Vietnam
   C. encouraged movements by other ethnic groups and women
   D. inspired by *Silent Spring*

2. Which of the following describe(s) postmodernism?
   A. introduced material from popular culture
   B. aware of the influence of media
   C. blended genres
   D. exposed readers to a variety of ethnic backgrounds

**Matching**

Choose the best multiple-choice option for each question. You will not use all of the options.

3. Who was associated with the black power movement? _____
   A. Art Spiegelman
   B. Betty Friedan
   C. Malcolm X
   D. Rachel Carson
   E. César Chavez
   F. Martin Luther King Jr.
   G. John Barth

4. Who won a Pulitzer Prize for a graphic novel? _____

5. Who organized Hispanic farm workers? _____

6. Who wrote *Silent Spring*? _____
   A. Art Spiegelman
   B. Betty Friedan
   C. Malcolm X
   D. Rachel Carson
   E. César Chavez
   F. Martin Luther King Jr.
   G. John Barth

**Short Answer**

7. Explain why the contemporary period might be called “the Information Age.”

How can you better remember and understand the material in this introduction? *Recite* your notes, *Reflect* on them, and *Review* them. You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
PROPOSAL FOR THE VIETNAM VETERANS MEMORIAL

Building Background
Architect Maya Lin was only twenty-one years old when she submitted this design proposal for the Vietnam Veterans Memorial. Unlike most prior war memorials, it features no statues of soldiers in heroic, determined stances. Instead, it is a seemingly endless black granite wall that first rises from and then falls to the earth. On its surface are the names of the American men and women who were killed during the Vietnam War. When her design was first accepted it encountered fierce criticism from some veterans groups that viewed it as unpatriotic. The controversy was so heated that Maya Lin’s name was not mentioned at the memorial’s dedication in 1982. Yet, today it is one of the most visited and recognizable memorials in Washington, D.C.

Setting Purposes for Reading
People often want to have places, like memorials, to remind them of the past. With a classmate, discuss the following questions:
• Why are memorials important to both individuals and nations? What purpose do they serve?
• What kinds of memorials have you encountered in your life? How did they make you feel?

Read to find out how Lin hopes her memorial will inspire visitors.

Reading Strategy Analyzing Political Assumptions
Analyzing political assumptions involves carefully examining political beliefs that have shaped an author’s argument or proposal. An author may state each opinion or assumption directly or may merely imply it. As you read, try to determine what assumptions Lin is making.

Active Reading Focus Visualizing
Visualizing involves picturing a writer’s ideas or descriptions in your mind’s eye.

Literary Element Description
Description is writing that creates a clear image of a feeling, an action, or a scene in the reader’s mind. Good descriptive writing appeals to the senses through imagery. The use of figurative language and precise verbs, nouns, adjectives, and adverbs help make a description vivid. As you read, examine how Lin uses description to effectively convey the physical and emotional qualities of her proposed monument.

Big Idea An Era of Protest
The 1960s and 1970s were a time of social and political unrest in the United States. Much of it related to the ongoing conflict in Vietnam. As you read, consider how the Vietnam Veterans Memorial reflects the era in which it was created.

Vocabulary
Read the definitions of these words from “Proposal for the Vietnam Veterans Memorial.” When you come across an unfamiliar word, you can often break it down into parts—prefix, root, and suffix—for clues to its meaning.

converge (kən vərj) v. to come from different directions and meet in the same place; p. 259

composition (ˌkom pə zish ˈən) n. a work of art, literature, or music; p. 259

origin (ˈör ə jin) n. a fixed point where axes intersect; p. 259

serenity (sə renˈə tē) n. a state of emotional peacefulness or calmness; p. 261

contour (ˈkōntər) v. to mold into a specific shape; p. 261
Proposal for the Vietnam Veterans Memorial  
By Maya Lin

Walking through this park-like area, the memorial appears as a rift in the earth—a long, polished black stone wall, emerging from and receding into the earth. Approaching the memorial, the ground slopes gently downward, and the low walls emerging on either side, growing out of the earth, extend and converge at a point below and ahead. Walking into the grassy site contained by the walls of this memorial we can barely make out the carved names upon the memorial’s walls. These names, seemingly infinite in number, convey the sense of overwhelming numbers, while unifying those individuals into a whole. For this memorial is meant not as a monument to the individual, but rather as a memorial to the men and women who died during this war, as a whole.

The memorial is composed not as an unchanging monument, but as a moving composition, to be understood as we move into and out of it; the passage itself is gradual, the descent to the origin slow, but it is at the origin that the meaning of this memorial is to be fully understood. At the intersection of these walls, on the right side, at this wall’s top is carved the date of the first death. It is followed by the names of those who have died in the war, in chronological order. These names continue on this wall, appearing to recede into the earth at the wall’s end. The names resume on the left wall, as the wall emerges from the earth, continuing back to the origin, where the date of the last death is carved, at the bottom of this wall. Thus the war’s beginning and end meet; the war is “complete,” coming full circle, yet broken by the earth that bounds the angle’s open side, and contained within the earth itself. As we turn to leave, we see these walls stretching into the distance, directing us to the Washington Monument to the left and the Lincoln Memorial to the right, this bringing the Vietnam Memorial into historical context. We, the living, are brought to a concrete realization of these deaths.

Active Reading Focus

Visualizing
Visualize this image, and then describe it using a metaphor.

Literary Element

Description Why is this example an effective use of description?

Big Idea

An Era of Protest Why might it be important for Lin to place her memorial into “context” with these other, more traditional monuments?

Vocabulary

converge (kən vərj*) v. to come from different directions and meet in the same place

composition (komˈpa zishˈən) n. a work of art, literature, or music

origin (ˈər ə jin) n. a fixed point where axes intersect
**Reading Strategy**

**Analyzing Political Assumptions**
What political assumption might Lin be making about the effects of the Vietnam War?

---

**Active Reading Focus**

**Visualizing** How do these sketches reinforce the way you imagined the memorial? How do these images differ from what you visualized?

---

**Cross-Curricular Link**

**History** Nonperishable items left behind by visitors are collected each night by park rangers, inventoried, and stored at the Museum Resource Center in Landover, Maryland. In 1992 the Smithsonian put more than 1,500 of these objects on display. How does this correspond to Lin’s desire for the memorial to be a place for “us to remember” those killed in the Vietnam War?

---

Brought to a sharp awareness of such a loss, it is up to each individual to resolve or come to terms with this loss. For death is in the end a personal and private matter, and the area contained within this memorial is a quiet place meant for personal reflection and private reckoning. The black granite walls, each 200 feet long, and 10 feet below ground at their lowest point (gradually ascending towards ground level) effectively act as a sound barrier, yet are of such a height and length so as not to appear threatening or enclosing. The actual area is wide and shallow, allowing for a sense of privacy, and the sunlight from the memorial’s southern exposure along with the grassy park surrounding and within its

---

3. Private reckoning suggests deep, personal thoughts about the magnitude of the war dead.
wall contribute to the **serenity** of the area. Thus this memorial is for those who have died, and for us to remember them.

The memorial’s origin is located approximately at the center of this site; its legs each extending 200 feet towards the Washington Monument and the Lincoln Memorial. The walls, contained on one side by the earth, are 10 feet below ground at their point of origin, gradually lessening in height, until they finally recede totally into the earth at their ends. The walls are to be made of a hard, polished black granite, with the names to be carved in a simple Tr*ajan* letter, 3/4 inch high, allowing for nine inches in length for each name. The memorial’s construction involves **recontouring** the area within the wall’s boundaries so as to provide for an easily accessible descent, but as much of the site as possible should be left untouched (including trees). The area should be made into a park for all the public to enjoy.

---

**Reading Strategy**

**Description** Why might this example of description be less effective for casual readers than for those judging the proposal? Why is it important to include in the proposal?

---

**Reading Check**

1. Is the memorial a monument to the individual, or to those who died during the war as a whole?

2. On the memorial, where does the war’s beginning meet its end?

3. Which two monuments do the legs of the Vietnam Memorial extend toward?

---

**Vocabulary**

**serenity** (sar’en tē) n. a state of emotional peacefulness or calmness

**contour** (kon’toor) v. to mold into a specific shape

---

4. Tr*ajan* is the name of the font that Lin has chosen for the letters in the names.

5. Lin specifies here that some recontouring, or excavating, of the land will be necessary in order to accommodate the downward slope of the granite walls.
Graphic Organizer

Use a web to organize information from a literary work. Fill in each outer oval with details about Lin’s plans for the Vietnam Veterans Memorial. As you fill in these details, consider what they suggest about Lin’s plan. Once you have completed the organizer, write a few sentences in the lines on the right that accurately describe the character of the memorial that Lin intended to create.

Active Reading Focus

Visualizing While reading, visualizing can increase not only your comprehension, but also your enjoyment. Read the passage below. Underline the words or phrases that help you visualize what Lin describes. Then write a brief paragraph evaluating the effectiveness of the description in this passage.

“Approaching the memorial, the ground slopes gently downward, and the low walls emerging on either side, growing out of the earth, extend and converge at a point below and ahead.”

262 UNIT 7, PART 1 PROPOSAL FOR THE VIETNAM VETERANS MEMORIAL
**Reading Strategy**

**Analyzing Political Assumptions** What political assumptions did you detect as you read? How do Lin’s assumptions about the war compare with those of another author from Unit 7? Cite evidence from the text to support your opinion.

**Vocabulary Practice**

**Understanding Word Parts** Words are made up of different parts. There are three main word parts: prefixes, roots, and suffixes.

A **root** is the most basic part of a word. For example, the word *grain* is the root of the word *granular*.

A **prefix** is a word part that can be added to the beginnings of other words. The prefix *de-* can mean “a reversal.” When added to the word *stabilize*, the word becomes *destabilize*, and means to “to make unstable.”

A **suffix** is a word part that can be added to the ends of other words. The suffix *-tion*, for example, can be added to the ends of some words to turn them into nouns. When *-tion* is added to the verb *relate*, it becomes the noun *relation*.

Use your knowledge of word parts to answer the following questions.

1. Which of the following has a suffix that forms nouns?
   
   (a) converge
   
   (b) origin
   
   (c) composition

2. Which of the following words means “to turn in a lathe”?
   
   (a) contour
   
   (b) bounds
   
   (c) composition

3. Which of the following has a prefix that means “jointly”?
   
   (a) serenity
   
   (b) converge
   
   (c) origin
Silent Spring

Building Background

Both poetic and understated, Silent Spring caused outrage when published. In 1962 scientist and author Rachel Carson published Silent Spring in an effort to warn the public about the serious environmental risks of pesticides such as DDT. Carson argued that chemicals, widely used to increase agricultural productivity, polluted rivers and streams, killed birds and fish, and greatly increased the risk for many forms of cancer. Outraged, the chemical industry, agricultural organizations, and many government officials—most of whom were reaping profits from the use of these chemicals—attacked Carson. They questioned the validity of the book’s claims, calling the author “hysterical.” However, scientific studies ordered by President John F. Kennedy found evidence to support Carson’s research. These studies led to new legislation that limited pesticide use or, in the case of DDT, banned it altogether.

Setting Purposes for Reading

While many people have strong convictions about certain issues, they may never voice them openly for fear of criticism or attack. Before you read, discuss the following questions with a partner:

- Have you ever voiced an opinion about an issue that caused you to be criticized? What was the outcome?
- What fights are worth fighting, even if they cause dissent or controversy?

Read the selection to discover Carson’s persuasive dramatization of the dangers that chemicals pose to the environment.

Analyzing Author’s Purpose

An author’s purpose is his or her intent in writing. Authors typically write for one or more of the following purposes: to persuade, inform, explain, entertain, or describe. To analyze author’s purpose, examine elements such as tone, structure, and content. As you read, jot down clues as to why Carson might have started Silent Spring with this selection.

Active Reading Focus  Making Inferences

When you make inferences, you use your reason and experience to determine information the author does not state directly.

Literary Element  Imagery

Imagery refers to the “word pictures” that a writer creates to evoke an emotional response. In creating effective images, writers use sensory details, or descriptions that appeal to one or more of the five senses. As you read, note examples of imagery and how Carson’s use of imagery changes throughout the selection.

Big Idea  Nature and Technology

In the twentieth century, people became aware of the effects of industrialization on the environment. Concern for the environment led to a type of nature writing that not only proclaimed the virtues of nature but also urged its protection.

Vocabulary

Read the definitions of these words from Silent Spring. As you read the words in context, think of synonyms—words with the same or similar meanings—to help you understand the meaning of unfamiliar words.

- prosperous (pros·ər as) adj. well-to-do or having success; p. 265 The prosperous landowner charged high rent even though he did not need the money.
- stricken (strík·ən) adj. afflicted with something overwhelming, such as trouble or disease; p. 265 When she was stricken with dengue fever, she knew she that her carefree days in the jungle were over.
- brood (brūd) v. to sit on or hatch eggs; p. 266 The farmers left the hens alone when they would brood.
- counterpart (koun·tar part) n. something that closely or exactly resembles another; p. 266 Ian was the perfect counterpart to Chloe, his dance partner.
- substantial (sub·stan·shal) adj. considerable in amount; p. 266 The constant rain all last week caused substantial flooding.
There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of color that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings.

Along the roads, laurel, viburnum and alder, great ferns and wildflowers delighted the traveler’s eye through much of the year. Even in winter the roadsides were places of beauty, where countless birds came to feed on the berries and on the seed heads of the dried weeds rising above the snow. The countryside was, in fact, famous for the abundance and variety of its bird life, and when the flood of migrants was pouring through in spring and fall people traveled from great distances to observe them. Others came to fish the streams, which flowed clear and cold out of the hills and contained shady pools where trout lay. So it had been from the days many years ago when the first settlers raised their houses, sank their wells, and built their barns.

Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death. The farmers spoke of much illness among their families. In the town the doctors had become more and more puzzled by new kinds of sickness appearing among their patients. There had been several sudden and unexplained deaths, not only among adults but even among children, who would be stricken suddenly while at play and die within a few hours.
There was a strange stillness. The birds, for example—where had they gone? Many people spoke of them, puzzled and disturbed. The feeding stations in the backyards were deserted. The few birds seen anywhere were moribund, they trembled violently and could not fly. It was a spring without voices. On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods and marsh.

On the farms the hens brooded, but no chicks hatched. The farmers complained that they were unable to raise any pigs—the litters were small and the young survived only a few days. The apple trees were coming into bloom but no bees droned among the blossoms, so there was no pollination and there would be no fruit.

The roadsides, once so attractive, were now lined with browned and withered vegetation as though swept by fire. These, too, were silent, deserted by all living things. Even the streams were now lifeless. Anglers no longer visited them, for all the fish had died.

In the gutters under the eaves and between the shingles of the roofs, a white granular powder still showed a few patches; some weeks before it had fallen like snow upon the roofs and the lawns, the fields and streams.

No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.

This town does not actually exist, but it might easily have a thousand counterparts in America or elsewhere in the world. I know of no community that has experienced all the misfortunes I describe. Yet every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them. A grim specter has crept upon us almost unnoticed, and this imagined tragedy may easily become a stark reality we all shall know.

6. Moribund means "having very little strength left." The remaining birds are weakening and dying.
7. An angler is a person who fishes with a rod and reel.
A cause-and-effect organizer can help you understand the relationship between effects and their causes. The box to the left is the cause. The boxes on the right contain the effects of that cause. Complete the organizer by filling in the remaining boxes.

Active Reading Focus

Making Inferences The title of this selection as it appears in Silent Spring is "A Fable for Tomorrow." A fable is a short tale intended to teach a lesson about human behavior. While some fables state a lesson or moral directly, others leave it up to the reader to infer. Does this selection state its lesson or moral directly? What is the lesson or moral?
Reading Strategy

Analyzing Author’s Purpose Analyze Carson’s purpose in writing this selection. How might her purpose be similar to Stanley Kunitz’s in “The War Against the Trees”?

Vocabulary Practice

Using Synonyms For each sentence, determine the synonym of the boldfaced word from the choices below.

1. A considerable amount of snow fell last night, making rush-hour traffic a mess this morning.
   (a) prosperous
   (b) substantial
   (c) stricken

2. Despite the loud construction work, the pigeons would tend their nests and hatch their eggs in the rafters, cooing softly.
   (a) brood
   (b) stricken
   (c) counterpart

3. She was afflicted with a rare disease that made her break out in an unsightly rash.
   (a) stricken
   (b) prosperous
   (c) substantial

4. Mr. Samson knew how successful he was, and he tried to give back to those who had less.
   (a) brood
   (b) stricken
   (c) prosperous

Literary Element

Imagery Look back at the selection, noting Carson’s use of imagery throughout. How does the imagery change throughout the selection? How does the change in imagery contribute to her purpose for writing the selection?
This article presents a literary history of the comic strips and graphic novels that have enriched American language and culture. The article will help you better understand the selections you will read in your textbook.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.

**Reduce**

TO THE POINT  Note key words and phrases.

________________________
________________________
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________________________

**Record**

Many opening paragraphs don’t have heads. What head might you give to the first paragraph? Write the main ideas of that paragraph under the head.

________________________
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The Golden Age of Comics

________________________
________________________
________________________
________________________

What is different about the two examples of comic book cover art?

________________________
Literary History: From Comic Strips to Graphic Novels
(pp. 1310–1311)

Reduce
MY VIEW Create descriptive names for the developments of the comic book.

Record
Backlash and Recovery

Graphic Novels
Summarize

Review your notes on this article. Then recap by writing a paragraph in which you describe how comic strips, comic books, underground comics, and graphic novels reflect the eras in which they developed.
Literary History: From Comic Strips to Graphic Novels

Apply

Multiple Choice
Choose the best choice(s) for the following questions.
1. Which of the following is not true about newspaper comic strips?
   A. They were preceded by dime novels.
   B. They introduced superheroes.
   C. They varied greatly in graphic style.
   D. They were widely syndicated.
2. What were two effects of the conservative attack on comics?
   A. Comics Code
   B. reprints of newspaper comic strips
   C. graphic novels
   D. duller comics

Matching
Choose the best multiple-choice option for each question. You will not use all of the options.
3. What introduced the first superheroes?
   _____
4. What were stories of frontier heroes?
   _____
5. What presented more realistic subject matter?
   _____
6. What were syndicated in newspapers?
   _____
   A. dime novels
   B. comic strips
   C. early comic books
   D. Golden Age comics
   E. Silver Age comics
   F. underground comics
   G. graphic novels

Short Answer
7. (a) What is the distinction between comics and graphic novels? (b) What is the debate among comic book creators over this distinction?

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the literature in this part.