

THE GLENCOE LITERATURE LIBRARY

Study Guide

for

Cezanne Pinto

by Mary Stolz



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To the Teacher

The *Glencoe Literature Library* presents full-length novels and plays bound together with shorter selections of various genres that relate by theme or topic to the main reading. Each work in the *Library* has a two-part Study Guide that contains a variety of resources for both you and your students. Use the guide to plan your instruction of the work and to enrich your classroom presentations.

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- **About the Work:** pertinent background information on the work, including a character list, a synopsis, major themes, and an annotated bibliography
- **Media Links:** annotated listings of audio, visual, electronic, and print resources related to the work
- **Teaching Options:** high-interest activities for introducing the work and individualizing instructions
- **Assessment Options:** alternative assessment activities for greater flexibility in evaluating students' understanding of the work
- **Options for Using Related Readings:** suggested approaches to the Related Readings included with the work
- **Answer Key and Assessment Rubrics:** detailed answers to all questions and reading activities and evaluations for alternative assessment activities

For the Student consists of the following reproducible blackline masters:

- **Meet the Author:** a lively overview of the author's life
- **Introducing the Work:** background information that provides a meaningful context in which to read the work
- **Before You Read and Responding pages:** pre- and postreading questions and activities
- **Active Reading:** graphic organizers for students to complete as they read activities
- **Test:** a comprehensive two-part test of the work

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About the Work

CEZANNE PINTO BY MARY STOLZ

Cezanne Pinto is both a slave narrative and an adventure story set during the years leading up to and following the Civil War. In a voice that does not gloss over the sorrow, degradation, and humiliation that enslaved persons suffered in the United States, ninety-year-old Cezanne Pinto recalls his life journey from slavery to freedom, from ignorance to enlightenment, and from childhood to adulthood. Seamlessly incorporated into this fictional memoir are historical figures, places, and events. This 1994 novel was named ALA Best Book for Young Adults and a *Publisher's Weekly* Best Book of the Year.

Note that the novel contains offensive racial epithets, such as “nigger” and “darky.” Before assigning your class to read the novel, you may wish to explain that the author uses these terms to portray the reality of the period in which the novel is set and to show the emotional impact they have on the characters. Keep in mind that the issue of slavery may be particularly sensitive to African American students. This may necessitate providing opportunities for students to express their feelings about this subject in ways that are comfortable for them. Note also that much of the novel is written in dialect, a technique that may prove especially challenging for less-proficient students and English-language learners.

CHARACTER LIST

Cezanne Pinto, an elderly man born into slavery on a Virginia plantation who loved horses and was determined to learn

Tamar, an enslaved woman who can read and write and who becomes Cezanne's guardian, friend, and teacher

John Forrest, a conductor on the Underground Railroad in Maryland who offers Cezanne and Tamar shelter

Mr. and Mrs. Ramsey, benevolent Canadians who oppose slavery and take Cezanne and Tamar in

Jim Maury, coachman for the Ramseys who watches over Cezanne after Tamar leaves

Cal Trillo, a warm, friendly Texan of Mexican descent who befriends Cezanne

SYNOPSIS

Cezanne Pinto begins his memoir by recalling his mother, who was a cook in the kitchen of a Virginia plantation where he was born into slavery. Named Deucy by his white masters, he is a small boy when his mother is sold to a Texas cattleman. Before she leaves, his mother renames him “Cezanne” after a child of the city of Chicago's first settler, and he chooses “Pinto” after a filly entrusted to his care. Cezanne promises her that when he is old enough, he will escape to freedom.

Cezanne's loss is tempered by his love of the plantation's horses and by Tamar, his mother's replacement. Unknown to the Clayburns, the plantation's owners, Tamar can read and write, and secretly, she begins to teach Cezanne.

Cezanne and Tamar escape when Cezanne is about twelve years old. Guided by a map of the Underground Railroad, the two head north and are helped by antislavery sympathizers in Maryland. About five months later, they board a steam paddle wheeler for the final leg of their journey across Lake Erie into Canada, and freedom. On the boat, they meet Mr. Ramsey, a kindly gentleman who needs a carriage driver. Cezanne, a skilled horseman, agrees to drive Ramsey and his ill driver home. In return, Ramsey takes Cezanne and Tamar in. Cezanne stays on as a stable hand; Tamar goes to work in the kitchen of one of the Ramseys' friends.

The Civil War is nearing an end when Cezanne, now about fifteen, returns to the United States to enlist in the army, with the ultimate goal of going to Texas to find his mother. He meets Cal Trillo, a warm, friendly

Texan who persuades his cavalry unit to accept Cezanne because of his horsemanship. At the war's end, Cal takes Cezanne to Texas, where he becomes a cowboy and searches for his mother. After five years on the trail, he gives up hope of ever finding her and leaves Texas for Chicago, where he marries, has a family, and becomes a teacher.

MAJOR THEMES IN THE NOVEL

A number of themes recur throughout the novel. Two of the most obvious are the importance of education to the cause of freedom and the depiction of life as a journey marked by joy and sorrow.

Importance of education. Enslaved persons were generally forbidden to learn how to read and write. Slaveholders feared that, with knowledge, their captives would understand the inherent evil of slavery and that all people deserved to be free. In teaching others to read and write, Tamar, in the words of Cezanne, “unfitted a lot of children and a few grown-ups to be slaves” (page 23). Throughout the novel, reading and learning are important to Cezanne’s growth and development, and, in the end, he, too, becomes a teacher.

Life as a journey. Cezanne Pinto describes his life journey with all of its emotional highs and lows: his boyhood, during which his mother is taken from him; his perilous journey to freedom on the Underground Railroad; his years of tutelage under Tamar, Mrs. Ramsey, and Jim Maury; his stint in the army during the Civil War; his friendship with Cal Trillo and his days on the Texas trail as a cowboy; and finally, to Chicago, where he settles down, has a family, and becomes a teacher.

APPROACHES TO TEACHING THE NOVEL

- *Cezanne Pinto* can be taught with a focus on the memoir as a genre. Explain to students

that *Cezanne Pinto* is a novel written in the form of a **memoir**, an account of an event or period in a person’s life. Have students pay attention to the conversational tone characteristic of memoir writing.

- The novel can be taught with a focus on the first-person point of view. Point out that in a story told from the first-person point of view, the narrator is one of the characters, referred to as “I.” The reader experiences events through that character’s eyes. Students should consider the narrator’s relationship to the other characters and how the events affect his interpretation of their behavior.
- The novel can be taught with a focus on the flashback. A flashback interrupts the chronological sequence of events of a story. The narrator tells what happened before the story began to give readers information that may help to explain events that happened later. As students read, have them note when the narrator stops to explain an event that happened earlier.

FURTHER READING FOR THE TEACHER

- *Something About the Author Autobiography Series*, Volume 3, edited by Adele Sarkissian (Gale Research Co., 1987). Mary Stolz writes about herself and her family, with an explanation of how she started writing and why she prefers writing for children.
- *St. James Guide to Young Adult Writers*, 2d ed., edited by Tom Pendergast and Sarah Pendergast (St. James, Press 1999). The “Mary Stolz” entry provides background information on the author, an extensive list of the author’s awards, a list of her works, and an analysis of her focus and style.
- “‘Railroad’ History Put on Right Track” by Anne Michaud, *The Boston Globe*, June 5, 2000, is an article about plans for the National Underground Railroad Freedom Center, scheduled to open in Cincinnati, Ohio, in 2003.

Media Links



Videos

The following videos may be used to help students better understand the characters, the setting, the major events, and the themes in the novel:

- *Roots of Resistance: A Story of the Underground Railroad* (1989, 60 minutes), told through narratives of escaped enslaved persons
- *The Truth About Slavery in History* (1998, 22 minutes), a history of slavery throughout the world, with a focus on causes and results of the enslavement of Africans in the United States



Art

The following paintings can be used to engage students in a discussion about enslaved persons' perilous flight to freedom.

- *Underground Railroad* by Charles T. Webber, 1893, shows runaway enslaved men, women, and children being helped by abolitionists at an Underground Railroad station.
- *A Ride for Liberty—the Fugitive Slaves* by Eastman Johnson, c. 1862, illustrates a dramatic nighttime escape on horseback by an enslaved family (based on an incident the artist witnessed during a Civil War battle).



Music

The following CDs feature different versions of the song “Shenandoah” mentioned throughout the novel.

- *Belafonte at Carnegie Hall* by Harry Belafonte, 1990, is a recording of a live concert and includes spirituals and African American chain-gang songs.
- *Prairie Portrait* by Don Edwards, 2000, presents songs that characterize the spirit of the American West, including songs related to Texas, cowboys, and cattle roundups.



Internet Connection

- Additional material on Frederick Douglass, contains a comprehensive list of links to sites that relate to the life and writings of Frederick Douglass and to other historical figures and events mentioned in the novel, at <http://eee.uci.edu/programs/humcore/DouglassDocs.html>
- African American Spirituals, provides a history of African American spirituals, with a link to the 1867 essay “Negro Spirituals” by Thomas Higginson, containing lyrics and commentary about popular spirituals, at <http://gigue.peabody.jhu.edu/~jstuckey/spirit.html>

At the time this Study Guide went to press, the Web sites were in operation. Before assigning students to visit the sites, check to ensure that the sites still exist.



Further Reading for the Student

- *African American Biography, Volume 4*, edited by Carol DeKane Nagel, U.X.L., an Imprint of Gale Research, Inc., 1994, includes a detailed biography of Harriet Tubman, the Underground Railroad's most famous conductor.
- *To Be a Slave* by Julius Lester, Dial Books, 1998, originally published in 1968. In this Newbery Honor Book and School Library Journal Best Book of the Year, enslaved and former enslaved persons, who were interviewed, recall their experiences.

Be sure to preview all media links to determine whether the material is appropriate for your class.

Teaching Options

Options for Motivating Students

A Shameful Episode

Discuss the history of slavery in the United States and prepare students for the topic of slavery addressed in the novel.

- Tell students that the main events in this novel take place during the years preceding and immediately following the Civil War—from about 1855 to 1870. Point out that before the Civil War, slavery was legal in the United States and that the narrator of *Cezanne Pinto* was born into slavery.
- Explain that the enslavement of Africans in the Americas became widespread in the 1600s. Between 1680 and 1808, about six hundred thousand Africans were forcibly brought to the Americas, where the law permitted them to be sold as property and made to work on plantations and in mines. In the United States, slavery existed until the end of the Civil War, in 1865.
- Point out the importance that the title character's name plays in the narrative. Discuss the significance of one's name to a person's identity. What factors are considered in naming a child? Ask students to briefly share the significance of their given first names.

Teaching and Learning

Introduce students to the theme of education and the importance of teachers in the novel.

- Write the word *teacher* on the board and invite students to make a word web to describe the qualities of a good teacher. Encourage them to add to the web as they read *Cezanne Pinto*.
- Have students name the people in their lives that they consider important teachers. Encourage them to think beyond the classroom to persons who not only taught them academics, but also served as role models for them.
- Point out that enslaved persons were generally prohibited from learning to read and write. Ask students to consider how it might feel to be denied these rights.

African American Heroes

Familiarize students with historical figures mentioned in the novel.

- Remind students that although *Cezanne Pinto* is fiction, the African American heroes Jean Baptiste Point Du Sable, Harriet Tubman, Frederick Douglass, and Sojourner Truth referred to in the novel are real people.
- Provide students with background information on the Underground Railroad. (See the **Related Reading** from *North Star to Freedom: The Story of the Underground Railroad* on page 142.) Share photographs and articles about Harriet Tubman, Frederick Douglass, and Sojourner Truth (See **Introducing the Novel** on pages 10 and 11 for details about these historical figures). See **Media Links** on page 4 for additional sources of materials.
- After reviewing the materials, students should understand how the Underground Railroad operated, how Cezanne Pinto uses it to escape, and why characters like Harriet Tubman, Frederick Douglass, and Sojourner Truth are important to *Cezanne Pinto* and to history.

Making Allusions

Prepare students for the narrator's use of biblical and literary allusions in the novel.

- Explain to students that an allusion is an indirect reference in a work of literature to a character, place, or situation from history or from another work of literature, music, or art. Ask students to identify this allusion: "He was like Scrooge, excessively wealthy and equally stingy and mean." (Scrooge is an allusion to a character in Charles Dickens's novel *The Christmas Carol*.)
- Tell students that the narrator of the novel, frequently makes allusions to characters and events from the Bible, from history, and from literature. Encourage students to pay attention to these allusions and to the additional information they convey. Suggest that they jot down allusions to characters from other works and allusions to historical figures and events with which they may be unfamiliar. Encourage them to do research to learn the significance of these allusions. Then suggest that they reread those passages later for a fuller understanding of the context.

Meeting Individual Needs

The interesting subject and the conversational tone of *Cezanne Pinto* make it appropriate for average readers. The following activities are designed to help you present the novel in ways that meet the needs and interests of all students.

Less-Proficient Readers

Help students understand the shifts in time in the novel.

- Prepare students for chapter one before they begin reading it. Explain that the narrator is an old man looking back on his life. Point out that he begins by explaining that in 1860, when he was about twelve, he ran away from the plantation. He goes farther back in time to tell about his mother. Then he goes even farther back to tell about his father.
- Point out that besides going backward and forward in time, the narrator sometimes interrupts the narrative to explain a concept or an event. For example, in chapter one, he stops to explain how enslaved couples got married. Then as he begins to explain how he got the name Cezanne Pinto, he stops to describe how his father got his name.
- Pair gifted students and less-proficient readers to work together in small groups. After students have read a chapter or a section of a chapter, have groups discuss the events presented, the time of their occurrence, and their relevance to the story.

English-Language Learners

Help students with passages written in dialect.

- Explain that to achieve realism in spoken conversation, the author uses speech patterns that were common to enslaved persons and their uneducated overseers. This may pose difficulties for English-language learners and less-proficient readers.
- On the board, write the following passage spoken by Cezanne's mother in chapter one:

*The secon' I clapped eyes on him, my heart
lep' into his han' like a baby rabbit 'n' nestled*

*dere snug as snug. We had a broomstick
weddin', and we was happy* (page 4).

Using the above passage as an example, point out to students that enslaved persons tended to drop letters at the end of words and substitute the *d* sound for the *th* sound at the beginning of words. Point out that another tendency was to use the verb *to be* incorrectly. Help students translate the passage into Standard English.

Gifted and Talented

Encourage students to respond to literary criticism and form their own critical analyses.

- On the board, write the following passage, excerpted from a review of the novel in *The Horn Book* (1994).

Stolz's attention to historical detail makes the adventure interesting. Pinto is a believable and admirable character.
- Have students write a response to this review. Tell them to keep the following questions in mind as they write: What historical details does Stolz include? How do these details enhance the story? How do they help readers understand the feelings and actions of Cezanne Pinto and the other characters in the novel? Would the story be as interesting without these details? Do you agree with the reviewer that Pinto is a believable and admirable character? Why or why not? Invite students to share their responses and explain their ideas and opinions.
- You might also have students discuss and debate the following criticism of Mary Stolz's writing:

Stolz's most consistent weakness is a tendency to overburden a story with themes, issues, and characters.

—Anne Scott MacLeod, *Twentieth Century Children's Writers*

- Have students give examples of the excessive use of themes, issues, and characters that tend to overburden the story. What themes, issues, or characters might they think are overworked? Why do they think they might be? Invite students to share their ideas and opinions.

Assessment Options

Writing

Different Voices

- Have students write an essay comparing and contrasting the narrators of *Life of a Slave Girl* by Harriet A. Jacobs and *Cezanne Pinto* by Mary Stolz. You may wish to have students first create a Venn diagram to compare elements of the two narratives, as suggested in the **Options for Using Related Readings** on page 9 of this Study Guide.

Know Thyself

- Share the following quotation about Mary Stolz with students. Then ask them to write a critical essay in which they explain how the character Cezanne Pinto develops an awareness of himself as he matures and how the author makes him “true to life.”

Stolz is mainly interested in the increased awareness and maturity of her characters, whom both readers and critics generally consider exceptionally well developed and true to life.

—*Contemporary Literary Criticism*, 1980

Weaving a Tale

- Encourage students to research the anti-slavery movement in the United States before and during the Civil War. Then ask them to write essays in which they explain how Mary Stolz has woven elements of this movement into the novel and how this information affects the story.

Listening and Speaking

Living Words

- Have students select favorite passages and meaningful scenes in the novel to read and record. Have the whole class listen to the recordings and evaluate the presentations and the choices of passages and scenes.

Viewing and Representing

A Life Map

- Have partners work together to create a literary map depicting the major events in Cezanne’s life. The map should follow the chronology of the novel, with each important step of Cezanne’s life clearly marked with a quotation or short passage taken from the novel. If they wish, students may also illustrate their maps with drawings.

Site Plan

- Have the class plan and design a Web site for *Cezanne Pinto*. Work with students to come up with ideas for what the site might contain. It could, for example, include Cezanne’s biography, a list of the important people in his life, and links to sites related to historical figures and events in the novel.

Interdisciplinary Connections

Getting the Spirit

- Encourage students to plan and present a musical program of traditional African American folk songs and spirituals, such as “Go Down, Moses,” “I Got Shoes,” “Swing Low, Sweet Chariot,” and “Follow the Drinking Gourd,” a codified spiritual that provides an oral map of the Underground Railroad for runaways, using the North Star and the Big Dipper (the drinking gourd) as guides. Students might also include the spirituals listed on page 32 of the **Related Readings**.

Jim Crow Must Go!

- In the novel, Cezanne Pinto makes several references to the Jim Crow laws. Have students research both the history of the Jim Crow laws and the Civil Rights Act of 1964, which finally abolished those laws. Invite students to share what they learn in brief oral reports.



Options for Using Related Readings

Related Readings	Making Connections to Cezanne Pinto
<p>African American Spirituals</p> <ul style="list-style-type: none"> • Free at Last • O, Freedom • Many Thousand Gone <p>(BLM page 32)</p>	<p>The speakers in these spirituals, like the narrator of the novel, understand the degradation of slavery and the preciousness of freedom.</p> <ul style="list-style-type: none"> • You may wish to use these spirituals as a prereading activity for the novel. • Before students read the spirituals, you may wish to play a recording of African American spirituals. • After listening to and reading the spirituals, discuss the emotions that the spirituals evoke and the recurring themes of freedom, salvation, and eternal peace after death that run through the lyrics. • Point out that Cezanne Pinto echoes the refrain of “Free at Last” when in the final chapter of the novel, he says “The war was over, and we slaves free at last, free at last . . . unaware that the struggle to get free in truth would go on and on” (page 106). Remind students that Martin Luther King Jr. invoked this chorus at the end of his “I Have a Dream” speech. Ask students why the author might have had Cezanne use this refrain. Point out that Cezanne would not have been alive to hear King’s speech. • Encourage partners to write another verse for “Many Thousand Gone,” basing it on the experiences of Cezanne Pinto.
<p>from <i>North Star to Freedom</i> by Gena K. Gorrell (BLM page 33)</p>	<p>The article provides historical background on the Underground Railroad, the means by which Cezanne Pinto and Tamar escape enslavement in the novel.</p> <ul style="list-style-type: none"> • You may wish to use this selection as a prereading activity for the novel to provide background on the Underground Railroad. • Have students create a K-W-L chart. In the <i>K</i> column, have them write what they already know or think they know about the Underground Railroad. In the <i>W</i> column, have them write what they want or hope to learn when they read. After they read the selection, have them write what they have learned in the <i>L</i> column. • Ask students to review their charts and tell the most surprising or the most interesting fact that they learned about the Underground Railroad. After they have read the selection and the novel, ask students how knowing facts about it helped them better understand the events described.
<p>from <i>Song of Myself</i> by Walt Whitman (BLM page 34)</p>	<p>Like John Forrest, William Still, and others who helped Cezanne Pinto and Tamar escape to the North, the speaker of this poem excerpt helps an enslaved person escape.</p> <ul style="list-style-type: none"> • You may wish to use this as a postreading activity for chapter three of the novel, when Cezanne and Tamar arrive at the Forrests’. • Before students read this poem excerpt, invite them to tell what they know about Walt Whitman. You may want to share the following facts: • Walt Whitman was born in New York in 1819. He worked as a printer, teacher, and editor. <i>Leaves of Grass</i>, in which this selection first appeared, is one of Whitman’s most famous works. According to <i>Merriam Webster’s Encyclopedia of Literature</i>, “the poems in <i>Leaves of Grass</i> addressed the citizens of the United States, urging them to be large and generous in spirit.” • Ask students what they think the poet is urging the people of the United States to do in this poem excerpt. Then ask them what they think Mary Stolz might be urging people of today to do. Ask students to support their ideas with examples from the novel and the poem excerpt.

Options for Using Related Readings

Related Readings	Making Connections to Cezanne Pinto
<p>Black Cowboys by Gina De Angelis (BLM page 35)</p>	<p>In the novel, Cezanne Pinto describes his experiences as a cowboy in Texas. The author of this selection describes the experiences of real-life African American cowboys of the Old West.</p> <ul style="list-style-type: none"> • You may wish to use this selection as a prereading activity for chapter five, when Cezanne Pinto works as a cowboy in the West. • Ask students to keep Cezanne Pinto’s experiences as a cowboy in mind as they read the selection. After they have read it, ask them how true to life they think Cezanne’s experiences are. • After they have read the selection, engage students in a discussion about why Mary Stolz may have chosen to have Cezanne Pinto become a cowboy. What point, do they think, was she trying to make? • Ask them whether they think the novel would have been as good if Cezanne had returned to the United States and done something else—for example, become a teacher right away. Why or why not? • Have students create a bulletin-board display about African American cowboys, including Cezanne Pinto and other cowboys discussed in the selection and the novel. Students may wish to add a list of terms pertaining to cattle ranching used in the selection and the novel.
<p>from <i>Life of a Slave Girl</i> by Harriet A. Jacobs (BLM page 36)</p>	<p>The narrator of this selection, like the narrator of Cezanne Pinto, describes, in memoir form, the experiences and emotions of a child born into slavery.</p> <ul style="list-style-type: none"> • You may wish to use this selection as a prereading activity for chapter one of the novel to introduce the students to the memoir as a genre. • Before students read the selection, explain that in the introduction to her book, Harriet Jacobs says that her purpose for writing is “not to tell you what I have heard but what I have seen . . . and if there is any sympathy to give—let it be given to the thousands—of Slave Mothers that are still in bondage—let it plead for their helpless Children. . . .” Ask students to point out places in the text where Jacobs tries to arouse this sympathy. How does Mary Stolz achieve the same purpose in <i>Cezanne Pinto</i>? • Encourage students to focus on the tone, the style, and the content of this reading and then compare it with chapter one of the novel. What elements do both texts share? How are the narratives different? Students may wish to use a Venn diagram to explore the similarities and differences between the narrators in the two texts. • The narrator in this selection has fond memories of her father. Ask students what difference might it have made in Cezanne’s life if he had known his father.

Answer Key

ACTIVE READING

Chapter One

William: Cezanne's father; his story inspires Cezanne, makes him proud. *Shenandoah*: pinto; he loves her. *Other horses*: he enjoys riding and grooming them; they lift his spirits after his mother leaves. *Cupid*: blacksmith; teaches Cezanne to shoe horses, gives him a harmonica and teaches him to play "Shenandoah"; encourages Cezanne after his mother leaves. *Tamar*: cook; comforts Cezanne; teaches him to read; escapes with him

Chapters Two and Three

They meet a rider, and Tamar shows him a forged pass. After walking in a stream for hours, the two have a picnic. Cezanne, unsure of his age, chooses to be twelve. They travel by night, guided by the North Star. Tamar tells Cezanne about a poster publicizing their escape; they stay off the roads. Miles later, they reach the Forrests' house; John Forrest hides them in a wagon and takes them to Dorcas Miller. After five days, they reach Pennsylvania, and William Still helps them get to Pittsburgh. They walk to Erie and get a boat to Ontario. To save them, Mr. Ramsey pretends that they work for him.

Chapter Four

Mrs. Ramsey: loving tutor; introduces Cezanne to Dickens. *Mr. Ramsey*: gives Jim Maury elaborate funeral; eccentric; understands Cezanne's need to enlist. *Cal Trillo*: large, swarthy, has a bushy mustache; can't ride a horse; fought for his principles. *Jim Maury*: good friend to Cezanne; deep easy laugh; kind to animals; good bass voice. *Tamar*: risks freedom to work for Vigilance Committee; vows to be a teacher; disappointed that Cezanne isn't being taught the Bible; resents Mrs. Ramsey

Chapter Five

Sample answers: *Teaching/Learning*: writes letter to Tamar and to Ramseys; teaches Jacob to read; *Family*: mention of Jacob's forgiveness of Cezanne and his acceptance of Cezanne's search for his mother; *Prejudice*: trains are segregated, cattle ranching is unprejudiced, and Cal is color-blind; *War*: mentions Jacob's injuries, remarks that nobody is winning the war; *Nature*: mentions details about landscape of Texas plains

RESPONDING Chapter One

Recall and Interpret

1. Enslaved persons cannot defend their families against beatings, abuse, or auctions; they are flogged; those under age eight are unclothed, and only adults can wear shoes.
2. He is young, huge, strong, and illiterate. He is less than ideal because he is intelligent and keeps running away.
3. The grapevine is the chief means by which enslaved persons communicate; it is used secretly to spread information. Whites may think that it is dangerous because they can't control it.
4. The Promised Land is freedom. The Freedom Train, or Underground Railroad, will take them to freedom.
5. Both are loving and eager for Cezanne to be free. Mam is fearful and lacks strength or confidence. Tamar is strong and brave and knows how to read and write. Mam will probably never be free, but Tamar will.

Evaluate and Connect

6. Mam helps Cezanne choose a name to replace Deucy, the name given him by the Clayburns. They choose Cezanne, after the son or daughter of Du Sable, the founder of the settlement that became Chicago and Pinto, after the filly Shenandoah that Cezanne loves. Students' reasons will vary.
7. Mr. Clayburn remarks that his daughter says that maybe enslaved people care about each other the same as white folks do, but he doesn't believe it.

RESPONDING Chapters Two and Three

Recall and Interpret

1. She has an identical spirit that defies the enemy.
2. She calls him Deucy. No, she cares too much about him to leave him and would find some way to motivate him.
3. The Forrests take them in and give them a place to wash, clean clothes, and food. They help because they are good people. As Quakers, they are friends to all people.
4. Speaking proper English would give him an increased sense of pride and confidence.
5. In Pennsylvania, as in other free states, enslaved people could be caught and returned to the South. Cezanne cannot ride in the streetcars; he has to ride outside.

Evaluate and Connect

6. Mr. Ramsey is wealthy, generous, kind, and unprejudiced. He pretends that Tamar, disguised as a man, is his coachman. He invites Cezanne and Tamar home with him.
7. Cezanne might list having a home and a family, being treated with respect, and riding inside a streetcar.

RESPONDING Chapter Four

Recall and Interpret

1. They have a close and loving friendship. She introduces him to literature and shares her fears. She is warm, intelligent, and unprejudiced.
2. Cezanne is entranced. He describes the snowfall in poetic language and describes its effect on the surrounding objects. These details enable the reader to picture the scene vividly and they reveal Cezanne's poetic nature.
3. Enslavement, which had crushed some, had made Tamar so strong and determined that nothing could deter her from her goals. He and Mrs. Ramsey were fearful and doubtful.
4. The death of Jim Maury. To enlist in the army, he retraces the route that he took across Lake Erie to Pennsylvania. He had money for his journey from Canada to the United States and could ride the train to Washington, D.C.
5. Cezanne meets Cal Trillo when Cal is thrown from his horse. Cal invites Cezanne back to camp with him when he finds out that Cezanne is good with horses. Cezanne goes along with the trick because he likes Cal and wants to enlist. This scene adds humor.

Evaluate and Connect

6. Tamar is upset and seems jealous; she is cold and hostile to Mrs. Ramsey. Some may say that her jealousy is understandable because she may feel that she is being replaced. Others might say that because of the Ramseys' kindness, Tamar's hostility is unjustified.
7. Responses will vary, based on qualities students discussed. Cezanne might say that each person was honest, gentle, generous, and fair, treating him with respect and kindness, and encouraging his self-improvement.

RESPONDING Chapter Five

Recall and Interpret

1. He means that after all the death and destruction caused by the war, the "gallantry" of Lee's surrender and the "courtesy" shown by Grant are ridiculous. He uses the words *waste*, *filth*, *pain*, *maiming*, *hatred*, and *dismemberment*.
2. He wants to find his mother.
3. He hopes his mother is alone so he can pay his respects without his brothers knowing. He hopes his brothers are away because the three fought on different sides of the war. He finds that his mother has died, his brother Jacob has lost an arm; and Carter is missing, and probably dead.

Answer Key *(continued from previous page)*

- Cal treated him as an equal, without regard for his color. He feels that Cal was raised by someone with the same attitudes. The Forrests, Ramseys, and cowboys were color-blind.
- His love of horses, horsemanship, and work ethic. He likes riding, roping, earning money, and hearing cowboys, singing, and whistling. He doesn't like stampedes, chasing cattle, bunkhouses of cowhands, and cattle branding.

Evaluate and Connect

- The author may be showing how the Civil War split families and how soldiers on both sides believed that they were fighting for a just cause.
- Some may say that the longhorn's pride and dignity taught Cezanne the lesson that all creatures deserve respect, whether longhorn steers or enslaved persons.

RELATED READINGS

African American Spirituals

- "Hell's dark door," "Satan held me fast," "chain"
- Death is preferable to slavery. The speaker expects to be free after he dies and goes to heaven.
- The speaker was sold at auction, inadequately fed, whipped, and subjected to his or her mistress's orders.
- Cezanne longed to be free. In the text, he expressed his doubts about God and heaven several times, so he might not agree that he would find freedom in heaven.

from North Star to Freedom

- The Underground Railroad was called a railroad because it was a network of routes to freedom with "stations." It was called underground because it operated in secrecy.
- Conductors met runaways. Passengers were runaways. The conductors either led the passengers to safety or gave them directions. Stations were safe places where passengers could rest, eat, and sleep. Stationmasters ran the stations.
- They were the easiest cities to enter from the United States. The Canadian government refused to return runaways.
- It increased the punishment for Northerners who helped runaways, making helping runaways more dangerous.
- Cezanne and Tamar use a copy of a map that Harriet Tubman drew on the dirt floor of a cabin, and they travel in the woods by night, using the North Star as a guide. The Forrests shelter runaways in their attic secretly; John Forrest hides Cezanne and Tamar in his wagon.

from Song of Myself

- He takes the runaway in and ensures his safety.
- The words "sweated body and bruised feet," "galls of his neck and ankles," and "recuperated."
- He is generous, kind, and decent. He gives the runaway a room and tends his sores.
- In giving the runaway such a room, the speaker becomes the runaway's guardian or protector.
- They receive similar treatment: they are welcomed; assured of their safety; and given a place to wash, clean clothes, a place to sleep, time to rest, and food.

Black Cowboys

- He was a devoted and trustworthy companion.
- He found the bones of a large animal and a spear point. A digging crew discovered the bones of a bison that had become extinct ten thousand years earlier and manmade spear points, proving that humans had lived and hunted in North America earlier than scientists had thought.
- Some will say no. In referring to Love, the author uses "wildly exaggerated," "[he] professed," and "[he] claimed."
- Isom Dart. A deputy sheriff was injured while taking Dart into custody. Instead of escaping, Dart took the deputy to the hospital and then turned himself in at the town jail.

- Cezanne Pinto refers to Charles Goodnight, the Goodnight-Loving Trail, and Bose Ikard. In "Black Cowboys," Gina DeAngelis tells who Bose Ikard was and what his relationship to Charles Goodnight was like. She describes the Goodnight-Loving Trail and shows it on a map.

from Life of a Slave Girl

- They were different because they both got paid for the work they did. They were the same as other enslaved peoples in that their children were the property of white masters.
- Enslaved persons were property, so their owners felt no need to act honorably toward them. The narrator's grandmother loaned her mistress her savings. Although the mistress promised to repay her, she probably never did.
- At age six. Until then, she lives happily in her parents' comfortable home. After her mother dies, she lives with her mother's mistress, who dies when she is twelve.
- Instead of freeing her at her death, a reflection of these precepts, her mistress willed her to a five-year-old niece.
- Unlike Jacobs' father, Cezanne's father ran away because he could not tolerate being enslaved. Cezanne's mother was sold and forced to leave Cezanne behind.

TEST

Recall and Interpret

- a 2. b 3. c 4. a 5. d
- The day he runs away. Tamar goes with him, encourages him to keep going, and keeps him safe.
- Why has God allowed slavery to exist?
- He learns they are segregated. He mentions it several times in the novel—when he talks about William Still, and when Tamar comes to say good-bye. The integration of streetcars might have symbolized true equality for him.
- He cries for his mother and Shenandoah. He cries because of the brutality of slavery, because he fears he will never see his mother, Shenandoah, or Cupid again; and because of his color. Jim Maury comforts him.
- Students likely will say no. Often during the novel, Cezanne Pinto makes comments such as: "[F]reedom for the black person, in the true, the valuable, the enfolding sense of the word, is a long time coming, and yet to arrive," (page 70).

Evaluate and Connect (any 2)

- Students should show how education made Cezanne unsuited to be enslaved and how the education of African Americans led them to fight for equal rights. The message is that knowledge is the key to freedom.
- Responses should show how Cezanne's skill with horses gave him a sense of pride, how his love of them brought him joy in times of sorrow, and how his skill equipped him with the means to earn a living after he became free.
- Students should describe Cezanne's escape from slavery along the Underground Railroad, his journey from Canada to Washington, D.C., his journey from the cavalry camp to Texas, and his journey to Chicago. They should support their choices of his most significant journey with details.
- Students' selections and interpretations will vary. They might select the sentence in Chapter One (pages 24–25) that begins: "She tossed her head, nickered again. . . .", saying that the sequence of descriptive phrases add rhythm. Others might say that the long sentences make ideas hard to follow.
- Students might say that Cezanne's remarks about the struggle of African Americans to be free supports the review. To show how Stolz weaves in historical figures, they might mention Cezanne's reference to Douglass and his description of Tamar's copying a map that had been drawn by Tubman.

Assessment Rubrics

Use the following criteria as guidelines for evaluating students' performances on Assessment Options activities presented in this Study Guide.

Writing

Different Voices

- The essay includes a thesis statement that identifies the narrators of the two memoirs and their similarities and differences.
- The essay identifies important points of comparison rather than superficial ones.
- The student uses examples and other evidence to support statements.
- The essay presents ideas in a logical order, using appropriate transitions.
- The essay demonstrates competency in grammar, mechanics, and usage.

Know Thyself

- The student's thesis explains how the author has created a well-developed, true-to-life character in Cezanne Pinto.
- The student includes adequate details, quotations, and examples from the novel to support his or her thesis statement.
- The details are organized effectively.
- The student employs the conventions of Standard English.

Weaving a Tale

- The report includes a thesis statement about how the author weaves elements of the antislavery movement into the novel.
- The student supports the thesis with paraphrasing, summaries, and quotations from research materials and the novel.
- The student cites all sources.
- The conclusion restates the thesis.

Listening and Speaking

Living Words

- The student reads and records favorite passages and scenes from the novel.
- The student uses expression, tone, volume, and pacing to convey the meaning and mood of the passage.

- Students listen carefully and offer constructive comments about the presentation or suggestions for improvement.

Viewing and Representing

A Life Map

- Students create a map that represents major events in Cezanne Pinto's life.
- Students mark events with appropriate or meaningful quotations or passages.
- Students arrange passages and illustrations in a clear, chronological order.

Site Plan

- Students plan and design a Web site in which they incorporate important elements of the novel.
- The Web site contains links to sites about topics mentioned in the novel.
- Students brainstorm to develop ideas for the design and content of the site.
- Students work cooperatively to implement their ideas, assigning tasks according to their interests and skills.

Interdisciplinary Connections

Getting the Spirit

- Students actively participate in planning and rehearsing a musical program of traditional African American music.
- Students locate music and lyrics for a variety of African American folk songs and spirituals.
- Students present a musical program that entertains the audience.

Jim Crow Must Go!

- The student gives an oral report on the Jim Crow laws and the Civil Rights Act of 1964.
- The student gives the history of the Jim Crow laws and explains their connection with the Civil Rights Act of 1964.
- The report is well organized and interesting and appeals to the audience.

Meet Mary Stolz



[L]ong ago, at the age of five—thereabouts—I made the dazzling discovery that not only could I read the words in the books . . . but that I could also put words on paper in any order that pleased me. I can still recall the shivery joy of having a sheet of blank paper, a pencil, a notion, and realizing nothing else was needed.

—Mary Stolz, *Something About the Author Autobiography Series*, Volume 3, 1987

Mary (Slattery) Stolz was born in Boston, Massachusetts, in 1920. She attended school in New York City, where she received a progressive education, first at Birch Wathen School and then at Columbia University. Both schools, she said, gave her “all sorts of encouragement to do the two things in which I was really interested—writing (mainly poetry and fairy tales), and reading anything at all.” Stolz also spent one year at the Katharine Gibbs School, where she learned to type, an invaluable skill in the author’s opinion. “I might never have been a writer if I hadn’t learned to type,” she said.

Although she had always hoped to be a writer, Stolz did not pursue a writing career when she got out of school. She held a variety of jobs, married, and had a son.

In her twenties, Mary Stolz was afflicted with a lengthy, painful illness that kept her housebound. The physician who helped cure her, Dr. Thomas Jaleski, whom she later married, knew she loved to write. He advised Stolz, to keep her occupied while she recovered, to write something

that would take her a long time—a novel. She took his advice and began to write about her experiences as a fifteen-year-old girl. The result was the novel *To Tell Your Love*, published in 1950.

A Writer’s Way *To Tell Your Love* was the first of many successful novels that Stolz wrote for teenagers. Since then she has also written for middle-school and younger readers. Many of her stories were based on facts drawn from her own youth, that of her son when he was a boy, and those of her nephews and niece. Asked where she got her ideas, she said, “From living, and looking, and being curious, and eavesdropping, and caring about nearly everything. From reading.”

Mary Stolz is often commended for her realistic dialogue, settings, and portrayal of situations relevant to young people. Before writing about a subject, Stolz often quizzes family members to make sure she has every detail exactly right. Critic Lee Bennett Hopkins said that Stolz “gets it all—this is why her writing is keen and sharp.”

Most critics agree that Stolz’s chief talent lies in her ability to create believable, well-developed characters. Her protagonists are intelligent, sensitive, and interested in learning more about themselves and the world around them. While her early works were often focused on characters who were from wealthy families and who had typical young-adult problems, Stolz’s later works feature characters who are struggling with family stress and deeper issues—such as alcoholism, divorce, war, and death.

Rewards of Writing Since the publication of her first novel, Stolz has received numerous awards and honors. Several of her books have earned American Library Association Notable Book citations. In 1962, her *Belling the Tiger* received the Newbery award Honor Book designation. In 1982, the George G. Stone Center for Children’s Books gave her the Recognition of Merit award for her entire body of work.

Today, Mary Stolz lives in the Florida Keys, where she continues to write for children as she has for more than fifty years.

Introducing the Novel

From my mail, I know that there are many children still looking for answers in books. I used to, as a child. I still think something reassuring is to be found in them. If we read hard enough they can offer us at least part of a perspective to What are we going to do about it. With even that part of a perspective we could, possibly, still save our world. It's a hope.

—Mary Stolz, acceptance speech for the Recognition of Merit, George G. Stone Center for Children's Books, 1982

BACKGROUND

As suggested in the quotation above, Mary Stolz believes that books can provide readers with answers to some of life's more perplexing questions; or at least, they can provide the perspective needed to find those answers. In the novel *Cezanne Pinto*, readers can gain perspective on several important questions. For example:

- How could a country dedicated to the principle that all people are created equal have supported the cruel and unjust system of slavery?
- How could brothers go to war against each other?
- Why does prejudice continue to exist?

The novel does not answer these questions, but it does force readers to ask the questions and to consider what are we going to do about it.

By writing a novel about slavery for young adults, Mary Stolz is ensuring that no generation of Americans will forget what the practice of slavery cost this country and, most important, what it cost the human beings who were forced to endure it.

Since the days of slavery, African Americans have striven to reclaim their heritage and to celebrate it. The process has been slow, and the injustices of the past have lingered. Through the voice of Cezanne Pinto, the narrator and main character of the novel, Stolz pays homage to the African Americans who have supported the cause of equality, especially the heroic women of the past. In the novel the women are portrayed by the fictional characters Mam, Cezanne's

mother, and Tamar, his beloved friend and teacher. The novel also recalls the contributions of the historical figures Harriet Tubman, Sojourner Truth, and Zora Neale Hurston.

Cezanne Pinto opens his story by telling readers that he is going to explain “how it felt to be me.” At the end of the novel, he mentions a famous essay by writer and folklorist Zora Neale Hurston entitled “How It Feels to Be Colored Me,” concluding, as Hurston does in her essay, that “It's okay with me, too, to be colored me.” Perhaps in framing Cezanne's story this way, Mary Stolz is encouraging all her young readers of whatever race, ethnic background, religion, or sex, to come to the same conclusions about themselves and say, “It's okay to be me.”

THE TIME AND PLACE

The story of Cezanne Pinto's life spans nine decades, but the events in the novel take place mainly between the years before 1860 to about 1870. When the novel opens, Cezanne Pinto is a young enslaved child living with his mother on the Gloriana plantation in Virginia. Birth records were not kept for enslaved persons, and because enslaved children were often separated from close family members, they had no way of knowing their exact age. When he runs away, a few years later, Cezanne decides to be twelve.

Cezanne Pinto's ancestors were probably among the hundreds of thousands of people who were captured in Africa and brought to the United States against their will in slave ships between 1680 and 1808. Once here, mothers, fathers, and children were auctioned off to white people with no regard for keeping families together. Enslaved couples who married and had children were not guaranteed that they could stay together. White plantation owners could and often would trade or sell an enslaved person to pay off a debt or for some other reason.

Those in bondage who were brave enough to try to escape ran the risk of being recaptured or killed during their attempt. Even so, thousands sought freedom in the North. They were assisted

on their dangerous journey by members of the Underground Railroad. (You can learn more

about the Underground Railroad in the **Related Reading** *North Star to Freedom*, on page 142.)

Did You Know?

The novel *Cezanne Pinto* is sometimes described as a slave narrative. Between 1830 and 1860, members of the antislavery movement encouraged the publication of narratives in which enslaved persons gave detailed accounts of the suffering and humiliation that they experienced in service to white people and of their longing for freedom. Because many of the enslaved could not write, the actual writers of these memoirs were white persons who embellished the stories to promote the antislavery movement.

Among the most authentic and most shocking of the slave narratives was Frederick Douglass's *Narrative of the Life of Frederick Douglass: An American Slave*, which he wrote in 1845. In *Cezanne Pinto*, the narrator

makes many references to Frederick Douglass, who, like himself, had been born into slavery and was separated from his mother at a young age. Douglass, originally named Bailey, was born in Tuckahoe, Maryland, in 1817. He learned to read and write, and when he was twenty-one, he escaped to the North, settling in New Bedford, Massachusetts. There he changed his last name to avoid recapture. An eloquent speaker, he lectured against slavery on behalf of the American Anti-Slavery Society and went on to hold a number of government positions during and after the Civil War. He also waged a tireless campaign to win civil rights for all freed African Americans; Douglass died in 1895 in Washington, D.C.

CRITIC'S CORNER

The following excerpt is from a review of Cezanne Pinto that appeared in Publisher's Weekly, January 10, 1994:

Rarely does historical fiction achieve the immediacy and power of this exceptional novel. . . . Liberal references to Frederick Douglass and Harriet Tubman not only serve a purpose in the plot but revitalize the reader's understanding of such figures' heroism and accomplishments, while equally adroit mentions of Mathew Brady and Jean Baptiste Pointe Du Sable reclaim these famous individuals' places in the African American heritage. Stolz dazzles with the scope of her vision, challenging her audience to reconsider American history through the eyes of those who, until recently, had little hand in writing it.

Before You Read

Cezanne Pinto Chapter One

FOCUS ACTIVITY

How do you feel about your name? Do you think that it affects the way that other people think about you? Would changing your name change the way others perceive you? If you could change your name, what would you call yourself and why?

Journal

In a journal entry, explain how you were named and how you feel about your name. Then tell what name you might choose for yourself, why you would choose that particular name, and what your new name would say about you.

Setting a Purpose

Read to discover how Cezanne Pinto got his unusual name.

BACKGROUND

Did You Know?

Contrary to what many people believe, not all white Southerners owned enslaved persons, nor were all Southern plantations lush, opulent places. Only about twenty-five percent of the white people in the South held African Americans as chattels. Only a few plantation owners were wealthy enough to house and support hundreds of enslaved persons. However, these few wealthy Southerners were in a position to affect the politics and the economy of the South, ensuring that the practice of slavery continued. As you read *Cezanne Pinto*, pay attention to the details used by the narrator to describe Gloriana, the plantation where he was enslaved, and the Clayburns, his white owners.

The Narrator's Voice

The **narrator** is the person who tells a story. Because *Cezanne Pinto* is written in the form of a **memoir**, it relates one person's experiences and thoughts. The narrative is told in the first person, with the main character, Cezanne Pinto, referring to himself as "I" and "me." As you read the novel, notice how the narrator's voice—his casual style, as if he were talking to a friend, and his habit of stringing descriptive words and phrases together—contributes to the tone of the story.

VOCABULARY PREVIEW

bondage [bon' dij] *n.* involuntary servitude; slavery (p. 3)

enslaved [en slāv'd'] *adj.* being in slavery; being bound to another (p. 4)

exhilaration [ig zil' ə rā' shən] *n.* the state of being enlivened, invigorated (p. 1)

floggings [flog' ingz] *n.* severe beatings or whippings, especially as punishment (p. 16)

furtive [fur' tiv] *adj.* secret (p. 23)

grapevine [grāp' vīn'] *n.* a secret or informal means of spreading information, especially from person to person (p. 9)

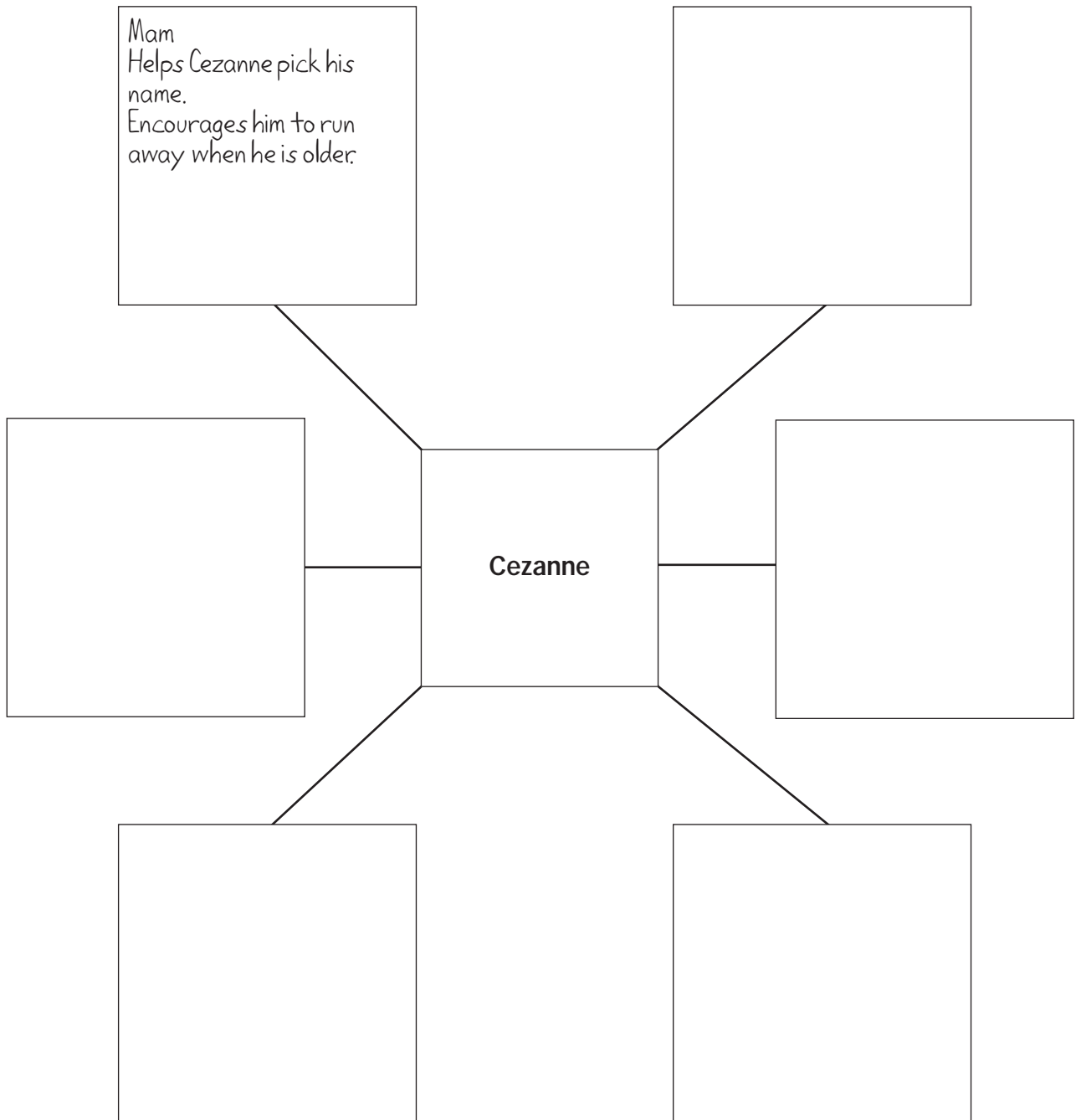
overseer [ō' vər sē' ər] *n.* one who watches over and manages, especially a person who supervises the work of laborers (p. 2)

wretchedness [rech' id nəs] *n.* state of extreme unhappiness; deep distress (p. 20)

Active Reading

Cezanne Pinto Chapter One

In this section, Cezanne Pinto describes his life as an enslaved person on the plantation. Despite the degradation he suffers, he manages to find ways to keep his spirits up. In the web organizer below, note details about the persons and the things that young Cezanne relies on for encouragement, companionship, and pleasure.



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Responding

Cezanne Pinto Chapter One

Personal Response

What are your feelings toward Cezanne Pinto after reading this section?

Analyzing Literature

Recall and Interpret

1. List three details that Cezanne Pinto gives about his life that help you understand why enslaved persons are willing to risk their lives to run away.

2. In what ways does Cezanne's father appear to be an ideal enslaved person? What makes him less than ideal to a slaveholder?

3. Describe the importance of the grapevine on the plantation. Why may white people think that the grapevine is dangerous?

4. In this section, Cezanne makes two references to the Promised Land. What is the Promised Land to enslaved persons, and what will get them there?

5. Compare and contrast Cezanne's mother with Tamar. What do you foresee will happen to each woman? Explain your answer.

Responding

Cezanne Pinto Chapter One

Analyzing Literature (*continued*)

Evaluate and Connect

6. Explain how Cezanne gets his name. Look back to your response to the **Focus Activity** on page 16. Were any of your reasons for choosing a new name the same as Cezanne's?

7. How does Mr. Clayburn reveal his ignorance and bigoted views as Cezanne and his mother part?

Literature and Writing

Analyze Character

Review your **Active Reading** web on page 17. Then write a paragraph in which you analyze the character of Cezanne Pinto as he appears in this section. Explain how the author shows what Cezanne is like and why readers should care what happens to him.

Extending Your Response

Literature Groups

Throughout this section, Cezanne Pinto makes references to his life as an adult. One reviewer has suggested that “the flashback format somewhat undermines suspense by allaying concern for his safety.” In your group, debate this idea. Do you agree or disagree with the reviewer? As a reader, would you have preferred not to know that Cezanne got an education and became a teacher or that he went to Texas searching for his mother but never finding her? Look for other places where Cezanne gives details about his future. Decide whether these details enhance or detract from your enjoyment of the novel. Share your views with the class.

Learning for Life

Cezanne was not paid for his handling of the horses or for his work in the stables. Look through the section for details about Cezanne's natural ability to handle horses and about his responsibilities in the stables. Then write a job description that might appear in a newspaper, listing the qualifications required and the salary offered.



Save your work for your portfolio.

Before You Read

Cezanne Pinto Chapters Two and Three

FOCUS ACTIVITY

What does freedom mean to you? What would you be willing to endure to be free? What would you most miss if you had to give up your freedom?

List It!

Brainstorm to create a list of things that you associate with being free. Organize the list from most important to least important.

Setting a Purpose

Read to find out the risks Tamar and Cezanne take to gain freedom.

BACKGROUND

Did You Know?

In 1793, the U.S. Congress passed the first Fugitive Slave Act, which allowed owners to demand the return of enslaved persons who had escaped to free states. Northerners, who in general opposed the law and the return of enslaved persons to the South, found ways to circumvent the law. They passed their own personal liberty laws that allowed fugitives to appeal to a jury. Angered by this action and by the North's persistent refusal to return escaped enslaved persons, the South pressured Congress to pass stricter laws. In the Compromise of 1850, the second Fugitive Slave Act was passed. The new stiffer law prohibited fugitives from testifying on their own behalf. It also imposed heavy penalties upon anyone who refused to obey the law or who aided the flight of enslaved persons. Because of the Fugitive Slave Acts, the Underground Railroad extended its route to Canada.

Figurative Language and Sensory Details

Mary Stolz enriches the narrative with **figurative language** and **sensory details** that create vivid mental images for readers. Figurative language includes similes, metaphors, and personification. A **simile** uses *like* or *as* to compare two seemingly unlike things (as in *He is as sly as a fox*). A **metaphor** compares two or more things that have something in common without using *like* or *as* (as in *He is a fox*). **Personification** gives human qualities or characteristics to animals, inanimate objects, forces of nature, or ideas: longhorns referred to as being "noble" and having "pride." **Sensory details** are words that evoke the sensory experiences of seeing, hearing, tasting, smelling, and touching. As you read the novel, look for passages that contain figurative language and sensory details. Consider how these elements enrich the text and your appreciation of the characters, setting, and events.

VOCABULARY PREVIEW

abolitionists [ab ə lish' ə nists] *n.* those who advocated putting an end to slavery (p. 54)

brougham [brōōm] *n.* closed, four-wheeled horse-drawn carriage having a seating capacity for two or four passengers and an uncovered raised seat for the driver (p. 56)

credence [krēd' ə ns] *n.* belief as true or real (p. 57)

emigration [em' ə grā' shən] *n.* the act of moving from one place or country to settle in another (p. 52)

impervious [im pur' vē ə s] *adj.* incapable of being passed through or penetrated (p. 31)

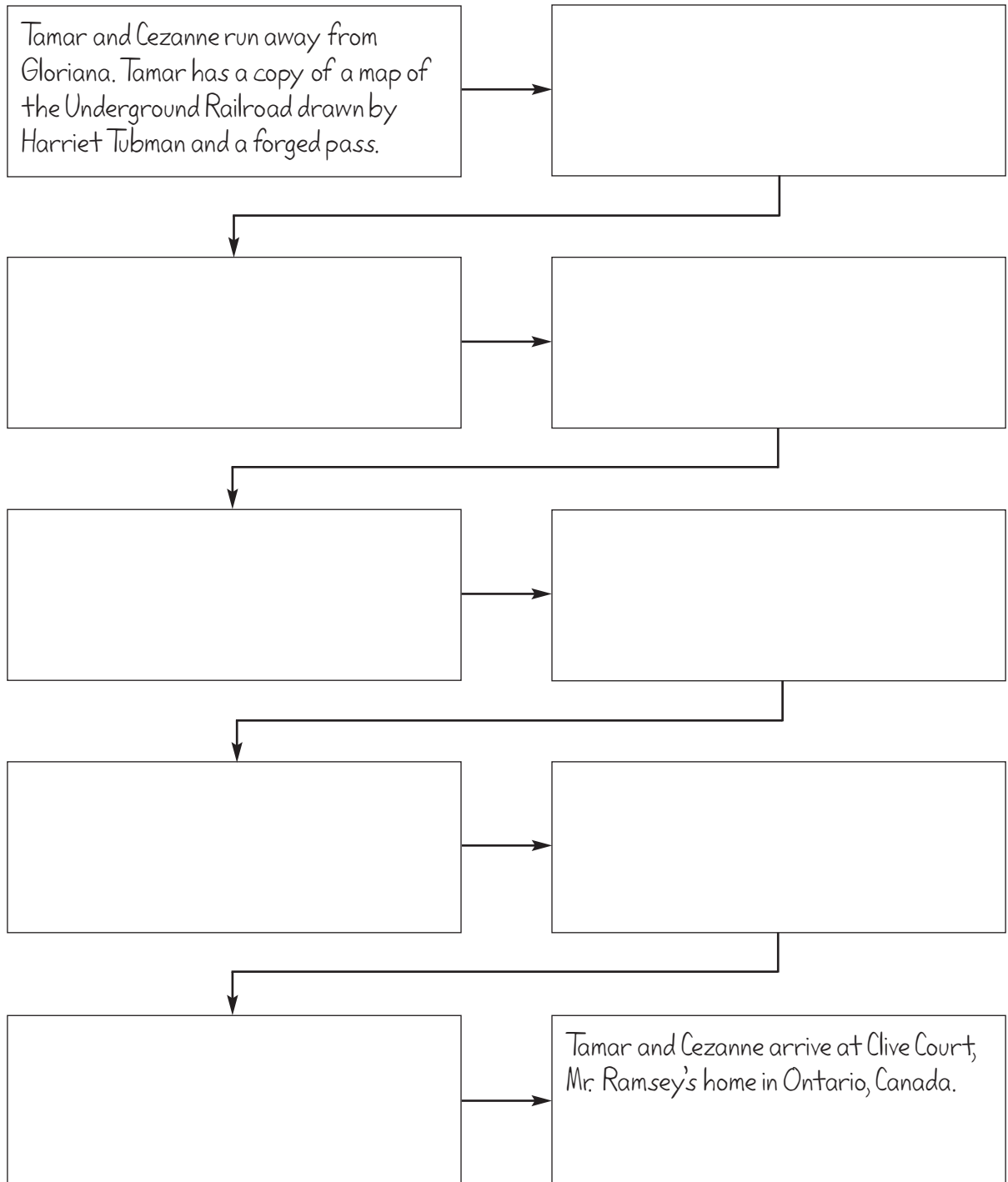
moribund [mōr' ə bund'] *adj.* in a dying state (p. 41)

segregated [seg' rə gāt' ə d] *adj.* separated from others on the basis of race (p. 52)

Active Reading

Cezanne Pinto Chapters Two and Three

In this section, Cezanne and Tamar escape from the plantation and embark on a dangerous and adventurous journey. To better understand what Cezanne experiences in this section, using the boxes below, describe briefly and in sequence the important stages of this journey. Include details about significant people and places along the way. Use as many boxes as you need.



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Responding

Cezanne Pinto Chapters Two and Three

Personal Response

Think about the events and people depicted in this section. What new insights did you gain about the enslaved persons who escaped from Southern plantations and the people who assisted them on the Underground Railroad?

Analyzing Literature

Recall and Interpret

1. According to Cezanne, how is Tamar like Harriet Tubman and Sojourner Truth?

2. How does Tamar motivate Cezanne when he appears too frightened to keep going? Do you think that she would actually leave him behind? Why or why not?

3. Describe what happens when Cezanne and Tamar arrive at the Forrests' house. Why, do you think, are the Forrests willing to help runaways?

4. Why is it so important for Cezanne to learn to speak correctly? What difference do you think it might make for him?

5. Why do Cezanne and Tamar leave Pennsylvania? What does Cezanne discover about Pennsylvania and other supposedly free states?

Responding

Cezanne Pinto Chapters Two and Three

Analyzing Literature (continued)

Evaluate and Connect

6. In your opinion, what kind of person is Mr. Ramsey? Support your response with evidence from the novel.

7. Look back at the list you made for the **Focus Activity** on page 20. What might Cezanne Pinto add to this list? What things on your list might he consider the most important?

Literature and Writing

Understanding Character's Actions

In this section, Cezanne meets young Ezra Forrest. Months later, Cezanne learns that Ezra has run off to join the Union army, causing his parents great suffering. Pretend you are Cezanne and write a letter to Ezra, either praising his decision to join the army or encouraging him to return home. Support your opinions with details and ideas from the novel.

Extending Your Response

Literature Groups

In chapter three, as Tamar is preparing to leave Clive Court, Cezanne tells her that he is going to Texas to look for his mother. Tamar warns him that war might break out in the United States over the slavery issue. Cezanne writes, "I did not, in truth, care what went on in the United States of America, just so long as I wasn't in it" (page 63). In your group, discuss the author's possible motive for having Cezanne say this. Are Cezanne's feelings understandable? What would you expect someone in his position to say and feel? Do you think that Tamar feels the same? Why?

Social Studies

Do research to learn more about the Fugitive Slave Acts and the Missouri Compromise. Create a chart or a time line that shows when these rulings were enacted, why they were enacted, where they were enforced, and what effect they had on the situation of enslaved persons. Share your chart or time line with the class.



Save your work for your portfolio.

Before You Read

Cezanne Pinto Chapter Four

FOCUS ACTIVITY

What qualities do you most admire in your closest friends? Why?

Share Ideas

With a partner, talk about qualities that you find admirable in your closest friends. Explain why you find these qualities admirable. How do they enhance your friends' lives and the lives of those around them? What difference have these friends made in your life and in the lives of others?

Setting a Purpose

Read to discover the people who befriend Cezanne and enrich his life.

BACKGROUND

Did You Know?

Mrs. Ramsey introduces Cezanne Pinto to Charles Dickens through the novels *The Pickwick Papers* and *Nicholas Nickleby*. Charles Dickens was born in 1812, in Hampshire, England. While he was a young boy, his father suffered financial ruin and was thrown into debtor's prison. Dickens was forced to leave school to work in a factory. Later, Dickens worked as a reporter, and this eventually led him to a career as a writer. *The Pickwick Papers*, which first appeared in installments in a magazine, was published in 1837. This humorous novel earned Dickens instant fame. His next book, *Oliver Twist*, published in 1838, was also serialized. *Nicholas Nickleby* was published in 1839. Going on to write many more successful novels, Dickens became the most acclaimed and widely read author of his time.

Crispus Attucks and the Boston Massacre

Tamar tells Cezanne that the Union army will not let persons of African descent enlist to fight for their own cause in the Civil War. She explains that in 1792, not long after the United States won its independence from Great Britain, a law was passed that prevented them from joining the army. The irony of this, she points out, is that Crispus Attucks, the first person to die in Revolutionary War, was a black man. Not much is known about Attucks. Historians believe that he was born around 1723, that he escaped enslavement in 1750, and that he probably avoided recapture by working on whaling ships for the next twenty years. In Boston, Massachusetts, on March 5, 1770, Attucks was among a mob of about sixty colonists who gathered around a group of British soldiers. The colonists ridiculed the soldiers and finally goaded them into firing into the crowd. Attucks was the first of three men to die.

VOCABULARY PREVIEW

abase [ə bās'] v. to humiliate; humble (p. 82)

censure [sen'shər] n. a judgment involving condemnation (p. 73)

desist [di zist'] v. to cease some action; stop (p. 83)

disciple [di sī'pəl] n. a follower or firm supporter of a particular teacher or doctrine (p. 82)

eccentric [ik sen'trik] adj. deviating from established or conventional practices or patterns; peculiar (p. 90)

esteem [es tēm'] n. favorable opinion; high regard; respect (p. 88)

precursor [pri kur'sər] n. one that precedes or indicates the approach of another (p. 91)

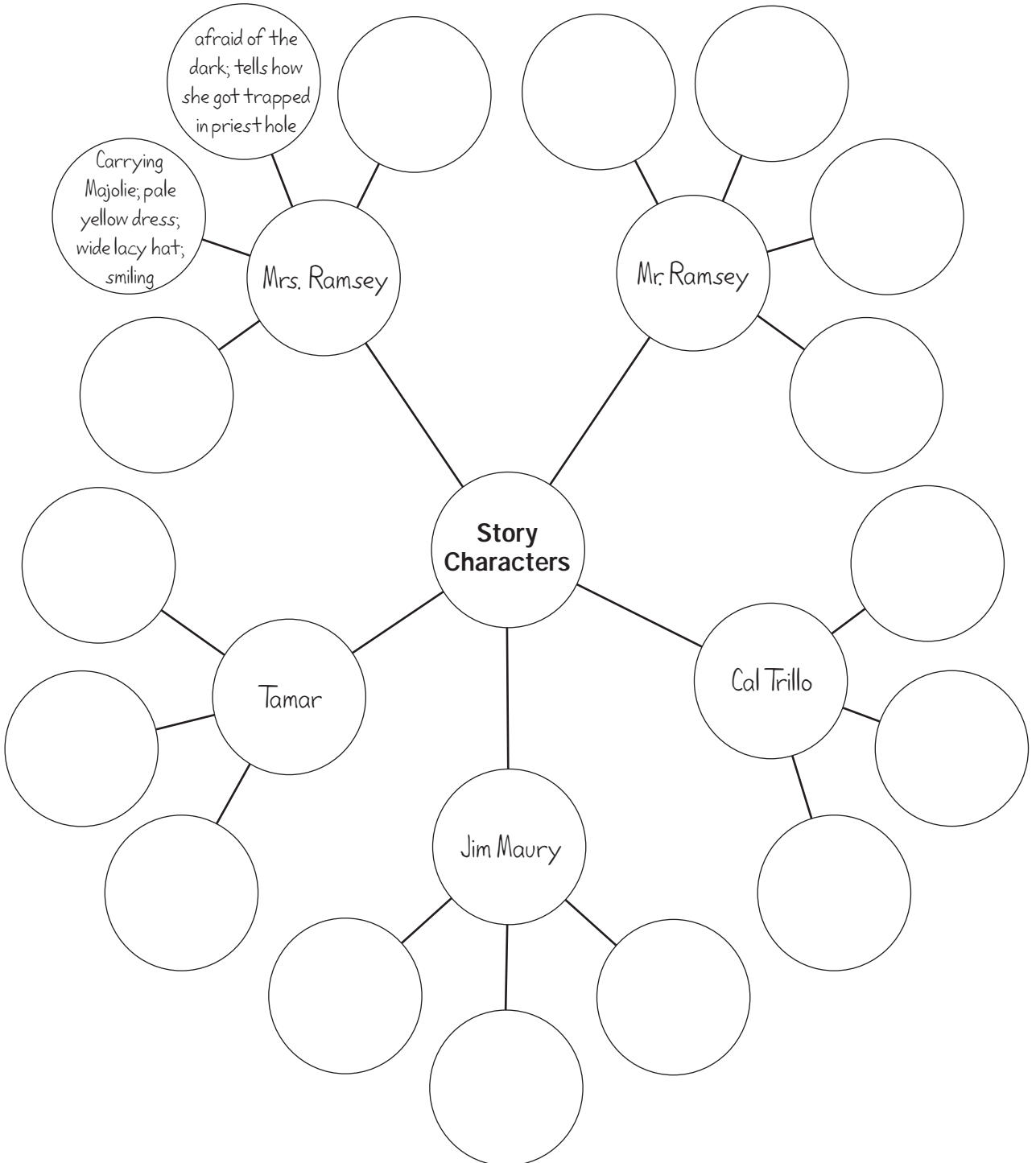
preposterous [pri pos'tər əs] adj. contrary to truth, reason, or common sense; absurd; ridiculous (p. 89)

quixotic [kwik sot'ik] adj. ridiculously or excessively chivalrous or romantic; idealistic to an impractical degree (p. 89)

Active Reading

Cezanne Pinto Chapter Four

Writers use vivid descriptions, interesting anecdotes, and lively dialogues to help readers visualize and get to know their characters. As you continue to read *Cezanne Pinto*, use the cluster diagram to note details that the narrator uses to describe other characters in this section of the novel. Use as many circles as you wish.



Responding

Cezanne Pinto Chapter Four

Personal Response

How did you feel about Cezanne's decision to leave the Ramseys? If you were in the Ramseys' place, do you think that you would have responded more like Mr. Ramsey, who understood Cezanne's decision, or like Mrs. Ramsey, who tried but failed to understand? Explain your response.

Analyzing Literature

Recall and Interpret

1. Describe the relationship between Cezanne and Mrs. Ramsey. How does Mrs. Ramsey treat Cezanne? What does this reveal about her personality?

2. What is Cezanne's reaction to the snow? How do you know? What details does he use to describe it? What is the effect produced by these details?

3. What, do you think, does Cezanne mean when he said, "[Tamar] was a sword forged in a furnace that consumed some, and tempered others into steel? I, like Mrs. Ramsey, was subject to fear, and to doubt" (page 82)?

4. What leads Cezanne to depart from the Ramseys? Where does he go? How is his journey from Canada to the United States different from his earlier journey from the United States to Canada?

5. Explain how Cezanne becomes a member of the cavalry. Why, do you think, does Cezanne go along with Cal Trillo's scheme to trick the lieutenant? What element does this scene add to the novel?

Responding

Cezanne Pinto Chapter Four

Analyzing Literature (*continued*)

Evaluate and Connect

6. What is Tamar’s reaction to Cezanne’s relationship with Mrs. Ramsey? In your opinion, is Tamer’s reaction justified or understandable?

7. Which of the admirable qualities that you discussed in the **Focus Activity** on page 24 might Cezanne use to describe Jim Maury, Mrs. Ramsey, and Cal Trillo? What qualities might he add? What difference would he say these people made in his life?

Literature and Writing

Appreciating Historical Fiction

Historical fiction sets characters, either real or imagined, against a backdrop of actual events that involve real historical figures. In chapter four, several historical figures are mentioned during the course of *Cezanne Pinto*’s narration. Choose one of the people who most intrigues you and research to write a couple of paragraphs describing that person’s historical importance.

Extending Your Response

Literature Groups

In your group, review the scene in which Cezanne informs Mr. Ramsey of his decision to join the Union army. Then role-play a scene in which Cezanne, Mr. Ramsey, and Mrs. Ramsey debate Cezanne’s leaving. Draw on evidence in the novel to support your various positions. If you like, you may also include roles for other characters from the novel—Tamar, Jim Maury, Cezanne’s mother, or Ezra Forrest, for example—who come back from the past to offer their opinions about whether Cezanne should leave Canada. After you role-play, take a vote to decide whether the majority agrees or disagrees with Cezanne’s decision.

Learning for Life

Early in this section, Tamar tells Cezanne that although the Civil War was being fought to end slavery, enslaved persons were not allowed to enlist. As Cezanne Pinto, write a letter to Abraham Lincoln. Explain why you believe that enslaved persons should be allowed to enlist in the Union army. Use information from the novel to support your ideas. You might also use the Internet to do research about Crispus Attucks and other people of African descent who contributed to the growth and development of the United States before the Civil War.



Save your work for your portfolio.

Before You Read

Cezanne Pinto Chapter Five

FOCUS ACTIVITY

Close your eyes and picture a cowboy from the Old West. How does he look? How is he dressed? What qualities does he possess that make him well suited for the life of a cowboy?

Questionnaire

Imagine that you have an opportunity to interview a cowboy from the Old West. With a partner, create a questionnaire to use in the interview. Ask questions having to do with the emotions, the character traits, the clothing, the responsibilities, and the daily routine associated with a cowboy's life. The following sample questions will get you started:

- What is your name? Where are you from?
- How long have you been a cowboy? Why did you become a cowboy?
- What do you wear on the trail? Why?
- What personal traits do you have that make you well suited to the life of a cowboy?

Setting a Purpose

Read to learn how Cezanne becomes a cowboy.

BACKGROUND

Did You Know?

Texas, the largest state in the continental United States, became a state in 1845. In January 1861, against the wishes of its governor, Sam Houston, Texas seceded from the Union. Houston was removed from office when he refused to swear allegiance to the Confederacy. In the novel, Cezanne points out that “Texas alone of Southern states, experienced no Union incursions” during the Civil War. Nevertheless, “the tentacles of war—poverty and neglect—had managed to reach Texas, too” (page 110). This may have been because the state, trying to fend off an invasion by federal troops, was waging battles against hostile Native American and Mexican forces simultaneously. As you read this section of *Cezanne Pinto*, notice how the narrator's use of vivid details helps the readers “see” the Texas landscape.

Irony

Irony is a contrast or discrepancy between appearance and reality, or between what is expected and what actually happens. In **situational irony** the actual outcome of a situation is the opposite of what is expected. For example, Cezanne and Tamar travel all the way from Virginia to Pennsylvania without being caught. Then when they board the boat that will take them to Canada and freedom, they are accosted by two men who want to return them to Virginia. **Dramatic irony** is the effect produced when the audience has important information that the characters in a literary work do not have. As you read the final chapter of *Cezanne Pinto*, look for examples of irony and think about its effect on the narrative.

VOCABULARY PREVIEW

forage [fôr'ij] *v.* to search about for food (p. 118)

imperishable [im per'i shə bel] *adj.* enduring forever (p. 122)

mavericks [mav'ər iks] *n.* unbranded animals, especially motherless calves, traditionally belonging to the first person to find and brand them (p. 122)

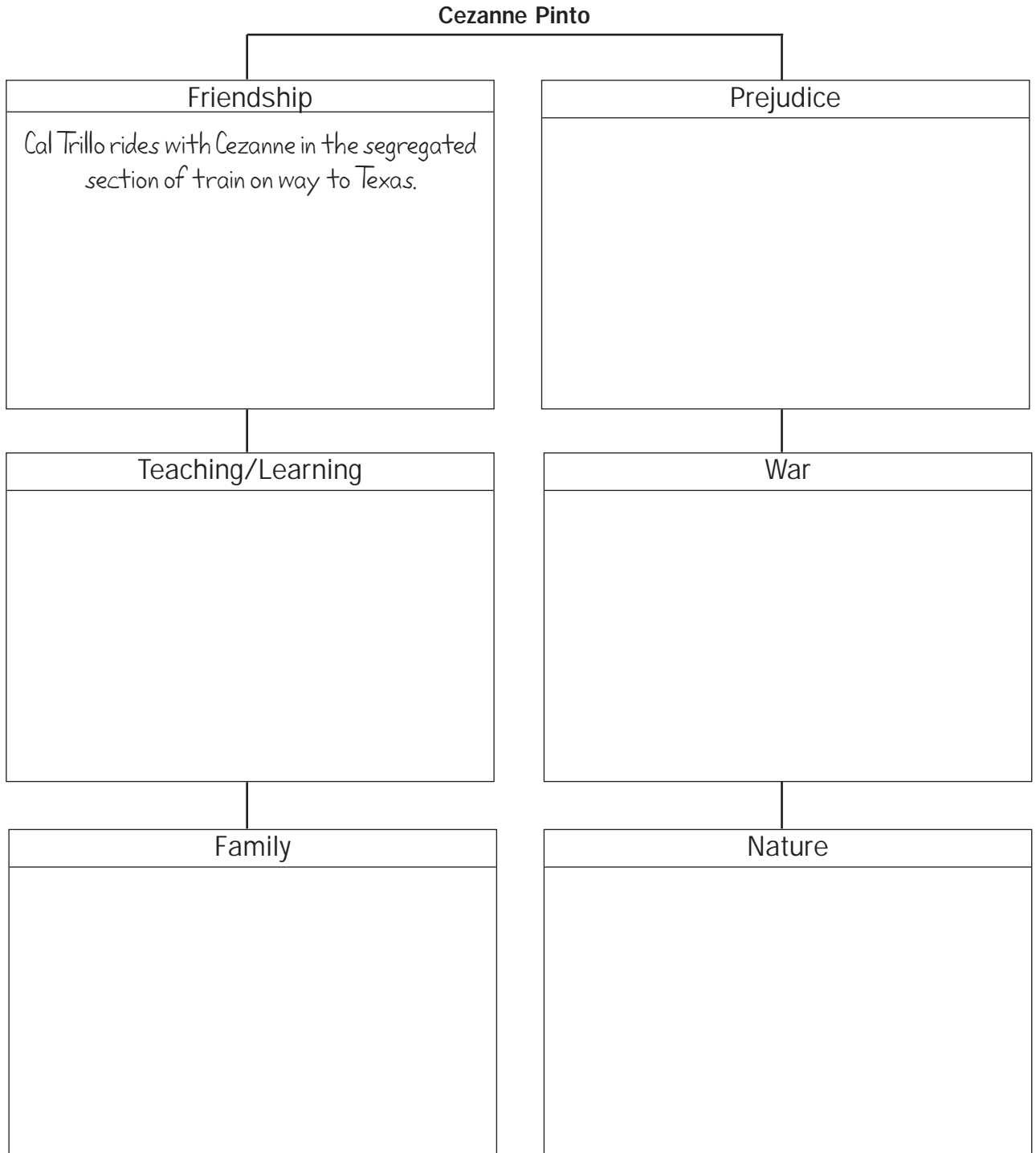
mentor [men'tər] *n.* wise and trusted counselor (p. 129)

paddock [pad'ək] *n.* a small field or enclosure on which animals can graze and get exercise (p. 112)

Active Reading

Cezanne Pinto Chapter Five

As the novel advances toward its conclusion, Cezanne Pinto discusses subjects that have been important to him since he was a child. As you read, pay attention to how experiences related to each of these subjects affect him in this final chapter. In the boxes, make notes about his experiences with each subject.



Responding

Cezanne Pinto Chapter Five

Personal Response

What did you discover or realize about your own values and beliefs regarding personal freedom as you read the novel? Were you surprised by any of these realizations? Describe your reactions as you read the novel.

Analyzing Literature

Recall and Interpret

1. What does Cezanne mean when he says that he found the events surrounding the end of the Civil War “preposterous”? What words and phrases does he use to emphasize his feelings?

2. What is Cezanne’s real purpose for going to Texas?

3. Why does Cal hope that when he gets home he will find his mother alone and his brothers away? What does he discover when he gets there?

4. What does Cezanne mean when he says to Cal, “I figured you got your color blindness from someone” (page 114)? What other people in Cezanne’s life were “color-blind”?

5. What qualities make Cezanne well suited to the life of a cowboy? What part of being a cowboy does he enjoy? What part does he not like?

Responding

Cezanne Pinto Chapter Five

Analyzing Literature (*continued*)

Evaluate and Connect

6. What, do you think, is the **author's purpose** for including the conversation between Cal and Jacob about the sides they took in the war?

7. In your opinion, what was the most important lesson that Cezanne learned from his life as a cowboy? Use details from the text to support your response.

Literature and Writing

Analyzing Character

On a separate sheet of paper, write questions for an interview with Cezanne Pinto about his life as a cowboy and the reasons for his eventually leaving Texas for Chicago. Use the questions that you developed for the **Focus Activity** on page 28, adding to them, if you wish. Then, write responses to the questions that you think Cezanne might give, basing your responses on what you have read in the novel.

Extending Your Response

Literature Groups

Look at your **Active Reading** notes on page 29. What message might the author be trying to get across about each of these subjects? In your group, discuss the messages that you think the author conveys about these subjects in the novel. Cite passages that support your ideas. Then together, develop a statement that expresses the novel's message about each of these subjects. Compare your statements with the statements of other groups in the class.

Internet Connection

In writing about his days riding the western plains, Cezanne Pinto says, "I'd say cowboying was as unprejudiced a trade as any ever pursued in these United States of America" (page 123). Use the Internet to explore African American cowboys and the American West. Type the words "Black cowboys," "African American cowboys," or "African Americans and the American West" into your search engine. Then search the results to answer such questions as the following: Who were some famous African American cowboys? Where did they come from? What did they accomplish? What other roles did African Americans play in settling and developing the American West? You might also refer to the **Related Reading** "Black Cowboys," on page 151. In an oral report, share what you have learned with the class.

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**African
American
Spirituals**

Free at Last; O, Freedom; Many Thousand Gone

Before You Read

Focus Question

Recall a time when singing a song lifted your spirits or inspired you to do something. What was the song? What did it inspire you to do? Why did it produce this effect?

Background

The African American spiritual is considered by many to be the first truly American music form. Spirituals, or religious folk songs, developed as an oral form of communication to express unity among enslaved persons and to protest enslavement. Through spirituals, enslaved persons shared their hopes, fears, sorrows, and—especially—their longing for freedom.

Responding to the Reading

1. What words or images in the first verse of “Free at Last” symbolize slavery?

2. What is the main idea expressed in “O, Freedom”? When and where does the speaker expect to be free?

3. In your own words, describe what the speaker of “Many Thousand Gone” experienced as an enslaved person.

4. **Making Connections** What strong emotions expressed in these spirituals did Cezanne share? Considering Cezanne’s religious beliefs, what ideas expressed in these spirituals might Cezanne have had trouble accepting?

Present a Dramatic Reading with Music

The lyrics of “Free at Last” and “O, Freedom,” became popular again during the Civil Rights movement of the 1960s. Find and listen to recordings of these and other spirituals. Then select excerpts from important Civil Rights speeches and articles about the Civil Rights movement and choose one or two relevant passages from the novel. As a group, prepare a dramatic reading of these excerpts. Enhance your presentation by playing recordings of African American spirituals in the background.

Gena K.
Gorrell

from North Star to Freedom

Before You Read

Focus Question

Many enslaved people escaped north to freedom with the help of the Underground Railroad. How did the Underground Railroad operate? What courage did it take for people to embark on this dangerous journey?

Background

By the time the American Civil War erupted, in April 1861, about four million enslaved people of African descent lived in the United States. Enslavement was so intolerable that many of these people escaped on the Underground Railroad and risked death rather than remain in bondage. In this selection, author Gena K. Gorrell presents the story of the Underground Railroad, which plays an important part in *Cezanne Pinto*.

Responding to the Reading

1. How did the Underground Railroad get its name?

2. Explain the following Underground Railroad terms: *conductors*, *passengers*, *stations*, and *stationmasters*.

3. Why did much of the Underground Railroad lead to Windsor and Niagara Falls, Ontario?

4. What effect did the Compromise of 1850 have on the Fugitive Slave Act of 1793? What effect did the measure have on runaways?

5. **Making Connections** In this selection, the author explains how the existence and the operation of the Underground Railroad were kept hidden. After you read the novel, explain how Cezanne Pinto's account of his escape illustrates this secrecy.

Write a Coded Message

Write a message in code that might have been given to John Forrest or another conductor or stationmaster on the Underground Railroad to prepare him or her for the arrival of Cezanne and Tamar. Look for details about their escape in the novel to get ideas for your message.

Walt Whitman | *from Song of Myself*

Before You Read

Focus Question

Recall a time when you or a person you know was helped by a stranger. What, do you think, motivates people to reach out to help others, especially when they may risk scorn or even punishment for doing so?

Background

Song of Myself, by American poet Walt Whitman, first appeared in the collection *Leaves of Grass*, published in 1855. In many of the fifty-two sections of *Song of Myself*, the poet describes people, places, or events that made a strong impression on him. In this section of the poem, the speaker offers comfort and shelter to an enslaved person, who, like Cezanne Pinto, endures great hardship for the chance to be free.

Responding to the Reading

1. What does the speaker do when he sees the runaway?

2. What words and phrases in the poem help you understand that the runaway's journey has been difficult?

3. What is your opinion of the speaker of this poem excerpt? Support your opinion with examples from the poem.

4. Why, do you think, does the speaker say that he gave the runaway a room that entered from the speaker's own room and that his firelock (an early version of a musket, a firing weapon) leaned in the corner of the dining room?

5. **Making Connections** Compare the treatment of the runaway in Whitman's poem receives with the treatment of Cezanne and Tamar at the Forrests' home.

Learning for Life

Design and create a memorial dedicated to all the people, free African Americans and white people, who helped runaway enslaved African Americans escape to freedom. Give the memorial an appropriate name and then prepare a brief speech for a ceremony in which you unveil the memorial in honor of these courageous people. Use details from the poem and the novel as inspiration.

Gina De
Angelis

Black Cowboys

Before You Read

Focus Question

If you chose to live a life that is totally different from the one you are living, where would you go and what kind of life would you choose?

Background

After the Civil War ended, thousands of recently freed African Americans settled in the West. Like Cezanne Pinto, many of them became cowhands. Although Cezanne Pinto is a fictional character, the cowboys discussed in this article really existed.

Responding to the Reading

1. According to Charles Goodnight, why was Bose Ikard an invaluable right-hand man?

2. What did George McJunkin find in Folsom, New Mexico? What did researchers learn years later that made McJunkin's findings remarkable?

3. In your opinion, does the author believe that the tales told by Nat Love about his adventures in the West are entirely true? Explain.

4. By what name was Ned Huddleston known? What anecdote does the author share to illustrate that he was a kindhearted cattle rustler?

5. **Making Connections** What did you learn from reading this selection that might help you better understand references to names and places in the novel?

Literature Groups

In the novel *Cezanne Pinto* says, "The cowboy of the drives is, I grant, a fellow of romance. I wouldn't mess with a myth, but will say that we cowboys ourselves . . . didn't know beans about the glamorous life we were leading" (page 123). In your groups, discuss how the novel and the article confirm the sentiment expressed by Cezanne in this statement.

Harriet A. Jacobs

from *Life of a Slave Girl*

Before You Read

Focus Question

How do you remember your childhood? What memories are the most important to you? Why?

Background

This reading is from the 1861 memoir of Harriet A. Jacobs, a formerly enslaved woman of African descent. Like Cezanne Pinto, she reveals the humiliation of being someone else's possession to be bought and sold at will. *Life of a Slave Girl* is one of the few existing authentic slave narratives written by a woman. Unable to find a publisher for her autobiography, Jacobs published it herself under the pen name of Linda Brent.

Responding to the Reading

1. How were the narrator's father and her maternal grandmother different from other enslaved people you have read about? How were they the same?

2. What does the narrator mean when she refers to "the honor of a slaveholder to a slave"? What story does she tell to illustrate this idea?

3. When does the narrator learn that she is enslaved? How would you describe the narrator's life up until the time she is twelve years old? What happens that changes her life?

4. What irony does the narrator perceive about the "precepts of God's Word" that her mistress taught her?

5. **Making Connections** This selection is told from the perspective of a woman who as an enslaved child was allowed to live happily with both of her parents in a reasonably comfortable home. *Cezanne Pinto* is told from the perspective of someone whose family life was much different. What do you learn about the misery of slavery from Cezanne's recollections of his childhood?

Write and Perform a Dialogue

At about the age of twelve, Cezanne Pinto's life changes radically when he escapes slavery. At the same age, Harriet Jacobs' life also changed radically when her mistress dies. Imagine that Cezanne Pinto and Harriet A. Jacobs meet when each is twelve years old. With a partner, write and perform a dialogue in which the two meet and discuss slavery, their religious convictions, and their hopes for the future.

TEST: *Cezanne Pinto*

Recall and Interpret (40 points total; 4 points each)

A. Write the letter of the best answer.

- _____ 1. Which words best describes the Clayburns?
a. lazy and pretentious
b. forceful yet fair
c. cruel but hardworking
d. compassionate and kind
- _____ 2. Who was referred to as Moses by enslaved African Americans?
a. Cezanne's mother
b. Cupid, the blacksmith
c. Harriet Tubman
d. Tamar
- _____ 3. Cezanne was named for a son or daughter of
a. Frederick Douglass
b. Sojourner Truth
c. Jean Baptiste Pointe Du Sable
d. Mathew Brady
- _____ 4. When Tamar shows Cezanne the map of their escape route, Cezanne mistakenly thinks that he is going to
a. ride on an underground train
b. walk all the way to Canada
c. be escorted north by Harriet Tubman
d. travel secretly to New Orleans
- _____ 5. Tamar and Cezanne guide themselves on their journey
a. with a compass
b. by the grapevine
c. by reading posters and other signs
d. by the North Star

B. Write a short answer for each question below.

6. What does Cezanne consider to be the most important day of his existence? What role does Tamar play in this day?

7. What question do Cezanne and Ezra Forrest ponder that concerns Cezanne throughout his life?

8. What does Cezanne learn about the streetcars in Philadelphia? How do you know this remains an important issue to him? What, do you think, the streetcars represent to Cezanne?

9. On board the *Victoria*, bound for Canada, Cezanne suddenly starts to weep. What makes him cry? Who comforts him?

10. Do you think that Cezanne Pinto believes, as he nears the end of his life, that African Americans have experienced true freedom in the United States? Explain.

Evaluate and Connect (60 points total; 30 points each)

C. Answer two of the following essay questions on a separate sheet of paper.

1. What is the significance of the following passage from chapter one? How does its meaning relate to Cezanne's whole life? What message does the author convey through these passages?

Ah—like the couple in the Garden long ago, once we bit of the apple, once we tasted of the forbidden fruit that grew on the Tree of Knowledge, once we knew the savor of a little learning, nothing was ever the same again.

Not for us, the servants. Not for them, the masters (page 20).

TEST: *Cezanne Pinto* (continued)

2. Throughout the novel, horses play an important role in Cezanne's life. Explain how horses comfort Cezanne in times of trouble, bring him joy, and help him to survive both as an enslaved child and as a free man. Use specific details from the novel.
3. Cezanne makes several journeys in the course of his life. Where does he go on each journey and why? Which journey, in your opinion, is the most significant? Explain.
4. The style in which *Cezanne Pinto* is written is characterized by long rambling sentences that include the repetition of words, word patterns, or sounds and the use of words and phrases in a series. An example is "I was plenty worried, but curious too, so I followed him through the tents, past soldiers rubbing saddles, shining boots, currying mounts, mucking out—chores I was accustomed to and mostly enjoyed because it was for horses." Select two sentences in the novel in which the narrator uses repetition and words in a series. Does the use of this style add to or detract from your enjoyment of the novel? Explain.
5. Read this passage from a book review of *Cezanne Pinto* that appeared in *Booklist*, January 15, 1994. Identify examples in the text that support the reviewer's remarks. Then explain why you agree or disagree with the reviewer's evaluation of the novel.

The form of the fictionalized memoir—with the old wise teacher looking back—allows Cezanne to comment on events and fill in the historical background, and this is sometimes contrived and preachy, especially in the early chapters, when the child has a near-perfect mentor who conveniently explains things to him. However, Stolz weaves in quotes and astonishing stories of the great figures of the time: Frederick Douglass, Harriet Tubman. . . .