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

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

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

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

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

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

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

**Note to Parents and Guardians:** Ask your students to show you their work periodically, and explain how it helps them study. You might want to talk to them about how the skills they are learning cross over to other subjects.
The Cornell Note Taking System

By Douglas Fisher, Ph.D.

Are you secretly asking yourself, “Do I really have to take notes?” Are you wondering what you will write down and how you’ll know if you’re doing a good job of taking notes? If you are, don’t worry. The note-taking lessons in this book will guide you to take good notes that will help you remember what you read. These lessons are based on the Cornell Note Taking System.

Note Taking and Active Learning

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

Previewing the Note Taking Steps

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

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

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

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

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

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

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

**Developing Your Note Taking Habits**

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

The note taking lessons lead you through the process of taking Cornell notes on the Unit Introductions, Part Introductions, and Literary Histories in your textbook, *Glencoe Literature: The Reader’s Choice*. You’ll be learning to record important information in your own words, to reduce it to key words that will help you remember your notes, and to apply your notes as you read the literature in your textbook. You’ll also learn to recognize patterns of organization in informational text, use graphic organizers to take notes, and write summaries to help you remember what you read.

Not only will you have a record of the ideas about the historical contexts and literary movements in which the authors wrote, but you will also be learning a note taking skill you can use in all your classes.

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

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

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

Recap
You’ll review your notes every few pages and then recap the main ideas. Your recaps, then, become a tool for both writing a summary at the end and applying your notes as you read the selections in your textbook.
My View
Active readers respond personally to texts. These notes suggest ways you can respond to what you read and help you remember it.

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

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

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

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

### Skill/Strategy

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

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

Get Set to Read

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

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

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

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

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

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

Vocabulary
Here you’ll preview the selection vocabulary words and vocabulary skill. Each word is highlighted and defined again in the selection.
This introduction prepares you for the literature you will read in Unit 1 of your textbook. It explains the earliest period of American literature. That period includes the oral literature of Native Americans and the writings of the colonial period and the American Revolution.

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

**TO THE POINT** Note key words and phrases. Key words and phrases are the most important ones. They will help you remember what you have read.

For example:

- Oral tradition

**TO THE POINT** Note key words and phrases. For example:

- Native Americans and nature
- Puritan New England

**Looking Ahead**

- What different types of literature are mentioned here? Two have been listed for you.
  - Native American oral tradition
  - European writings about exploration and settlement

**Keep the following questions in mind as you read.**

- Paraphrase these questions to be sure you understand what is being asked. When you **paraphrase**, you restate something in your own words to make it simpler or shorter. The first paraphrase has been done for you.
  - How did Native Americans see their role in nature?
Introductory Text: Early America Beginnings—1800

Timeline (pp. 6–7)

TO THE POINT Notice important writers. For example:

Benjamin Franklin

Thomas Paine

TO THE POINT Notice U.S. events that are linked to U.S. literature. For example:

Mayflower arrives

American Literature

Based on the Timeline, draw a conclusion about American literature during this period. Here is one example: “Benjamin Franklin has two entries, plus a picture. He must be an important writer.” What is another conclusion you might draw? Give reasons for your conclusion.

United States Events

Which United States events might have influenced American literature? Explain the link. One event has been done for you.

1620—The Mayflower arrives in Cape Cod:

In 1630 Bradford begins his story of life in the Plymouth colony.
Review your notes on the Timeline. Then recap. Use classification notes to organize events by the most important types. Two types have been started for you.

<table>
<thead>
<tr>
<th>Exploration</th>
<th>Literature</th>
</tr>
</thead>
<tbody>
<tr>
<td>1492—first voyage of</td>
<td>1732—Benjamin Franklin's Poor</td>
</tr>
<tr>
<td>Columbus</td>
<td>Richard's Almanac</td>
</tr>
</tbody>
</table>

Record

World Events

What types of events are in this part of the Timeline? List one or two events for each type. Use words that make the event clear to you. One type of event has been done for you.

Religion

1517—Protestant Reformation begins
**Introductory Text: Early America Beginnings—1800**

*By the Numbers (p. 8)*

**Reduce**

*ANY QUESTIONS?* Ask questions about headings—the titles of each section. For example: “What does ‘Columbian Exchange’ mean?”

**Record**

**The Columbian Exchange**

- Summarize the information in the chart. Use cause-and-effect statements. Two have been written for you.

  - European exploration and settlement introduced new plants and animals to the Americas, Europe, Africa, and Asia.
  - The Columbian Exchange changed world ecosystems and cultures.

**Religion in the Colonies 1700s**

- Summarize the key information under each heading. A sample summary for the first one has been done for you.

  - Most Colonial Americans were Protestants. Only a small number were Roman Catholics.
Introductory Text: Early America Beginnings—1800
By the Numbers (p. 8)

Reduce

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

________________________________________
________________________________________
________________________________________
________________________________________

Record

Revolutionary War Casualties

What were the causes of American military deaths during the Revolutionary War? The first cause has been done for you.

Battlefield deaths

________________________________________
________________________________________
________________________________________
________________________________________

Native American Diversity

What type of diversity is described here?

________________________________________
________________________________________
________________________________________
________________________________________

Slavery

Where were most of the enslaved Africans taken?

________________________________________
________________________________________
________________________________________
________________________________________
Review your notes on By the Numbers and Being There. Then use a web to sum up some important things about early America. The web has been started for you.

**Reduce**

**MY VIEW** What was most interesting or surprising about these places?

**Record**

What do these pictures tell you about early America? One fact has been done for you.

Native Americans grew crops and lived in organized towns.

In what present-day states were the places in the pictures located?

---

**Recap**

Review your notes on By the Numbers and Being There. Then use a web to sum up some important things about early America. The web has been started for you.

---

**European plants, animals, and diseases**

---

**Early America**

---

---
Introductory Text: Early America Beginnings—1800

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

Record

The Native Americans

What are the main ideas about Native Americans? Two have been written for you.

Hundreds of different Native American groups lived in the Western Hemisphere.

Their ancestors crossed a land bridge from Asia to North America.

European Contact

What are the main ideas about the cultural contact between Europe and the Western Hemisphere? Write cause-and-effect statements. Two have been written for you.

More trade and better ships and navigation caused European exploration.

Voyages of Columbus led to cultural contact between Europe and the Western Hemisphere.

Reduce

TO THE POINT Note key words and phrases. For example:

hundreds of Native American groups

ANY QUESTIONS? Use them to organize your notes. For example: “Why did European exploration begin?”
**Introductory Text: Early America Beginnings—1800**

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

---

**Reduce**

TO THE POINT  Note key words and phrases. For example:  
*Pilgrims and Puritans*

ANY QUESTIONS?  Use questions to organize your notes. For example:  “What forces affected slavery in the American colonies?”

---

**Record**

**Religious Belief**

- What are some examples of religious groups or movements in the American colonies? One has been listed for you.

  *English Protestants, such as Pilgrims and Puritans, settled New England after 1620.*

---

**The Slave Trade**

- What are the main ideas? Use a cause-and-effect diagram. Some of it has been filled in for you.

  **Causes**  
  - large plantations  
  - colonists active in slave trade

  **Effects**  
  - need for laborers

---

**The American Revolution**

- Create a timeline of these events. Two entries have been done for you.

  *mid-1760s—unrest in American colonies over taxes*
  *mid-1770s—political violence and calls for independence*
Unit 1

Introductory Text: Early America Beginnings—1800

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

Reduce

ANY QUESTIONS? Ask questions about headings. For example: “What are ‘Big Ideas’?”

Record

Preview Big Ideas of Early America

Summarize each of the Big Ideas. One has been done for you.

The Sacred Earth and the Power of Storytelling:

Native American life and literature were closely tied to the natural world.

Recap

Review your notes on Historical, Social, and Cultural Forces. Then recap. Use summary notes to help you remember the main points. Two main points have been done for you.

Topic: Early America, Beginnings—1800

Main Points:

Hundreds of different Native American groups lived in the Western Hemisphere before the Europeans came.

Native American cultures could be complex or simple.
TO THE POINT Note key words and phrases. For example:

sacred cycle

ANY QUESTIONS? Ask questions about headings. For example: “Why was land ownership important?”

TO THE POINT Note key words and phrases. For example:

oral tradition

Record

The Cycle of Life

- What are the main ideas? The first two have been listed for you.
  - Native Americans saw nature as a sacred cycle of life.
  - Their religious ceremonies followed natural cycles such as the changing seasons.

Owning the Land

- Compare the views of Native Americans and white settlers about owning land. One has been written for you.
  - Native Americans thought that land was sacred, but Europeans did not.

A Legacy of Stories

- Complete the following sentences: The Native American oral tradition began . . .

  When Europeans came to the Americas . . .

  Native American religious ceremonies were often based on . . .
Introductory Text: Early America Beginnings—1800

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

Reduce

ANY QUESTIONS? Write them now; answer them as you reread your notes. For example: “What does the poem and the bowl tell us about Native American values?”

Record

I Have Killed the Deer

Complete the sentence to paraphrase the following lines from the poem: “in my life I have needed death / So that my life can be.”

To survive, I had to

The pictures in this introduction also give us information. How does this Native American bowl show a cycle of life?

Recap

Review your notes on Big Idea 1: The Sacred Earth and the Power of Storytelling. Then recap using a web to organize the main points about Native American beliefs and values.

Native American beliefs and values
A Collision of Cultures

What are the main points here? Two have been written for you.

- Europeans began to explore North America in the early 1500s.
- European settlers built towns and farms.

Puritan Style

What did the Puritans believe in? Use the web to organize the main points. One has been written for you.

- Plainness and piety
- Puritan values

Surviving Slavery

Which facts will help you understand the story of Olaudah Equiano, who was formerly enslaved? Two facts have been written for you.

- Africans were sold regularly in American colonies.
- Most of them were taken from West Africa.
Record
from *Of Plymouth Plantation* by William Bradford

What lesson does Bradford see in what happens to the young seaman? Complete the sentence.

**God**

Recap
Review your notes on Big Idea 2: Life in the New World. Then recap. Use summary notes to help you remember the main points. Two have been written for you.

**Topic:** Life in the New World

**Main Points:**

- Conflict arose between European settlers and Native Americans.
- European weapons and diseases helped destroy Native American peoples.
Record

A “Natural Aristocracy”

What does “natural aristocracy” mean? Complete the sentence. The colonies had good leaders because . . .

Political Rights

What ideas were behind the American Revolution? Use the web to organize the main points. One has been done for you.

Women’s Lives

Use a chart to compare the positive and negative sides of life for colonial American women. An example of each has been done for you.

<table>
<thead>
<tr>
<th>Positive</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>ran farms and businesses</td>
<td>had less authority and importance than men</td>
</tr>
</tbody>
</table>
Introductory Text: Early America Beginnings—1800

Big Idea 3: The Road to Independence  (p. 17)

Reduce

TO THE POINT  Note key words and phrases. For example:
  hardworking
  
  
  
Record

from The Autobiography of Benjamin Franklin

How did American colonists see themselves? What does Franklin’s list tell you? Shorten his list by writing the general values he describes. Two items have been written for you.

A person should . . .

  be hardworking
  be honest

Recap

Review your notes on Big Idea 3: The Road to Independence. Then recap. Use the evidence organizer to sum up the following view of colonial independence. One supporting detail has been given.

<table>
<thead>
<tr>
<th>Viewpoint</th>
</tr>
</thead>
<tbody>
<tr>
<td>The development of colonial society led to the American Revolution.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td>American colonists had to rely on themselves.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Introductory Text: Early America Beginnings—1800**

**Wrap-Up (p. 18)**

**Reduce**

**TO THE POINT** Note key words and phrases. For example:

- oral tradition

**Record**

**Why It Matters**

- What is the main idea of each paragraph? The first one has been listed for you.
  - paragraph 1—American literature began with the Native American oral tradition.
  - paragraph 2—
  - paragraph 3—

**Cultural Links**

- What cultural link to the past is described in each paragraph? The first one has been listed for you.
  - paragraph 1—Modern comeback of Native American literature
  - paragraph 2—
  - paragraph 3—

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

**Recap**

- Review your notes on the Wrap-Up. Then recap. Write two or three sentences about why early American literature is still important today.

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16 UNIT 1 EARLY AMERICA BEGINNINGS—1800
**Introductory Text: Early America Beginnings—1800**

**Summarize**

Review your notes on the Introduction. Then organize important points you’ve learned about early America using classification notes. The chart has been started for you.

<table>
<thead>
<tr>
<th>Native Americans</th>
<th>Colonial Period</th>
<th>American Revolution</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Western Hemisphere was home to hundreds of different Native American peoples.</td>
<td>• Voyages of Columbus began cultural contact between Europe and the Western Hemisphere.</td>
<td>• Colonial resentment over British laws and taxes led to the American Revolution.</td>
</tr>
</tbody>
</table>
Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

1. Which of the following is true of Native American literature?
   A. It was told in one language.
   B. It was oral, not written.
   C. Most stories were about buying land.
   D. It has been mostly forgotten.

2. Which of the following does not describe the Puritans?
   A. dressed in a plain style
   B. settled New England
   C. came from France and Spain
   D. had simple religious services

3. A “natural aristocracy” arose in the colonies because
   A. colonists wanted to have their own royalty.
   B. there were many rich people.
   C. Britain sent its best leaders to the colonies.
   D. hard work and education were important.

Matching
Write the letter of the choice in the second column that best matches each item in the first column.

4. transfer of plants and animals between the Americas and Europe _____
5. colonial political leaders _____
6. arrived through the “Middle Passage”? _____
7. 1730s religious movement _____
8. European ideas that affected colonial America _____
9. passed down the first American literature _____
   A. enslaved Africans
   B. “Natural Aristocracy”
   C. Great Awakening
   D. Native American storytellers
   E. Columbian Exchange
   F. the Enlightenment

How can you better remember and understand the material in this introduction? *Recite* your notes, *Reflect* on them, and *Review* them. You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
This article describes the mythology of Native Americans, which is a part of our literary history. Some of the literature in this unit retells these myths. There are also some that include features of Native American mythology.

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

TO THE POINT  Note the boldfaced terms:

- myth
- creation myths
- origin myths

Record

Many times, the first paragraph of an article does not have a heading. What heading might you give to the first paragraph? The boldfaced term, oral literature, is a good choice. Write the main ideas of the paragraph under the heading. Two have been written for you.

Oral Literature

- each nation had its own tradition of passing stories down
- stories were retold at home and in a tribe’s ceremonies

Creation Myths

Paraphrase the definitions of each boldfaced term. When you paraphrase, you restate something in your own words to make it simpler or shorter. One paraphrase has been written for you.

Myth: a time-honored story that explains nature, people, or the universe.
Archetypes

TO THE POINT Read the boldfaced terms on this page. Then give a short definition for each term. Add an example if it will help you understand the term. For example:

- **archetype**: a symbol, situation, or character that is used often in literature—A snake is an archetype that represents evil.

Q: Are there different types of archetypes?

A: Archetypes can be symbols, characters, or story patterns.

Tricksters

- Use a chart to organize the facts about the trickster archetype. The chart has been started for you.

<table>
<thead>
<tr>
<th>Native American Tricksters</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Archetype</strong></td>
</tr>
<tr>
<td>character</td>
</tr>
</tbody>
</table>

The Functions of Myths

- What different functions, or roles, of myths are described? Two have been listed for you.
  - To show the links among the Creator, humans, and nature
  - To link clans to their totems
Summarize

Review your notes on this article. Then use the classification chart on this page to sort information and identify important characteristics of Native American mythology. Two examples have been given.

<table>
<thead>
<tr>
<th>Oral Literature</th>
<th>Creation Myths</th>
<th>Origin Myths</th>
<th>Archetypes</th>
<th>Tricksters</th>
<th>Functions of Myths</th>
</tr>
</thead>
<tbody>
<tr>
<td>• stories passed down through time</td>
<td></td>
<td></td>
<td>• common symbol used in literature</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Literary History: Native American Mythology

Apply

Multiple Choice

Circle the letter of the best choice for the following questions.

1. Which statement about Native American oral literature is true?
   A. Stories were first written in books.
   B. Stories were bought and sold.
   C. Stories were created by famous authors.
   D. Stories were passed down.

2. What is not one of the functions of Native American myths?
   A. link humans to natural world
   B. defend against enemies
   C. honor totems
   D. teach a tribe’s history

3. A trickster is
   A. usually a child.
   B. a kind of archetype.
   C. a Native American storyteller.
   D. a totem.

4. Which statement is most likely to be part of a myth?
   A. A zebra’s stripes help it to hide.
   B. The Sun seems to rise because Earth is turning.
   C. Dinosaurs died because they were too proud.
   D. Animals are afraid of fire because it burns.

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

Matching

Write the letter of the choice in the second column that best matches each item in the first column.

5. a myth that explains how the moon came to be _____
6. symbol that is found in the myths of many cultures _____
7. stories that are told and retold throughout time _____
8. a clever character found in many myths _____
9. the first ancestor of a Native American clan _____
10. a myth that explains how the world came to be _____

   A. oral literature
   B. creation myth
   C. origin myth
   D. archetype
   E. trickster
   F. totem
THE WAY TO RAINY MOUNTAIN

Building Background
In the 1700s, the Kiowa (ki’ a wi) began a long trip from Montana to the Great Plains. Along the way, they met the Crow, whose wandering way of life was adopted by the Kiowa. Finally, in 1868, the Kiowa were forced to settle on an Oklahoma reservation. Native American writer N. Scott Momaday (mom’ a dá) is a Kiowa. He won a Pulitzer Prize in 1969 for his novel House Made of Dawn. In this selection from The Way to Rainy Mountain, Momaday describes the Kiowa’s connection to nature and the end of the tribe’s golden age.

Setting Purposes for Reading
How does culture affect our lives? Think about our national culture, your family culture, and even teenage culture. Then discuss these questions with a classmate:

- How does your culture affect what you do every day?
- How is your life different from your parents’ and grandparents’ lives?

Now read the selection to learn about the Kiowa’s culture and their relationship with the land.

Reading Strategy
Analyzing Cultural Traditions
How would you describe the Kiowa’s culture? As you read, look for descriptions of the land, of Kiowa history, and of Momaday’s grandmother.

Active Reading Focus
Analyzing Sensory Details
Sensory details are words or phrases that appeal to one or more of the five senses—sight, hearing, touch, taste, and smell. For example, in a scary story, you might read sensory details such as:

- sight: a room as dark as night
- hearing: it yelled like a howling wolf
- touch: its skin was cold and slimy
- taste: the stale water tasted like old socks
- smell: the basement reeked of long-dead things

When you analyze sensory details, you think about how sensory words or phrases help you to feel or imagine a story in a certain way. As you read the selection, analyze the ways in which Momaday uses sensory details.

Literary Element
Figurative Language

- Figurative language is writing or speech that uses words that are not meant to be understood in their actual meaning. For example, sleep like a baby means to sleep soundly, not to sleep in a crib.
- Figurative language often creates a strong image.
- Figurative language is often a metaphor (life is a bowl of cherries), personification (the morning sun kissed us warmly), or simile (her step was as light as a feather).

Big Idea
The Sacred Earth
Native American cultures respect animals, plants, and the forces of nature. Life is organized around natural cycles, the family, and the tribe. For many of these cultures, the land is sacred.

Vocabulary
Read the definitions of these words from The Way to Rainy Mountain. You can often break an unfamiliar word into parts—prefix, root, and suffix—for clues to its meaning. You can also break down a compound word.

knoll (nōl) n. a round hill; p. 24 You can see for miles from the top of that knoll.
migration (mi grâ’shan) n. movement from one area or country to another; p. 25 Before winter comes, the geese begin their migration to the south.
nomadic (nô mad’ ik) adj. having to do with people who move from one place to another without permanent homes; p. 25 The nomadic tribes followed the buffalo.
birthright (burth’ rit’) n. a right that belongs to someone because of his or her birth; p. 27 Her birthright was to own her father’s store.
ancestral (an ses’ tral) adj. inherited from one’s ancestors; p. 29 His parents and grandparents lived in the ancestral home.
A single knoll rises out of the plain in Oklahoma, north and west of the Wichita Range. For my people, the Kiowas, it is an old landmark, and they gave it the name Rainy Mountain. The hardest weather in the world is there. Winter brings blizzards, hot tornadic winds arise in the spring, and in summer the prairie is an anvil's edge. The grass turns brittle and brown, and it cracks beneath your feet. There are green belts along the rivers and creeks, linear groves of hickory and pecan, willow and witch hazel. At a distance in July or August the steaming foliage seems almost to writhe in fire.

Great green and yellow grasshoppers are everywhere in the tall grass, popping up like corn to sting the flesh, and tortoises crawl about on the red earth, going nowhere in the plenty of time. Loneliness is an aspect of the land. All things in the plain are isolate; there is no confusion of objects in the eye, but one hill or one tree or one man. To look upon that landscape in the early morning, with the sun at your back, is to lose the sense of proportion. Your imagination comes to life, and this, you think, is where Creation was begun.

I returned to Rainy Mountain in July. My grandmother had died in the spring, and I wanted to be at her grave. She had lived to be very old and at last infirm. Her only living daughter was with her when she died, and I was told that in death her face was that of a child.

I like to think of her as a child. When she was born, the Kiowas were living the last great moment of their history. For more than a hundred years they had controlled the open range from the Smoky Hill River to the Red, from the headwaters of the Canadian to the fork of the Arkansas and Cimarron. In alliance with the Comanches, they had ruled the whole of the southern Plains. War was their sacred business, and they were among the finest horsemen the world has ever known. But warfare for the Kiowas was preeminently a matter of disposition rather than of survival, and they never understood the grim, unrelenting advance of the U.S. Cavalry. When at last, divided and ill-provisioned, they were driven onto the Staked Plains in the cold rains of autumn, they fell into panic. In Palo Duro Canyon they abandoned their crucial...
stores to pillage and had nothing then but their lives. In order to save themselves, they surrendered to the soldiers at Fort Sill and were imprisoned in the old stone corral that now stands as a military museum. My grandmother was spared the humiliation of those high gray walls by eight or ten years, but she must have known from birth the affliction of defeat, the dark brooding of old warriors.

Her name was Aho, and she belonged to the last culture to evolve in North America. Her forebears came down from the high country in western Montana nearly three centuries ago. They were a mountain people, a mysterious tribe of hunters whose language has never been positively classified in any major group. In the late seventeenth century they began a long migration to the south and east. It was a journey toward the dawn, and it led to a golden age. Along the way the Kiowas were befriended by the Crows, who gave them the culture and religion of the Plains. They acquired horses, and their ancient nomadic spirit was suddenly free of the ground. They acquired Tai-me, the sacred Sun Dance doll, from that moment the object and symbol of their worship, and so shared in the divinity of the sun. Not least, they acquired the sense of destiny, therefore courage and pride. When they entered upon the southern Plains they had been transformed. No longer were they slaves to the simple necessity of survival; they were a lordly and dangerous society of fighters and thieves, hunters and priests of the sun. According to their origin myth, they entered the world through a hollow log. From one point of view, their migration was the fruit of an old prophecy, for indeed they emerged from a sunless world.

Although my grandmother lived out her long life in the shadow of Rainy Mountain, the immense landscape of the continental interior lay like memory in her blood. She could tell of the Crows, whom she had never seen, and of the Black Hills, where she had never been. I wanted to see in reality what she had seen more perfectly in the mind’s eye, and traveled fifteen hundred miles to begin my pilgrimage.

Yellowstone, it seemed to me, was the top of the world, a region of deep lakes and dark timber, canyons and waterfalls. But, beautiful as it is, one might have the sense of confinement there. The skyline in all directions is close at hand, the high wall of the woods and deep cleavages of shade. There is a perfect freedom in the mountains, but it belongs to the eagle and the elk, the badger and the bear. The Kiowas reckoned their stature by the distance they could see, and they were bent and blind in the wilderness.

5. *Pillage* means “looting” or “plundering.”
6. *Tai-me* (tǐ’ mā), the Sun Dance doll, wears a robe of white feathers.
Descending eastward, the highland meadows are a stairway to the plain. In July the inland slope of the Rockies is luxuriant with flax and buckwheat, stonecrop and larkspur. The earth unfolds and the limit of the land recedes. Clusters of trees, and animals grazing far in the distance, cause the vision to reach away and wonder to build upon the mind. The sun follows a longer course in the day, and the sky is immense beyond all comparison. The great billowing clouds that sail upon it are shadows that move upon the grain like water, dividing light. Farther down, in the land of the Crows and Blackfeet, the plain is yellow. Sweet clover takes hold of the hills and bends upon itself to cover and seal the soil. There the Kiowas paused on their way; they had come to the place where they must change their lives. The sun is at home on the plains. Precisely there does it have the certain character of a god. When the Kiowas came to the land of the Crows, they could see the dark lees of the hills at dawn across the Bighorn River, the profusion of light on the grain shelves, the oldest deity ranging after the solstices. Not yet would they veer southward to the caldron of the land that lay below; they must wean their blood from the northern winter and hold the mountains a while longer in their view. They bore Tai-me in procession to the east.

A dark mist lay over the Black Hills, and the land was like iron. At the top of a ridge I caught sight of Devil’s Tower upthrust against the gray sky as if in the birth of time the core of the earth had broken through its crust and the motion of the world was begun. There are things in nature that engender an awful quiet in the heart of man; Devil’s Tower is one of them. Two centuries ago, because they could not do otherwise, the Kiowas made a legend at the base of the rock. My grandmother said:

Eight children were there at play, seven sisters and their brother. Suddenly the boy was struck dumb; he trembled and began to run upon his hands and feet. His fingers became claws, and his body was covered with fur. Directly there was a bear where the boy had been. The sisters were terrified; they ran, and the bear after them. They came to the stump of a great tree, and the tree spoke to them. It bade them climb upon it, and as they did so it began to rise into the air. The bear came to kill them, but

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7. Luxuriant means “marked by rich or plentiful growth.”
8. Flax is a flowering plant whose fibers are spun to make cloth. Buckwheat is a plant whose seeds are used as a cereal grain. Stonecrop is a flowering plant found on rocks and walls. Larkspur is known for its showy flower stalks.
9. Lees are the sides of hills that are away from the wind.
10. Solstices are days when the earth and the sun are in a certain alignment. In the Northern Hemisphere, the summer and winter solstices are the longest and shortest days of the year.
11. Wean their blood means “to become acclimated by removing themselves gradually.”
12. Devil’s Tower, a 856-foot-high column of volcanic rock in Wyoming, was designated as a national monument in 1906.
13. Engender means “to give rise to” or “to produce.”
they were just beyond its reach. It reared against the tree and scored the bark all around with its claws. The seven sisters were borne into the sky, and they became the stars of the Big Dipper.\textsuperscript{14}

From that moment, and so long as the legend lives, the Kiowas have kinsmen in the night sky. Whatever they were in the mountains, they could be no more. However tenuous their well-being, however much they had suffered and would suffer again, they had found a way out of the wilderness.

My grandmother had a reverence for the sun, a holy regard that now is all but gone out of mankind. There was a wariness in her, and an ancient awe. She was a Christian in her later years, but she had come a long way about, and she never forgot her birthright. As a child she had been to the Sun Dances; she had taken part in those annual rites, and by them she had learned the restoration of her people in the presence of Tai-me. She was about seven when the last Kiowa Sun Dance was held in 1887 on the Washita River above Rainy Mountain Creek. The buffalo were gone. In order to consummate\textsuperscript{15} the ancient sacrifice—to impale the head of a buffalo bull upon the medicine tree—a delegation of old men journeyed into Texas, there to beg and barter for an animal from the Goodnight herd. She was ten when the Kiowas came together for the last time as a living Sun Dance culture. They could find no buffalo; they had to hang an old hide from the sacred tree. Before the dance could begin, a company of soldiers rode out from Fort Sill under orders to disperse the tribe. Forbidden without cause the essential act of their faith, having seen the wild herds slaughtered and left to rot upon the ground, the Kiowas backed away forever from the medicine tree. That was July 20, 1890, at the great bend of the Washita. My grandmother was there. Without bitterness, and for as long as she lived, she bore a vision of deicide.\textsuperscript{16}

Now that I can have her only in memory, I see my grandmother in the several postures that were peculiar to her: standing at the wood stove on a winter morning and turning meat in a great iron skillet; sitting at the south window, bent above her beadwork, and afterwards, when her vision failed, looking down for a long time into the fold of her hands; going out upon a cane, very slowly as she did when the weight of age came upon her; praying. I remember her most often at prayer. She made long, rambling prayers out of suffering and hope, having seen many things. I was never sure that I had the right to hear, so exclusive were they of all mere custom and company.

\textsuperscript{14} The Big Dipper is part of a larger constellation called Ursa Major, the Great Bear.

\textsuperscript{15} Consummate means "to bring to completion."

\textsuperscript{16} Deicide is the killing of a god.
The last time I saw her she prayed standing by the side of her bed at night, naked to the waist, the light of a kerosene lamp moving upon her dark skin. Her long, black hair, always drawn and braided in the day, lay upon her shoulders and against her breasts like a shawl. I do not speak Kiowa, and I never understood her prayers, but there was something inherently sad in the sound, some merest hesitation upon the syllables of sorrow. She began in a high and descending pitch, exhausting her breath to silence; then again and again—and always the same intensity of effort, of something that is, and is not, like urgency in the human voice. Transported so in the dancing light among the shadows of her room, she seemed beyond the reach of time. But that was illusion; I think I knew then that I should not see her again.

Houses are like sentinels in the plain, old keepers of the weather watch. There, in a very little while, wood takes on the appearance of great age. All colors wear soon away in the wind and rain, and then the wood is burned gray and the grain appears and the nails turn red with rust. The windowpanes are black and opaque;¹⁷ you imagine there is nothing within, and indeed there are many ghosts, bones given up to the land. They stand here and there against the sky, and you approach them for a longer time than you expect. They belong in the distance; it is their domain.¹⁸

Once there was a lot of sound in my grandmother’s house, a lot of coming and going, feasting and talk. The summers there were full of excitement and reunion. The Kiowas are a summer people; they abide the cold and keep to themselves, but when the season turns and the land becomes warm and vital they cannot hold still; an old love of going returns upon them. The aged visitors who came to my grandmother’s house when I was a child were made of lean and leather, and they bore themselves upright. They wore great black hats and bright ample shirts that shook in the wind. They rubbed fat upon their hair and wound their braids with strips of colored cloth. Some of them painted their faces and carried the scars of old and cherished enmities.¹⁹ They were an old council of warlords, come to remind and be reminded of who they were. Their wives and daughters served them well. The women might indulge themselves; gossip was at once the mark and compensation of their servitude. They made loud and elaborate talk among themselves, full of jest and gesture, fright and false alarm. They went abroad²⁰ in fringed and flowered shawls, bright beadwork

<table>
<thead>
<tr>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>ancestral (an ses’ tral) adj. inherited from one’s ancestors</td>
</tr>
</tbody>
</table>

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 17. **Opaque** means “unable to let light through.”
 18. A **domain** is “a territory over which control is exercised.”
 19. **Enmities** means “deep-seated hatreds.”
 20. Here, **abroad** means “away from one’s home.”
and German silver. They were at home in the kitchen, and they prepared meals that were banquets.

There were frequent prayer meetings, and great nocturnal feasts. When I was a child I played with my cousins outside, where the lamplight fell upon the ground and the singing of the old people rose up around us and carried away into the darkness. There were a lot of good things to eat, a lot of laughter and surprise. And afterwards, when the quiet returned, I lay down with my grandmother and could hear the frogs away by the river and feel the motion of the air.

Now there is a funeral silence in the rooms, the endless wake of some final word. The walls have closed in upon my grandmother’s house. When I returned to it in mourning, I saw for the first time in my life how small it was. It was late at night, and there was a white moon, nearly full. I sat for a long time on the stone steps by the kitchen door. From there I could see out across the land; I could see the long row of trees by the creek, the low light upon the rolling plains, and the stars of the Big Dipper. Once I looked at the moon and caught sight of a strange thing. A cricket had perched upon the handrail, only a few inches away from me. My line of vision was such that the creature filled the moon like a fossil. It had gone there, I thought, to live and die, for there, of all places, was its small definition made whole and eternal. A warm wind rose up and purled like the longing within me.

The next morning I awoke at dawn and went out on the dirt road to Rainy Mountain. It was already hot, and the grasshoppers began to fill the air. Still, it was early in the morning, and the birds sang out of the shadows. The long yellow grass on the mountain shone in the bright light, and a scissor-tail hied above the land. There, where it ought to be, at the end of a long and legendary way, was my grandmother’s grave. Here and there on the dark stones were ancestral names. Looking back once, I saw the mountain and came away.

21. German silver is an alloy that resembles real silver.
22. Purled means “rippled with a murmuring sound.”
23. Hied means “went quickly.”
A timeline can help you put events in the order they happened. Start the earliest event on the left.
Complete the timeline below by filling in important events in the life of the Kiowa, Momaday, and his grandmother.

Kiowa live in Montana, three centuries ago

Kiowa encounter Crows who give them Plains culture and religion

Kiowa enter into alliance with Comanche and rule the Great Plains

Kiowa go to war against the U.S. Calvary and witness death of Sun Dance culture

Momaday returns to Rainy Mountain in July to visit his grandmother’s grave

**Active Reading Focus**

**Analyzing Sensory Details** Momaday uses many sensory details in this selection. In the space below, list three examples of sensory details from the selection. Then list the sense to which each detail appeals.
**Reading Strategy**

**Analyzing Cultural Traditions**  Reread Momaday’s description of his grandmother’s summertime visitors and feasts.

- Was the past important to the grandmother’s Kiowa friends? How do you know?

- Do you think that Kiowa family ties are important? Why?

- What facts tell you that the Kiowa are a proud people?

**Literary Element**

**Figurative Language**  When Momaday writes about grasshoppers “popping up like corn,” he is using one kind of figurative language called a simile. With a partner, look back over the selection. Look for these examples of figurative language:

- metaphor: *her face was that of a child*
- simile: *the land was like iron*
- personification: *The walls have closed in*

What image or idea was Momaday trying to create with each example?

**Vocabulary Practice**

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

- A *root* is the base of a word. For example, the word *sense* is the root of the word *sensitive*.
- A *prefix* is a word part that can be added to the beginnings of other words. The prefix *in-* means “without” or “not.” Adding the prefix *in-* plus the word *dependent* makes a new word, *independent*.
- A *suffix* is a word part that can be added to the ends of other words. The suffix *-ion*, for example, can be added to many verbs to turn them into nouns. When *-ion* is added to the verb *act*, it becomes the noun *action*.

Underline the suffix in the following vocabulary words.

1. migration
2. nomadic
3. ancestral
This article looks at the language used by important writers and speakers of the Revolutionary War era, and considers why this language was powerful and persuasive. This information will help you understand other selections in this unit.

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

**Preview**
- What is rhetoric?
- What are the elements of the rhetoric of the revolution?
- What importance does rhetoric have for public speakers?

**Reduce**

**TO THE POINT** Write key words. For example:
- reason
- ethics
- emotion

**TO THE POINT** List and paraphrase the definitions of the boldfaced terms on this page.

**Record**

- Identify the three types of appeals that speakers use to persuade.
- **Persuasive Appeals**

**Figurative Language**

- Complete this sentence in your own words. The main ideas of the paragraph with the boldfaced term figurative language are
ANY QUESTIONS? Ask about any terms you are unsure of. For example: “What is parallel structure?”

TO THE POINT Identify the difference between connotation and denotation.

MY VIEW Why use connotative language?

Record

Use your own words to paraphrase the definition of the boldfaced terms on this page. Both terms are types of rhetorical devices that were used by revolutionary writers and speakers.

Parallelism

Connotative Language
**Literary History: The Rhetoric of Revolution**

**Summarize**

Review your notes on this article. Then summarize what you know. Use the classification chart to organize the information. Two examples have been given.

<table>
<thead>
<tr>
<th>Figurative Language</th>
<th>Hyperbole</th>
<th>Rhetorical Questions</th>
<th>Parallelism</th>
<th>Connotation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>language used for descriptive effect</em></td>
<td><em>figure of speech</em></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Unit 1, Part 3

Literary History: The Rhetoric of Revolution

Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

1. Which is *not* a kind of persuasive appeal?
   A. appeal to reason
   B. appeal to emotion
   C. appeal to experience
   D. appeal to ethics

2. Which does *not* describe the purpose of figurative language?
   A. to persuade
   B. to repeat facts
   C. to convey emotion
   D. to define using a dictionary

3. What is hyperbole?
   A. a device using imagery
   B. a device that asks an obvious question
   C. a device that uses exaggeration
   D. a device using the same kind of words

Matching
Write the letter of the choice in the second column that best matches each item in the first column.

4. If you don’t recycle, you destroy your children’s chances for a better future. _____
5. That giant car is greedy and gluttonous when it comes to gas. _____
6. Vote for our candidate; he cares about education, understands the working-class family, and works to lower taxes. _____
7. This administration is swimming in a sea of corruption. _____
8. Do we really work long hours at this boring job for the joy of it? _____
   A. connotation
   B. parallelism
   C. figurative language
   D. hyperbole
   E. rhetorical question

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

Building Background
John and Abigail Adams lived in the Revolutionary War period. John Adams was a key figure in the fight for independence. He helped form the new government and was the country’s second president. Abigail Adams advised him and went with him on political missions. She had strong opinions and believed in women’s rights.

When apart, the Adamses wrote each other often. Their letters reflect their personalities, devotion to each other, and revolutionary-era life, society, and politics.

Historian David McCullough wrote the Pulitzer Prize-winning biography, John Adams. He included the Adamses’ letters to create a rich portrait of their life. This selection describes John and Abigail’s courtship and early life.

Setting Purposes for Reading
Abigail Adams was a strong, positive influence on her husband’s life and career. Think about your own life and the important people in it. Then discuss these questions with a classmate:

- Who in your own life has had a strong influence on you?
- How does your relationship with this person show things about who you are?

Now read the selection to find out how Abigail Adams affected her husband’s life.

Reading Strategy Analyzing Biographical Information
Analyzing biographical information means looking closely at parts of a selection to find out what they show about a person’s life, character, and relationships. As you read, look for details of how the couple treated each other.

Active Reading Focus Drawing Conclusions
When you draw conclusions, you examine different pieces of information to make a general statement about people, places, events, or ideas. For example, you might add up the following details:

- Abigail believed in expressing her opinions.
- John loved to discuss issues.

Based on these details, you could draw the following conclusion:

- Abigail and John had great discussions.

As you read, look for pieces of information that will help you make general statements about the Adamses.

Literary Element Characterization
Characterization is how a writer shows the reader a character’s personality. The writer may show a character’s personality through his or her words, thoughts, and actions, or through the thoughts and words of other characters.

- In this selection there are many examples of characterization, such as “she posed with just a hint of a smile.”

Big Idea The Struggle for Independence
After the revolution, American men and women continued to develop their practical, self-reliant spirit in both private and public life.

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

frail (frāl) adj. weak or in bad health; p. 37. She was frail as a teenager, so she missed a lot of school.

ardent (ər’dənt) adj. warm or passionate, expressing devotion or desire; p. 38. He looked at his bride with an ardent gaze.

candor (kan’dör) n. sincerity or frankness; p. 39. You might find Mrs. Bristol’s candor to be refreshing or offensive.

parsonage (pa r’son ij) n. the official residence of a church clergyman; p. 39. The church’s small parsonage had only two bedrooms for the pastor and his family.

benevolence (bə nə’və ləns) n. the tendency to perform charitable acts; good will; p. 40. The poor people in the village were thankful for the rich man’s benevolence.
From John Adams
By David McCullough

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

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

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

Year after year through the long courtship, John trotted his horse up and over Penn’s Hill by the coast road five miles to Weymouth at every chance and in all seasons. She was his Diana, after the Roman goddess of the moon. He was her Lysander, the Spartan hero. In the privacy of correspondence, he would address her as

---

1. Born in Rhode Island, Gilbert Stuart (1755–1828) was the most highly regarded American portrait painter of his time.
2. Venus was the Roman goddess of love and beauty, associated with the Greek goddess Aphrodite.
3. Penn’s Hill is a hill near Boston.
4. Weymouth, a town in eastern Massachusetts, was Abigail Adams’s birthplace.

---

Vocabulary

frail (fráil) adj. weak or in bad health
“Ever Dear Diana” or “Miss Adorable.” She nearly always began her letters then, as later, “My Dearest Friend.” She saw what latent abilities and strengths were in her ardent suitor and was deeply in love. Where others might see a stout, bluff little man, she saw a giant of great heart, and so it was ever to be.

Only once before their marriage, when the diary was still active, did Adams dare mention her in its pages, and then almost in code:

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

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

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

Considered too frail for school, she had been taught at home by her mother and had access to the library of several hundred books accumulated by her father. A graduate of Harvard, the Reverend Smith was adoring of all his children, who, in addition to the three daughters, included one son, William. They must never speak unkindly of anyone, Abigail remembered her father saying.

Vocabulary

ardent (árd’ ánt) adj. warm or passionate, expressing devotion or desire

6. Richard Cranch was Abigail Adams’s brother-in-law.
7. John Milton (1608–1674), Alexander Pope (1688–1744), and James Thomson (1700–1748)—whose name Abigail misspells—were all prominent British poets.
8. The Reverend William Smith was Abigail’s father.
repeatedly. They must say only “handsome things,” and make topics rather than persons their subjects—sensible policy for a parson’s family. But Abigail had views on nearly everything and persons no less than topics. Nor was she ever to be particularly hesitant about expressing what she thought.

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

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

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

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

9. Haughty means “disdainfully proud.”
10. Chided means “to scold constructively.”
11. Braintree, a town in eastern Massachusetts, was John Adams’s birthplace.

Cross-Curricular Link

History When smallpox broke out in the colonies in 1721, Reverend Cotton Mather and Dr. Zabdiel Boylston set up an inoculation program. An inoculation is when a special material is introduced to the body to protect it from getting a disease. Inoculation was a new procedure and many people mistrusted it. Think about today’s attitudes toward inoculation. How have our attitudes changed?

Active Reading Focus

Drawing Conclusions What does this passage lead you to conclude about Abigail’s background or her family’s attitudes?

Vocabulary
candor (kan′ dar) n. sincerity or frankness
parsonage (pär′ so nj) n. the official residence of a church clergyman

UNIT 1, PART 2 JOHN ADAMS

39
A month before the wedding, during a spell of several weeks when they were unable to see one another because of illness, Adams wrote to her:

Oh, my dear girl, I thank heaven that another fortnight\textsuperscript{12} will restore you to me—after so long a separation. My soul and body have both been thrown into disorder by your absence, and a month or two more would make me the most insufferable cynic in the world. I see nothing but faults, follies, frailties and defects in anybody lately. People have lost all their good properties or I my justice or discernment.

But you, who have always softened and warmed my heart, shall restore my beneficence as well as my health and tranquility of mind. You shall polish and refine my sentiments of life and manners, banish all the unsocial and ill natured particles in my composition, and form me to that happy temper that can reconcile a quick discernment with a perfect candor.

Believe me, now and ever your faithful

Lysander

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

Bride and groom moved to Braintree the evening of the wedding. There was a servant to wait on them—the same Judah who had been the cause of the family row years before—who was temporarily on loan from John’s mother.\textsuperscript{13} But as the days and weeks passed, Abigail did her own cooking by the open hearth, and while John busied himself with his law books and the farm, she spun and wove clothes for their everyday use.

Her more sheltered, bookish upbringing notwithstanding, she was to prove every bit as hardworking as he and no less conscientious about whatever she undertook. She was and would remain a thoroughgoing New England woman who rose at five in the morning and was seldom idle. She did everything that needed doing. All her life she would do her own sewing, baking, feed her own ducks and chickens, churn her own butter (both because that was what was expected and because she knew her butter to be

\textsuperscript{12} A fortnight is two weeks.

\textsuperscript{13} Judah was a homeless woman, who, being unable to care for herself, had been brought to the Adamses’ household by Braintree officials. Her arrival had caused a family argument.
superior). And for all her reading, her remarkable knowledge of English poetry and literature, she was never to lose certain countrified Yankee patterns of speech, saying “Canady” for Canada, as an example, using “set” for sit, or the old New England “aya,” for yes.

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

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

A second baby, John Quincy, was born two years later, in 1767, also in mid-July, and Adams began worrying about college for Johnny, fine clothes for Nabby, dancing schools, “and all that.” To Abigail, after nearly three years of marriage, her John was still “the tenderest of husbands,” his affections “unabated.”¹⁴

For Adams, life had been made infinitely fuller. All the ties he felt to the old farm were stronger now with Abigail in partnership. She was the ballast¹⁵ he had wanted, the vital center of a new and better life. The time he spent away from home, riding the court circuit, apart from her and the “little ones,” became increasingly difficult. “God preserve you and all our family,” he would write.

¹⁴. *Unabated* means “at full strength.”
¹⁵. *Ballast* means “something that provides stability.”
But in 1765, the same year little Abigail was born and Adams found himself chosen surveyor of highways in Braintree, he was swept by events into sudden public prominence. His marriage and family life were barely under way when he began the rise to the fame he had so long desired. “I never shall shine ’til some animating occasion calls forth all my powers,” he had written, and here now was the moment.

“I am . . . under all obligations of interest and ambition, as well as honor, gratitude and duty, to exert the utmost of abilities in this important cause,” he wrote, and with characteristic honesty he had not left ambition out.
A web can help you organize information about a character. You can use that information to draw conclusions. Use this web to think about Abigail Adams. Fill in the ovals with information about her from the selection. Parts of the web have been completed for you. When you draw your conclusions, you may want to consider:

- what kind of woman Abigail was
- the ways in which she was a good partner for John

**Abigail's Physical Qualities**
- frail when young

**Abigail's Actions**

**Abigail's Words**
- believed “a gentleman has no business to concern himself about the legs of a lady”
- thought John was “the tenderest of husbands”

**What Others Thought About Abigail**
- Gilbert Stuart said she must have been like a “perfect Venus” when young.

**Abigail's Personality**
- intelligent, witty
- expressed her opinions

**Conclusions:**
Active Reading Focus

**Drawing Conclusions** Near the end of the selection, McCullough draws a conclusion about the importance of Abigail to John Adams:

“She was the ballast he had wanted, the vital center of a new and better life.”

Look back at the selection to find pieces of information—details—that lead you to that conclusion. In the space below, list three details.

1. 

2. 

3. 

Literary Element

**Characterization** McCullough describes how young John and Abigail were set on getting married. He paraphrases John’s own words to describe their attraction. It was like “steel to a magnet.”

- How does that detail help characterize this couple?

- What do you think it says about their future together?

Vocabulary Practice

**Using Word Origins** Word origins, or etymology, reveal a word’s history and development. Knowing a word’s origin can help you find its meaning.

Match the origin listed below to the right vocabulary word by circling the word. The first has been done for you.

1. This word comes from the Latin word *candere*, meaning “to glow, or be white.”
   - (a) frail
   - (b) parsonage
   - (c) *candor*  
   - (d) benevolence

2. This word comes from Latin words meaning a “wish to do well.”
   - (a) insomnia
   - (b) benevolence
   - (c) ardent
   - (d) parsonage

3. This word comes from Middle English, French, and Latin words meaning “to burn.”
   - (a) ardent
   - (b) candor
   - (c) insomnia
   - (d) benevolence
This introduction prepares you for the literature you will read in a unit of your textbook. It explains American Romanticism, a cultural movement that occurred in the 1800s. This movement influenced many aspects of American life, including literature.

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

**Looking Ahead**

- What forces shaped this period? Two have been written for you.
  - the arrival of European Romanticism
  - an outburst of reform movements

- The pictures in this introduction also give us information. How does this painting help you think about this unit?

**Keep the following questions in mind as you read**

- Paraphrase these questions to be sure you understand what is being asked. When you paraphrase, you restate something in your own words to make it simpler or shorter. The first paraphrase has been done for you.
  - How do the big ideas of American Romanticism connect with today’s ideas?
**Introductory Text: American Romanticism 1800–1860**

**Timeline (pp. 164–165)**

**Reduce**

**ANY QUESTIONS?** Use them to organize your notes. For example: “What was the North Star?”

---

**Record**

**American Literature**

> Based on the timeline, draw a conclusion about American literature during this period. One example has been provided for you.

> Many entries deal with reform:

> 1841—Brook Farm

> 1845—Margaret Fuller’s Woman in the Nineteenth Century

> 1847—Frederick Douglass begins publishing the North Star

---

**United States Events**

> What are the categories of United States events? List the category, then list one or two events in each category. Use your own words. Two events have been done for you in the first two categories.

**Technology**

> 1807—first successful steamboat built

> 1825—Erie Canal opens, creating a route between the Atlantic Ocean and the Great Lakes

---

**Slavery**

> 1820—Missouri Compromise keeps balance of slave and free states

> 1833—The American Anti-Slavery Society founded

---

**MY VIEW** What categories of United States events interest you the most? List them in order of your interest.
Introductory Text: American Romanticism 1800–1860

Timeline (pp. 164–165)

Reduce

TO THE POINT Note key words and phrases. Two are listed for you.

emperor
reign

Record

World Events

Which world events may have influenced American literature or United States events? Explain the link in your own words. One event has been done for you.

1845—Potato famine in Ireland leads to mass emigration to America: This affected the ethnic diversity of the United States, and increased the population.

Recap

Review your notes on the timeline. Then use this classification chart to identify the events that are the most important. Two categories and most important events have been filled in for you.

<table>
<thead>
<tr>
<th>Technology</th>
<th>Slavery</th>
</tr>
</thead>
<tbody>
<tr>
<td>1807—first successful steamboat built</td>
<td>1820—Missouri Compromise keeps the balance of slave and free states</td>
</tr>
</tbody>
</table>

UNIT 2 AMERICAN ROMANTICISM 1800–1860
Introductory Text: American Romanticism 1800–1860
By the Numbers (p. 166)

Reduce

TO THE POINT Note key words and phrases.

MY VIEW What do you find most interesting about this information?

ANY QUESTIONS? Write them now. Then answer them as you reread your notes. For example: “What do these numbers show me about America at this time?”

Record

Urban and Rural Populations in the United States

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

Purchasing Power

Paraphrase the main idea of this section in your own words.

Immigration

What connections do you see between the facts and figures on this page? For example, can you see a relationship between population statistics and immigration statistics?
**Introductory Text: American Romanticism 1800–1860**

By the Numbers *(p. 166)*

**Reduce**

Note the key topics of this page. Next to each, write a related key word that comes from the first page of this unit introduction. Here’s an example:

factories—industry

**Record**

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

**Voter Participation:** There was incredible interest in the election of 1840.

**Big Cities of 1830:** New York was the country’s largest city. Baltimore was second-largest.
Introductory Text: American Romanticism 1800–1860

Being There (p. 167)

Reduce

MY VIEW Write your comments here.

Record

How do the pictures of Boston and Baltimore compare with the picture showing the rural farm and Transcendentalist community?
**Recap**

Review your notes on the *By the Numbers* and *Being There*. Then use the evidence organizer to review the importance of the statistics, map, and images. Part of the organizer has been filled in for you.

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

<table>
<thead>
<tr>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td>The railroad system grew dramatically during this period.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Unit 2

Introductory Text: American Romanticism 1800–1860
Historical, Social, and Cultural Forces (pp. 168–169)

Reduce

TO THE POINT Note key words and phrases. For example:

- industrial revolution
- began mid-1700s in Britain

ANY QUESTIONS? Use them to organize your notes. For example: “How were the North and South different?”

Record

Industrial Revolution

What are the main ideas in these paragraphs? Three have been written for you.

- started in mid-1700s in Britain
- was huge economic change

ANY QUESTIONS? Use them to organize your notes: First, ask Who, What, When, Where, Why, and How. Then answer some or all of those questions. For example:

What: Age of Reform
When: 1820s–1830s

Sectional Strife

Compare the North and the South. Can you chart the comparison in your notes? A chart has been started for you.

<table>
<thead>
<tr>
<th>North</th>
<th>South</th>
</tr>
</thead>
<tbody>
<tr>
<td>lots of big cities</td>
<td>few big cities</td>
</tr>
<tr>
<td>economy based on manufacturing</td>
<td>economy based on farming</td>
</tr>
</tbody>
</table>

The Age of Reform

Try grouping information into two categories: causes of reform and areas of reform. An example has been done for you.

Causes of Reform: Second Great Awakening

Areas of Reform: slavery,
Introductory Text: American Romanticism 1800–1860

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

Reduce

TO THE POINT Note the key topic of this page.

Record

Roots of Romanticism

Complete this sentence in your own words. This section is about . . .

Optimism and Individualism

Summarize the main idea of this paragraph.

Kinship with Nature

What are the main ideas of this paragraph? Two have been written for you.

Romantics celebrated of natural world

Disagreed with European belief that nature had to be tamed.

ANY QUESTIONS? If you’re unsure of a head, ask a question about it. For example: “What does Kinship with Nature mean?”
Reduce

MY VIEW Write comments here.

Record

The Power of Darkness

Complete this sentence: In American Romanticism, The Power of Darkness is . . .

Preview Big Ideas of American Romanticism

Paraphrase each of the three big ideas. One has been done for you.

Optimism and Individualism

Optimism and Individualism: The world is always getting better. Writers who take this viewpoint partially base it on a confidence that people can make themselves, politics, and society better.
Recap

Review your notes on the Historical, Social, and Cultural Forces. Then recap. Use these thinking trees to summarize your notes. Some parts of them have been filled in for you.
Unit 2

Introductory Text: American Romanticism 1800–1860

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

Reduce

TO THE POINT  Note key words and phrases. For example:

Andrew Jackson

elect

Record

Rise of the Common People

What are the main ideas? Use a cause-and-effect diagram to organize them. Some of it has been filled in for you.

Causes

- Changes in voting laws mean almost all white males can vote.

Effects

- these votes elect frontiersman Andrew Jackson as president.

Transcendentalism

Complete this sentence in your own words: Transcendentalists believe . . .

Emerson’s Outlook

Paraphrase the main idea of this paragraph.

Emerson’s Essays

What information here will help you to read Emerson’s essays in this unit? One example has been done for you.

Emerson is best known for his formal essays.
Unit 2

Introductory Text: American Romanticism 1800–1860

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

Reduce

TO THE POINT Practice brief summaries. Here’s an example: 
“In Self-Reliance, Emerson said American artists should stop copying foreign models.”

Record

from Self-Reliance

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

The pictures are part of the information presented. Compare the painting and the essay. How are they alike and how are they different?

MY VIEW What was most interesting or surprising about this selection?

Recap

Review your notes on Big Idea 1: Optimism and Individualism. Then complete the outline. Some of the outline has been filled in for you.

<table>
<thead>
<tr>
<th>I. Rise of the Common People</th>
<th>II. Transcendentalism</th>
<th>III. Ralph Waldo Emerson</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. New voting laws allowed more white men to vote.</td>
<td>A. This movement emerged from ideas of a group of thinkers in the 1830s and 1840s in New England.</td>
<td>A. Emerson was influenced by Hindu philosophy and the idea of an Over-soul.</td>
</tr>
<tr>
<td>B.</td>
<td>B.</td>
<td>B.</td>
</tr>
<tr>
<td>C.</td>
<td>C.</td>
<td>C.</td>
</tr>
</tbody>
</table>
Unit 2

Introductory Text: American Romanticism 1800–1860

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

Reduce

TO THE POINT Note key words to show different attitudes toward nature. Here’s an example:

Positive Negative
garden wilderness

Record

America—Garden or Wilderness?

How are the views of nature as a garden or a wilderness different? Use this chart to show the differences. An example of each has been done for you.

<table>
<thead>
<tr>
<th></th>
<th>Garden</th>
<th>Wilderness</th>
</tr>
</thead>
<tbody>
<tr>
<td>Native American view</td>
<td>View of some European explorers and settlers</td>
<td></td>
</tr>
</tbody>
</table>

TO THE POINT Practice brief summaries.

ANY QUESTIONS? Write them now. Answer them as you reread your notes. For example: “What were the political issues of Thoreau’s day?”

Thoreau and Nature

Paraphrase the main idea of this section.

Thoreau and Politics

What are the differences between Thoreau’s view on law and government, and his views on the individual? Use this chart to show the comparison. One example has been done for you.

<table>
<thead>
<tr>
<th>Thoreau: Nature</th>
<th>Thoreau: Politics</th>
</tr>
</thead>
<tbody>
<tr>
<td>* government threatens liberty</td>
<td>* individual conscience more important than law</td>
</tr>
</tbody>
</table>
Unit 2

Introductory Text: American Romanticism 1800–1860

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

Reduce

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

Record

Thoreau’s Journals

→ What are the main ideas of this paragraph?

→ Paraphrase this sentence from the excerpt: “Our scientific names contain a very partial information only.”

→ How are the painting and the selection similar?

TO THE POINT Note key words or phrases.

MY VIEW Write comments here.

Recap

→ Review your notes on Big Idea 2: Kinship with Nature. Then write a summary of your notes. The first main point has been written for you.

Topic: Big Idea 2: Kinship with Nature

Main Points

Writers such as Thoreau believed nature was good for the human spirit.
Introductory Text: American Romanticism 1800–1860

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

Reduce

TO THE POINT Note a few key ideas. Two have been written for you.

- good and evil
- Moby-Dick

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

Record

Hawthorne and Melville

- Summarize the main ideas of this paragraph.

Gothic Horror

- Complete this sentence in your own words. Gothic horror is . . .

Poe and the Terror of the Soul

- What are the main ideas of this paragraph?

Poe’s Short Stories

- What are the main ideas of these paragraphs? Use a web to organize them. One has been written for you:

  single, unique effect

  Poe’s Short Stories

  [Diagram of web with connections]

MY VIEW What is most interesting or surprising about this paragraph?

ANY QUESTIONS? Use them to organize your notes. Here’s an example: “Why are Poe’s short stories so important?”
Unit 2

Introductory Text: American Romanticism 1800–1860

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

Reduce

TO THE POINT Note the key topic of this page.

Record

from The Fall of the House of Usher

How does this selection show The Power of Darkness?

How are the picture and the selection alike and how are they different?

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

Recap

Review your notes on Big Idea 3: The Power of Darkness. Then recap. Use the graphic organizer to help you remember your notes on the key writers: Hawthorne, Melville, and Poe. The organizer has been started for you.

<table>
<thead>
<tr>
<th>Hawthorne</th>
<th>Melville</th>
<th>Poe</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Puritan legends of New England</td>
<td>• Wrote sea adventures</td>
<td>• Gothic horror</td>
</tr>
</tbody>
</table>
Unit 2

Introductory Text: American Romanticism 1800–1860

Wrap-Up (p. 176)

Reduce

TO THE POINT  Note a few key ideas.

Record

Why It Matters

What are the main ideas of this section? The first one has been written for you.

Many aspects of Romanticism are connected to the first settlements and colonies in New England.

Cultural Links

What cause-and-effect relationships are described in these paragraphs? One has been written for you.

Emerson’s essays influenced Walt Whitman.

Recap

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

American Romanticism

• sense of optimism and faith in the individual’s ability to improve

Shared

• interest in reforming society

Modern U.S.

• rapidly advancing technology

62  UNIT 2  AMERICAN ROMANTICISM 1800–1860
Summarize

Review your notes on this introduction. Then summarize the important ideas that you’ve learned about American Romanticism. Use this concept map to organize them. Part of it has been started for you.

Details
- Emerson had faith in the individual.

Definition

Examples
- Andrew Jackson’s election meant that a common person (a frontiersman) could rise to the top of American society.

Examples
Introductory Text: American Romanticism 1800–1860

Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

4. Why did Henry David Thoreau spend a night in jail?
   A. He refused to pay taxes used to finance a war he disagreed with.
   B. He volunteered to see what it was like.
   C. He wrote anti-government statements in his essays.
   D. He was caught trespassing at Walden Pond.

Matching
Write the letter of the choice below that best matches each numbered item.

5. Who was elected president during this period?
   ____

6. Which writer invented the detective story?
   ____

7. Who wrote Moby-Dick?
   ____

8. Who kept a journal that reached 7,000 pages?
   A. Henry David Thoreau
   B. Andrew Jackson
   C. Edgar Allan Poe
   D. Herman Melville

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

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

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

**Reduce**

**TO THE POINT** Note key words and phrases. For example:

- fireside: because families read poems aloud by the fire

**ANY QUESTIONS?** Write them now. Answer them as you reread your notes. For example: “Why were the Fireside Poets so interested in American history?”

**Record**

Create an outline to describe the characteristics of the major Fireside Poets. The first two have been started for you.

I. William Cullen Bryant
   A. oldest Fireside Poet
   B. influenced by English Romantic poets

II. Henry Wadsworth Longfellow
   A. used rhyme and simple verse to write about American past
   B. known for poem, “Paul Revere’s Ride”

**MY VIEW** What were the major traits of the Fireside Poets?
Literary History: The Fireside Poets

( pp. 200–201 )

Reduce

ANY QUESTIONS? Write any questions you may have. For example: “What images does the speaker describe in the first stanza?”

Record

“To the Fringed Gentian”

Paraphrase these lines in your own words: “Thou blossom bright with autumn dew, / And colored with the heaven’s own blue, / That openest when the quiet light / Succeeds the keen and frosty night—” Lines are separated by a slash. The beginning has been started for you.

Your bloom is bright from

“To the Fringed Gentian”

“How is the subject of this poem related to the biography of Oliver Wendell Holmes on the previous page?”

TO THE POINT Note key words about the subject of the poems.
### Literary History: The Fireside Poets

#### Summarize

Review your notes on this article. Then use this 5 Ws and H Organizer (Who, What, When, Where, Why, and How) to organize the important information. Two have been started for you.

<table>
<thead>
<tr>
<th>Who</th>
<th>Why</th>
<th>How</th>
</tr>
</thead>
<tbody>
<tr>
<td>William Cullen Bryant</td>
<td>- to create a truly national literature</td>
<td></td>
</tr>
<tr>
<td>Henry Wadsworth Longfellow</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


**Literary History: The Fireside Poets**

### Apply

#### Multiple Choice

Circle the letter of the best choice for the following questions.

1. Which poet wrote “To the Fringed Gentian?”
   A. John Greenleaf Whittier
   B. James Russell Lowell
   C. Henry Wadsworth Longfellow
   D. William Cullen Bryant

2. What social movement was John Greenleaf Whittier devoted to?
   A. women’s suffrage
   B. abolition
   C. child labor laws
   D. environmentalism

3. What did James Russell Lowell object to?
   A. industry
   B. shipping
   C. the wilderness
   D. slavery

4. What is “Old Ironsides” about?
   A. an old man nicknamed Ironsides
   B. a ship called the USS Constitution
   C. a train made of iron
   D. a building that had iron walls

#### Matching

Write the letter of the choice below that best matches each numbered item.

-   _____ 3. also had a medical career
-   _____ 4. wrote about Paul Revere’s ride
-   _____ 5. Puritan background; influenced by English Romantic poets
-   _____ 6. the first editor of the *Atlantic Monthly*
-   _____ 7. wrote about a family stuck inside during a snowstorm

   A. William Cullen Bryant
   B. Henry Wadsworth Longfellow
   C. James Russell Lowell
   D. Oliver Wendell Holmes
   E. John Greenleaf Whittier

---

How can you better remember and understand the material in this introduction? Recite your notes, Reflect on them, and Review them. You can also use your notes to add to your background on the key writers and themes of this period.
This article presents information about the first American short stories, which are a part of our literary history. Some of the short stories you will read in your textbook come from this period. All short stories include the narrative elements described in this section.

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

### Literary Pioneers

Use a chart to organize the major writers of this section and their accomplishments. The chart has been started for you.

<table>
<thead>
<tr>
<th>Washington Irving</th>
<th>Edgar Allan Poe</th>
<th>Nathaniel Hawthorne</th>
</tr>
</thead>
<tbody>
<tr>
<td>first American writer well known outside U.S.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Detective Stories and Science Fiction

List the basic conventions of the detective story. The first has been listed for you.

- brilliant, eccentric detective
**Unit 2, Part 2**

**Literary History: The First American Short Stories**

(pp. 226–227)

**Reduce**

ANY QUESTIONS? Ask questions about heads. For example: “What is the difference between theory and practice?”

**Record**

**Theory and Practice**

Use a web to organize ideas about Poe’s theory of the short story. Use another web to organize ideas about Hawthorne’s practice, or the approach he took. Both webs have been started for you.

**TO THE POINT** Note the boldfaced terms.

**Short Story Elements**

Paraphrase the definitions of each boldfaced term. When you paraphrase, you restate something in your own words to make it simpler or shorter. Two have been written for you.

- **Setting:** where and when the story happens.

- **Characters:**
  - **Protagonist:**
  - **Antagonist:**

- **Point of view:**

- **Theme:**

- **Plot:**
Literary History: The First American Short Stories

**Summarize**

> Review your notes on this article. Then use an outline to summarize what you’ve learned about the first American short stories and the elements of the short story. Part of it has been filled in for you.

I. Literary Pioneers

A. Washington Irving gave American settings to European narratives.
B. Nathaniel Hawthorne
C. Edgar Allan Poe

II. Detective Stories and Science Fiction

A. 
B. 
C. 

III. Theory and Practice

A. 
B. 

IV. Short Story Elements

A. Setting:
B. Characters:
C. 
D. 
E. 

---

UNIT 2, PART 2  THE FIRST AMERICAN SHORT STORIES  71
**Unit 2, Part 2**

**Literary History: The First American Short Stories**

**Apply**

**Multiple Choice**

Circle the letter of the best choice for the following questions.

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

2. Which of the following describe Edgar Allan Poe?
   A. inventor of the detective story
   B. editor of literary magazines
   C. first American writer famous abroad
   D. theorist of the short story

3. Which of the following is a basic convention of the detective story?
   A. allegory and symbolism
   B. a clumsy hero
   C. a very simple crime
   D. an “impossible crime”

4. What happened to the literary forms and ideas of Poe, Hawthorne, and Irving?
   A. they disappeared
   B. they remain important today
   C. they were barely accepted
   D. they changed over time

**Matching**

Write the letter of the choice below that best matches each numbered item.

____ 3. Which word means the central message of a short story that readers can apply to life?
   A. setting
   B. theme
   C. plot
   D. point of view

____ 4. Which word means the time and place in which the events of a story occur?
   A. setting
   B. theme
   C. plot
   D. point of view

____ 5. Which word means the perspective of the storyteller or narrator?

____ 6. Which word means the sequence of events in a story?
   A. setting
   B. theme
   C. plot
   D. point of view

---

How can you better remember and understand the material in this Literary History? *Recite* your notes, *Reflect* on them, and *Review* them. You can also use your notes to help you read the short stories in this unit.

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72 UNIT 2, PART 2 THE FIRST AMERICAN SHORT STORIES
IN THE HEART OF THE SEA

Building Background
In 1820, the Nantucket whaling ship Essex was attacked by a sperm whale while out at sea. For the next four months, the entire crew was lost in the South Pacific. Stranded in rowboats with not enough food or water, only eight men survived. The tragedy served as the inspiration for Herman Melville’s famous novel Moby-Dick. Melville’s main character is Captain Ahab, who is obsessed with killing a violent, mysterious white whale. Melville modeled Ahab on descriptions of Owen Chase, a first mate on the tragic Essex. Historian Nathaniel Philbrick wrote about the Essex disaster and Owen Chase in In the Heart of the Sea. The following selection describes the Essex crew’s first days stranded at sea.

Setting Purposes for Reading
Nature may seem gentle and calm one minute and terrifying and dangerous the next. Think about your own experiences with nature, such as enjoying a beautiful day, or being stuck in a sudden rainstorm. Then discuss these questions with a small group:

- How do you think of nature? Is it something to enjoy? Something to fear?
- Think of a time when you were lost somewhere. How did it feel?

Read to find out how the crew of the Essex dealt with the physical and emotional problems caused by being stranded at sea.

Reading Strategy Analyzing Historical Context
Analyzing historical context means looking at how background information and the social forces influenced the writing of a literary work. As you read, look for how this real-life story may have influenced Melville’s tale of Moby-Dick.

Active Reading Focus Summarizing
When you summarize, you repeat the main ideas of a selection or passage in your own words.

- You summarize in a logical order.
- A summary is different from a paraphrase. A summary is shorter, as it only includes the main ideas. (A paraphrase repeats all the details as well as main ideas, but in different words.)

Literary Element Description
Description is writing that creates a clear picture in a reader’s mind. Good descriptive writing appeals to the senses (such as sight and hearing) through imagery. Descriptions use figurative language to convey ideas and emotions. Precise verbs, nouns, adjectives, and adverbs help make a description vivid.

- This selection is rich with description. Look for language that paints a picture for you.

Big Idea The Power of Darkness
“Darkness” to the American Romantic writers meant the mysterious, unexplainable aspects of life. These writers were fascinated by imagination and emotions. They used rich language to describe madness, evil, death, natural forces, and supernatural events.

Vocabulary
Read the definitions of these words from In the Heart of the Sea. As you read, use context clues to help unlock their meanings.

- hybrid (hi *brid) n. an object made up of elements from different sources; p. 74 Ella’s hybrid car uses both gasoline and electricity.
- destiny (des *ta né) n. apparently predetermined and inescapable series of events that happen to somebody; p. 74 We could not help but think that the car breaking down was part of our destiny.
- navigational (nav´i ga´shan al) adj. having to do with locating a position and planning a route; p. 74 The crew needed navigational tools for their sea voyage.
- perception (par sep´shan) n. the use of the senses to observe surroundings; p. 75 Kim’s perception was diminished when it grew dark outside.
- provisions (pra vish´anz) n. food or equipment used to supply travelers on a journey; p. 76 For our camping trip, we bought provisions at the market.
As darkness approached at the end of the first day, the wind built steadily, kicking up a steep, irregular chop. The *Essex* whaleboats were hybrids—built for rowing but now adapted to sail—and the men were still learning how they handled. Instead of a rudder, each boat was equipped with a steering oar. This eighteen-foot lever enabled a rowed whaleboat to spin around in its own length, but it was not so effective in guiding a sailboat, and required the helmsman to stand at the cumbersome oar. At this early stage in the voyage, the whaleboats were dangerously overloaded. Instead of five hundred pounds of whaling equipment, each boat contained close to a thousand pounds of bread, water, and tortoises, and waves broke over the built-up gunnels and soaked the men. The boats were also without centerboards or skegs to help them track through the water, forcing the helmsmen to tug and push their steering oars as their little, deeply laden boats corkscrewed in the turbulent seas.

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

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

There was also a more practical reason for staying together: there was not enough navigational equipment to go around. Pollard and Chase each had a compass, a quadrant, and a copy of...
Bowditch’s Navigator, but Joy⁸ had nothing. If his boat-crew should become separated from the other two, they would be unable to find their way across the ocean.

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

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

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

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

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Reading Strategy

Analyzing Historical Context How might this real-life description of the stranded whaling ship have influenced Melville’s own tale?

Vocabulary

perception (par sepˈshan) n. the use of the senses to observe surroundings

---

8. Matthew Joy was second mate aboard the Essex.
9. The Offshore Ground was a heavily whaled expanse of ocean off the coast of Peru.
10. The trades are trade winds, or winds that always move in the same direction.
Big Idea
The Power of Darkness American Romantic writers such as Melville were fascinated with the dark, mysterious, and out of human control.
• Underline language that relates to the unknown and the dangerous.
• How does this language relate to that Romantic idea?

Vocabulary
Using Context Clues Circle the word hardtack.
• Just using the context of the sentence, what do think hardtack is?

Cross-Curricular Link
Science How do these scientific facts help you understand conditions for the men of the Essex?

Vocabulary
provisions (prə vizhˈənz) n. food or equipment used to supply travelers on a journey

There was another factor influencing their decision to continue on with the original plan. After having fallen victim to such a seemingly random and inexplicable attack, the men felt an overpowering need to reclaim at least some control of their own destiny. Being sighted by a whaleship would, according to Chase, not depend on our own exertions, but on chance alone.” Reaching South America, on the other hand, depended “on our own labors.” From Chase’s perspective, this made all the difference and demanded that they not “lose sight, for one moment, of the strong probabilities which, under Divine Providence, there were of reaching land by the route we had prescribed to ourselves.”

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

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

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

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

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

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

For most disaster victims, the repeated flashbacks of a tormenting memory have a therapeutic value, gradually weaning the sufferer from anxieties that might otherwise interfere with his ability to survive. There are some, however, who cannot rid themselves of the memory. Melville, building upon Chase’s account, would make his Captain Ahab a man who never emerged from the psychic depths in which Chase had writhed these three nights. Just as Chase was convinced that the whale that attacked the Essex exhibited “decided, calculating mischief,” so was Ahab haunted by a sense of the white whale’s “outrageous strength, with an inscrutable malice sinewing” it.

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

12. Sinewing means “supporting.”
A cause-effect organizer can help you understand the relationship between effects and their causes. The box to the left is the cause. Each box on the right contains an effect of that cause. Complete the organizer by filling in the remaining boxes. If you prefer, construct a Foldable™ to display the information.

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

**Effect**
The Essex crew is lost at sea without enough provisions for everyone.

**Effect**
The crew has to choose either to sail for South America, or to search the Offshore Ground.

**Effect**

**Effect**

**Effect**

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

**Summarizing** Near the end of the selection, Philbrick describes the haunted mindset of Captain Ahab, the main character Melville based on Owen Chase: “Locked in his own private chamber of horrors, Ahab resolved that his only escape was through hunting down and killing Moby Dick: ‘How can the prisoner reach outside except by thrusting through the wall? To me, the white whale is that wall, shoved near to me.’”

In your own words, summarize the main idea of this passage. Make sure you include Ahab’s attitude as Philbrick describes it in your summary.

---

**Reading Strategy**

**Analyzing Historical Context** Reread the final paragraph of the selection. Philbrick writes that, “Chase, on a tiny boat a thousand miles from land, did not have the possibility of revenge.” How was Chase’s situation different than Captain Ahab’s? How does knowing this historical context help one understand the character of Ahab?

---

**Literary Element**

**Description** With a classmate, look back over the selection. Which parts made you feel like you were there with the Essex crew? Select the most vivid passage. Then explain how the descriptive details made that passage come alive.

---

**Vocabulary Practice**

**Using Context Clues** When reading unfamiliar or tricky words, readers can use context clues to help them understand what the words mean. Writers may also include context clues to help readers with understanding.

- Read each passage from the text. Study the underlined parts. Then, explain how that information gives a clue to the boldfaced word’s meaning.

1. “The Essex whaleboats were hybrids—built for rowing but now adapted to sail…”

2. “There was also a more practical reason for staying together: there was not enough navigational equipment to go around. Pollard and Chase each had a compass, a quadrant, and a copy of Bowditch’s Navigator, but Joy had nothing.”

3. “The plan had one iron requirement: they had to make their provisions last two months. Each man would get six ounces of hardtack and a half pint of water a day.”

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UNIT 2, PART 2 IN THE HEART OF THE SEA 79
Introductory Text: The Civil War Era 1850–1880

Looking Ahead (p. 315)

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

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

What are the main ideas? Two have been written for you.

- Tensions grew between North and South
- Writers responded to slavery, regional conflict, and war

Keep the following questions in mind as you read.

Paraphrase these questions to be sure you understand what is being asked. When you paraphrase, you restate something in your own words. The first paraphrase has been done for you.

How did the issue of slavery lead to the Civil War?

- North-South tensions
- Regional conflict

TO THE POINT Note key words and phrases. For example:

TO THE POINT Note key words and phrases.
Introduction Text: The Civil War Era 1850–1880

Timeline (pp. 316–317)

Reduce

**TO THE POINT** Note types of literature. For example:
- books about slavery
- books of poetry

**TO THE POINT** Write down general categories of U.S. events. For example:
- Regional violence

Record

**American Literature**

- What kinds of literature were produced during the Civil War era? Based on the timeline, list some categories and examples. Two categories have been started for you.
  - Books about slavery
    - Frederick Douglass’s *My Bondage and My Freedom*
    - Harriet Beecher Stowe’s *Uncle Tom’s Cabin*
  - Books of poetry
    - Walt Whitman’s *Leaves of Grass*

**United States Events**

- What are the categories of U.S. events? List a category, and then list one or two events in that category. Use your own words. Two events have been done in the first category.
  - Regional violence
    - 1856—Proslavery and antislavery conflicts in Kansas
Introductory Text: The Civil War Era 1850–1880

Timeline (pp. 316–317)

Reduce
TO THE POINT Note general categories of world events.

Record
World Events

What are the categories of world events? List the category, and then list one or two events in each category. Use your own words. One category has been started for you.

Exploration
1855—Commodore Perry opens Japan to world trade
1855—David Livingstone names Victoria Falls in Africa

Recap
Review your notes on the Timeline. Recap by creating a timeline of important events related to slavery and African Americans. List events in chronological order. The timeline has been started for you.

1850s
1850—Compromise of 1850 makes Fugitive Slave Act stronger.
1856—Proslavery forces sack Lawrence, Kansas. Antislavery forces get revenge with Pottawatomie Massacre (“Bleeding Kansas” conflict).
Unit 3

Introductory Text: The Civil War Era 1850–1880

By the Numbers (p. 318)

Reduce

ANY QUESTIONS? Ask questions about the graph. For example: “Who produced more iron?”

Record

Division of Resources Between the Union and the Confederacy

Compare the information on the bar graph related to the North (Union) and South (Confederacy). Then write a general statement about the resources of the North and South. Which side had more resources with which to wage war?

How the War Was Won

Read the section. Then complete this sentence in your own words: During the Civil War, both troops and civilians in the South faced . . .

Look at the rest of this page. List the remaining heads. Then write one set of statistics from each. One has been written for you.

Slavery

start of 1800s: 700,000 slaves in South

1860: four million slaves in South
Look at the map of the states during the Civil War Era. Study the map key. Each color stands for a different category. The chart below is organized into the same categories as the map key. Under each category, list the states as they appear on the map. The chart has been started for you.

<table>
<thead>
<tr>
<th>Union free state</th>
<th>Union slave state</th>
<th>Seceded before April 1861</th>
<th>Seceded after April 1861</th>
<th>Territory</th>
</tr>
</thead>
<tbody>
<tr>
<td>ME, NH, VT, MA, RI, CT, NY, PA, NJ,</td>
<td>SC, GA, FL,</td>
<td>Unorg., New Mexico,</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Recap**

Review your notes on By the Numbers and Being There. Then use the information in your notes to recap. In your own words, write four generalizations about the Civil War Era. One has been written for you.

The South had fewer resources with which to fight a war than the North had.
Unit 3

Introductory Text: The Civil War Era 1850–1880

Historical, Social, and Cultural Forces (p. 320)

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “How did the North and South disagree on slavery in new territories?”

Record

The Path to War

What are the main ideas in these paragraphs? Two have been written for you.

- U.S. expands into new territories, creating conflicts over slavery
- North wanted to prohibit slavery in new territories

Antislavery Movement

Summarize two examples of antislavery activity. One has been done for you.

- The Underground Railroad helped fugitive slaves.

Secession

In your own words, summarize the sequence of events described in this section. The first three have been written for you.

- Lincoln was elected.
- South believed he planned to abolish slavery.
- Southern states seceded from Union—South Carolina first.
Unit 3

Introductory Text: The Civil War Era 1850–1880

Historical, Social, and Cultural Forces (p. 321)

Reduce

TO THE POINT  Note key words and phrases. For example:

*Thirteenth Amendment*

---

ANY QUESTIONS? Use them to organize your notes. For example: “What did African Americans gain during Reconstruction? What did they lose?”

---

Record

War

Identify the main ideas of this section. Then summarize them as cause-and-effect statements. Use the word caused in each statement. What event or condition caused what result? The first two have been written for you.

- The South’s tradition of military service caused that side to have early successes in the Civil War.
- The Union Army grew stronger and caused Confederate losses.

Reconstruction

Use this chart to organize the gains and losses of African Americans during and after Reconstruction. The chart has been started for you.

<table>
<thead>
<tr>
<th>Gains</th>
<th>Losses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Civil Rights Act of 1866: African Americans become citizens</td>
<td>Nation actually did little to help freed slaves.</td>
</tr>
</tbody>
</table>
Introductory Text: The Civil War Era 1850–1880

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

Reduce

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

Record

Preview Big Ideas of the Civil War Era

► Summarize the three Big Ideas of the era. One summary has been written for you.

- **Resistance to Slavery**
  - African Americans’ culture (including spirituals and slave narratives) was shaped by their fierce struggle against slavery.

- **A Nation Divided**

- **A Poetic Revolution**

Recap

► Review your notes on Historical, Social and Cultural Forces during the Civil War Era. Then recap in your own words. Use your summary notes to help you remember the main points. Two have been listed for you.

Topic: The Civil War Era, 1850–1880

Main Points:

- U.S. expansion increased disagreements over slavery.
- Northerners worked to end slavery.
Unit 3

Introductory Text: The Civil War Era 1850–1880

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

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “Was a life of slavery in the South different from in the North?”

Record

The Realities of Slavery

Fill in the cart to summarize the differences between life for slaves in the South and in the North?

<table>
<thead>
<tr>
<th>Southern slaves</th>
<th>Northern slaves</th>
</tr>
</thead>
<tbody>
<tr>
<td>main work: crops</td>
<td>some worked in industry</td>
</tr>
<tr>
<td>were property for life by law</td>
<td>could marry and own property in some states</td>
</tr>
</tbody>
</table>

Strength in Religion

What are the main characteristics of spirituals? One has been written for you.

African music combined with Christian hymns

Frederick Douglass

Use your own words to complete this sentence: Frederick Douglass was an effective antislavery activist because . . .

Slave Narratives

What effects did slave narratives have in the North?
Unit 3

Introductory Text: The Civil War Era 1850–1880

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

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “When did this speech take place?”

TO THE POINT Practice brief summaries to make sure you understand. For example: “In his speech, Douglass says America should live up to the ideals of the Fourth of July by ending slavery.”

Record

from The Meaning of July Fourth for the Negro by Frederick Douglass

What did Frederick Douglass mean when he wrote, “This Fourth of July is yours, not mine” in 1852? Use your own words to paraphrase the sentence.

Recap

Review your notes on Big Idea 1: Resistance to Slavery. Then recap by using a web to organize the main points. One idea has been written for you.

Resistance to slavery

Slave narratives helped promote opposition to slavery.
Introductory Text: The Civil War Era 1850–1880

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

Reduce

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

Record

Revolution or Treason?

➡️ Use a web to organize Lincoln’s ideas about slavery before he became president. One has been written for you.

Mary Chesnut’s World

➡️ Summarize the main points of this section. One point has been written for you.

Mary Chesnut hated slavery, but her proslavery family owned many slaves.

Lincoln’s Vision and Words

➡️ What ideas in this section will help you read Lincoln’s Gettysburg Address in this unit? Two have been listed for you.

Lincoln’s attitude toward slavery changed during the Civil War. His Emancipation Proclamation turned the war into a moral war.
Reduce

TO THE POINT Note key words and phrases. For example:

scourge

Record

from Second Inaugural Address, March 4, 1865

by Abraham Lincoln

In your own words, paraphrase the second paragraph of this address.

Recap

Review your notes on Big Idea 2: A Nation Divided. Then recap by organizing details that support the following viewpoint in an evidence organizer. Draw from your notes on the information in this section. The organizer has been started for you.

| Viewpoint | Abraham Lincoln’s attitude toward slavery changed during the Civil War. |
| Supporting Detail | Supporting Detail | Supporting Detail |
| Before the war, Lincoln thought that abolishing slavery would break up the nation. He wanted only to limit it. |  |  |
Unit 3

Introductory Text: The Civil War Era 1850–1880

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

Reduce

TO THE POINT  Note key words and phrases. For example:

fee verse

Record

Whitman’s World

What was “Whitman’s World” like? List the main ideas. Two have been listed for you.

Whitman’s poetry was based on the everyday lives of ordinary Americans.

Whitman has a unique style of long, rollicking lines.

Whitman on the War

Complete this sentence in your own words. Whitman became very involved in the Civil War when he worked as a . . .

Dickinson’s Introspection

What are the main ideas in this section? The first has been listed for you.

Dickinson’s poetry turned the ordinary into the meaningful.

ANY QUESTIONS?  Ask questions about heads. For example: “What does introspection mean?”
Recap

Review your notes on Big Idea 3: A Poetic Revolution. Then use a Venn diagram to compare and contrast the poetry of Whitman and Dickinson. The diagram has been started for you.

Record

“The Lightning Is a Yellow Fork” by Emily Dickinson

In your own words, what does this poem describe?

“The Cavalry Crossing a Ford” by Walt Whitman

In your own words, what does this poem describe?
UNIT 3
THE CIVIL WAR ERA 1850–1880

Introductory Text: The Civil War Era 1850–1880
Wrap-Up (p. 328)

Reduce

TO THE POINT Note key words and phrases. For example:

Romanticism to
Realism

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

Record

Why It Matters

What are the main ideas of this section? The first paragraph has been done for you

paragraph 1—The Civil War marked a shift from Romanticism to Realism by writers who were influenced by the changes affecting the nation.

paragraph 2—

paragraph 3—

Cultural Links

What link is described in each paragraph?

Recap

Review your notes on this Wrap-Up. Then use a main idea organizer to help you remember the main points. The chart has been started for you.

Main Idea
The effects of the Civil War Era

Literature
American writers moved from Romanticism to Realism during the Civil War Era.

War

Culture

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

#### Summarize

Review your notes on this introduction. Then summarize what you’ve learned about the Civil War Era. Use this outline to put your ideas in a logical order. Part of it has been filled in for you.

<table>
<thead>
<tr>
<th>I. Historical Forces</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Slavery and states’ rights issues created sectional conflict.</td>
<td></td>
</tr>
<tr>
<td>B. South’s secession triggered Civil War.</td>
<td></td>
</tr>
<tr>
<td>C.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II. African Americans</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Spirituals expressed African Americans’ desire for freedom.</td>
<td></td>
</tr>
<tr>
<td>B.</td>
<td></td>
</tr>
<tr>
<td>C.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>III. The Civil War</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>A. North saw the Southern states’ secession as act of treason; South saw it as the second American revolution.</td>
<td></td>
</tr>
</tbody>
</table>
Introductory Text: The Civil War Era 1850–1880

Apply

Multiple Choice

Circle the letter of the best choice or choices for the following questions.

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

2. Which of the following does not describe Walt Whitman’s poetic style?
   A. free verse
   B. traditional poetic meter
   C. irregular rhythms
   D. long lines

3. Why was Frederick Douglass so effective to the antislavery cause?
   A. He was African American
   B. He had been a slave owner.
   C. He was a powerful speaker.
   D. He was a gifted writer.

4. Why did Abraham Lincoln not want to abolish slavery at first?
   A. He was proslavery.
   B. He was uninterested in the issue.
   C. He was afraid it would divide the nation.
   D. He hated Northerners.

Matching

Write the letter of the choice in the second column that best matches each item in the first column.

5. an escaped slave who became an abolitionist leader
   A. Frederick Douglass
   B. Harriet Beecher Stowe
   C. Mary Chesnut
   D. Emily Dickinson

6. a Southerner who kept a Civil War journal

7. author of Uncle Tom’s Cabin

8. poet who wrote 1,775 poems and published only a few

How can you better remember and understand the material in this introduction? Recite your notes, Reflect on them, and Review them. You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
This article explains the importance of slave narratives and the memoirs, letters, and diaries written during the Civil War Era. It will prepare you the writings you will read in Unit 3.

As you read the article, use the Cornell Note Taking System to record important points and remember what you have read.
Literary History: Slave Narratives and Civil War Memoirs, Letters, and Diaries

(pp. 348–349)

Reduce

TO THE POINT Note the main types of writing and key figures in this section. For example:

Ulysses S. Grant

Record

Civil War Memoirs, Letters, and Diaries

Complete the organizer below to identify the details that support the main idea of this section. It has been started for you.

<table>
<thead>
<tr>
<th>Main Idea:</th>
<th>Many people, from generals to civilians, viewed the Civil War as an overwhelming event. To make sense of it, they wrote memoirs, letters, and diaries.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Detail 1:</td>
<td>Military generals such as Robert E. Lee published letters that gave details of the war and its aftermath.</td>
</tr>
<tr>
<td>Supporting Detail 2:</td>
<td></td>
</tr>
<tr>
<td>Supporting Detail 3:</td>
<td></td>
</tr>
</tbody>
</table>
Summarize

Now that you have read the article, organize what you have learned. Fill in the outline below by adding details under each subtopic. The outline has been started for you.

Main Topic 1: Slave Narratives

Subtopic A: Nineteenth century
- African Americans told of hardships while enslaved.

Subtopic B: 1936–1938
- Works Progress Administration interviewed people who were formerly enslaved.

Subtopic C: Modern writers
- Slave narratives were a big influence on some modern writers.

Main Topic 2: Memoirs, Letters, and Diaries

Subtopic A: Generals
- Army generals recollected great battles.
- Ulysses S. Grant wrote his personal memoirs.

Subtopic B: Soldiers and nurses

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

Apply
Multiple Choice
Circle the letter of the best choice for the following questions.

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

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

3. Which modern writers were influenced by slave narratives?
   A. Walt Whitman and Emily Dickinson
   B. the American Romantic writers
   C. Richard Wright, Ernest J. Gaines, Alice Walker, and Toni Morrison
   D. nurses and soldiers writing battle diaries

4. Why did so many people write first-person accounts of the war?
   A. to try to make money in a difficult economy
   B. to try to make sense of a huge and troubling event
   C. to encourage readers to participate in the war
   D. to show that slavery was not a real problem

Matching
Write the letter of the choice in the second column that best matches each item in the first column.

5. completed his memoirs a week before he died in 1885
   A. Robert E. Lee
   B. Mary Chesnut
   C. Ulysses S. Grant
   D. Elizabeth Keckley

6. diary describes her fear as the Union army swept through the South
   A. Robert E. Lee
   B. Mary Chesnut
   C. Ulysses S. Grant
   D. Elizabeth Keckley

7. autobiography covers being a freed slave and working for the Lincolns
   A. Robert E. Lee
   B. Mary Chesnut
   C. Ulysses S. Grant
   D. Elizabeth Keckley

8. wartime letters were saved and published after his death
   A. Robert E. Lee
   B. Mary Chesnut
   C. Ulysses S. Grant
   D. Elizabeth Keckley

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the slave narratives and Civil War memoirs in this unit.
LINCOLN AT GETTYSBURG: THE WORDS THAT REMADE AMERICA

Building Background
In this selection, historian Garry Wills looks at Abraham Lincoln’s Gettysburg Address. The speech was given at the dedication of the Gettysburg cemetery, a burial ground for Union soldiers killed in one of the bloodiest battles of the Civil War.

At only 272 words, the speech took Lincoln three minutes to deliver. It was not even the main speech of the occasion. But it is considered to be one of the greatest speeches ever given by an American president.

Setting Purposes for Reading
What is the role of a speech in history and in politics?
In a small group, discuss the following questions:

● What speeches have you heard or read?
● What about those speeches made them memorable?

Read the selection to discover the tremendous importance of Lincoln’s Gettysburg Address.

Reading Strategy  Connecting to Political Context
Connecting to political context means looking at the political beliefs that people had at the time. These beliefs influenced political writers and speakers. For example, Wills points out that the political assumption of the time was that President Lincoln was just there to provide an “official” stamp to the event. That made the speech’s impact even more dramatic.

Active Reading Focus  Analyzing Evidence
Evidence can be facts, examples, statistics, quotations, expert opinions, and logical reasoning. When you analyze evidence, you:

● identify the evidence used to support an argument.
● look at each piece of evidence separately, in order to see how the evidence adds up to support the argument.

Literary Element  Style
Style can reveal an author’s attitude and purpose in writing. Style consists of the expressive qualities of an author’s work, such as:

● word choice
● length and arrangement of sentences
● use of figurative language and imagery

Big Idea  A Nation Divided
American families were torn apart by the Civil War. The war pitted North against South and brother against brother. Lincoln was deeply troubled by how the war divided the country. He believed that a Confederate victory would produce two nations and destroy the United States.

Many Americans, and much literature of the time, focused on this terrible division and the questions it raised about democracy and equality. But Lincoln’s speech addressed these questions like no speech had before.

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

disconcerted (dis’kən surt’ad) v. confused or frustrated; p. 102  She disconcerted the dog by hiding its toy.

oration (ō rā’shan) n. a formal address or speech given at a formal occasion; p. 102  The speaker’s oration energized the audience.

modulated (moj’ə lat’ad) adj. changed or varied in pitch, intensity, or tone; p. 103  The opera singer’s voice rang out in beautifully modulated tones.

vindicate (vin’də kār’ad) v. cleared of suspicion or blame with supporting arguments or proof; p. 104  Ned felt that he had been vindicated of the charges against him.

carnage (kār’nj) n. massive slaughter or massacre, as in war; p. 104  This book is a photo essay on the carnage of war.
When Lincoln rose, it was with a sheet or two, from which he read—as had the minister who offered the invocation. Lincoln’s three minutes would, ever after, be obsessively contrasted with Everett’s two hours in accounts of this day. It is even claimed that Lincoln disconcerted the crowd with his abrupt performance, so that people did not know how to respond (“Was that all?”). Myth tells of a poor photographer making leisurely arrangements to take Lincoln’s picture, expecting him to be there for some time. But it is useful to look at the relevant part of the program as Wills’s committee printed it:

- **Music**, by BIRGFIELD’S Band.
- **Prayer**, by REV. T. H. STOCKTON, D.D.
- **Music**, by the Marine Band.
- **Oration**, by Hon. EDWARD EVERETT.
- **Music**, Hymn composed by B. B. FRENCH, Esq.
- **Dedictory Remarks**, by the PRESIDENT OF THE UNITED STATES.
- **Dirge**, sung by Choir selected for the occasion.
- **Benediction**, by REV. H. L. BAUGHER, D.D.

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

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1. Edward Everett, who delivered the previous oration, had been president of Harvard, a member of congress, and the governor of Massachusetts. He was one of the most well-known speakers of his day.
2. David Wills was a prominent citizen of Gettysburg and responsible for organizing the interstate commission that created Gettysburg Cemetery.
3. Ward Lamon was Lincoln’s friend and bodyguard; Henry Wadsworth Longfellow (1807–1882), William Cullen Bryant (1794–1878), and John Greenleaf Whittier (1807–1892) were all famous poets (see pages 196–197).

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about which it had good things to say, with two given the night before in response to roving serenaders, rather than with Everett’s, which was kept in a category of its own. The headline reads:

**IMMENSE NUMBERS OF VISITORS**
**Oration by Hon. Edward Everett—Speeches of President Lincoln, Mr. Seward and Governor Seymour**

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

The contrast in other ways was strong. Everett’s voice was sweet and expertly modulated; Lincoln’s was high to the point of shrillness, and his Kentucky accent offended some Eastern sensibilities. But Lincoln derived an advantage from his high tenor voice—carrying power. If there is agreement on any one aspect of Lincoln’s delivery, at Gettysburg and elsewhere, it is his audibility. Modern impersonators of Lincoln, like Walter Huston, Raymond Massey, Henry Fonda, and the various actors who give voice to Disneyland animations of the President, bring him before us as a baritone, which is considered a more manly or heroic voice—though both the Roosevelt presidents of our century were tenors.

What should not be forgotten is that Lincoln was himself an actor, an expert raconteur and mimic, and one who spent hours reading speeches out of Shakespeare to any willing (and some unwilling) audiences. He knew a good deal about rhythmic delivery and meaningful inflections. John Hay, who had submitted to many of those Shakespeare readings, gave high marks to his boss’s performance at Gettysburg. He put in his diary at the time that “the President, in a fine, free way, with more grace than is his wont, said his half dozen words of consecration.” Lincoln’s text was polished, his delivery emphatic, he was interrupted by applause five times. Read in a slow, clear way to the farthest listeners, the speech would take about three minutes. It is quite true that the audience did not take in all that happened in that short time—we are still trying to weigh the consequences of that amazing performance. But the

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

5. A raconteur is a storyteller.

6. John Hay was President Lincoln’s personal secretary.
Vocabulary

vindicated (vin’də kār‘ad) v. cleared of suspicion or blame with supporting arguments or proof

carnage (kər’nij) n. massive slaughter or massacre, as in war

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

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

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

7. Macerated means “wasted away.”
8. Eschew means “to avoid.”
9. William Saunders designed the Gettysburg Cemetery.
10. Etherealized means “to eliminate physical properties.”
11. Prescinded means “removed from thought.”
How does Wills construct his argument about Lincoln’s Gettysburg Address? Complete this organizer to help you track his main argument and supporting points.

Review the selection to identify important points and information. If you prefer, construct a Foldable™ to display the information.

Main Argument: Lincoln’s speech was very powerful.

Supporting Point: One aspect that gave Lincoln’s speech its power was that it was so unexpected. He was there only to lend an official presence to the occasion.

Supporting Point:

Supporting Point:

Active Reading Focus

Analyzing Evidence Some of the kinds of evidence used to support an argument include:

- fact
- quotation
- example

Look back through the selection. Find an example of each type and list it below.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Connecting to Political Context  Wills states, “His speech hovers far above the carnage. He lifts the battle to a level of abstraction that purges it of grosser matter.” Consider the political context of the Civil War. Consider the idea of a nation split into two warring sides, each trying to pin blame on the other. In your own words, describe what Lincoln was attempting to do with his speech.

Vocabulary Practice

Using Connotation and Denotation  Recall that the denotation of a word is its dictionary definition. Its connotation is its implied meaning, or the feelings, ideas, and attitudes associated with it. Read each sentence below. Use the context of the sentence to circle the connotation of each boldfaced word or phrase.

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

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

3. “His speech hovers far above the carnage. He lifts the battle to a level of abstraction that purges it of grosser matter. . . .”
   - (a) positive
   - (b) negative
   - (c) neutral

Literary Element

Style  Look through the selection. Find two examples of Wills’s style that have not been covered here. Explain what stylistic techniques Wills is using in each, and what effect they have on the reader.

1. ____________________________
   
   Stylistic techniques: ____________________________
   
   Effect: ____________________________

2. ____________________________
   
   Stylistic techniques: ____________________________
   
   Effect: ____________________________

3. ____________________________
   
   Stylistic techniques: ____________________________
   
   Effect: ____________________________
WALT WHITMAN: A LIFE

Building Background
Walt Whitman is viewed as one of the most original poets of the nineteenth century. He is credited with having a new, truly American voice and style. His poetry is known for:

- long lines of free verse, instead of traditional patterns of rhyme and rhythm
- a focus on the beauty of the everyday and everybody, instead of celebrating great works of art, mythology, or an idealized United States
- rough, earthy, even crude language, that rejected European-influenced delicacy and formality

Setting Purposes for Reading
In Whitman’s day, poetry was part of entertainment. People read new poems in popular magazines and newspapers. Reviews of poetry books were like movie reviews today, they could make or break a book’s success. With a classmate, discuss the following questions:

- Have you ever created something that wasn’t met with approval? How did this make you feel?
- If you had to promote something you had created, how would you do it?

Read to learn about the early reviews of Leaves of Grass and Whitman’s efforts to publicize his book.

Reading Strategy  Synthesizing Information

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

- Make sure you understand the information you read in each source.
- Identify similarities and differences between ideas or reasoning.
- Interpret the information—what is it saying, and what does it mean?
- Combine similar ideas in a logical way.
- Use the information to create new knowledge.

Active Reading Focus  Analyzing Cause-and-Effect Relationships

A cause is what makes it happen. An effect is what happens. To analyze cause-and-effect relationships,

look at how events described in a literary work cause other events to happen. As you read, try to determine the ways in which causes and effects are related. Remember that one cause can have multiple effects, and that effects can become causes.

Literary Element  Tone

Tone is the writer’s attitude toward his or her subject. A writer’s tone may express sympathy, irony, sadness, pride, joy, humor, objectivity, or anger. Tone can be conveyed through elements such as word choice, sentence structure and punctuation, figurative language, and figures of speech.

Big Idea  A Poetic Revolution

Walt Whitman was a brilliant poet. But he, along with fellow poet Emily Dickinson, was ahead of his time. His experimentation with poetry helped pave the way for poets to come.

Vocabulary

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

insurgent (in sur’ jant) adj. revolutionary, or in the act of revolt; p. 109  The insurgent voices began to drown out the others.

gaudily (gō’də le) adv. extravagantly or flamboyantly; p. 113  The circus ringmaster was gaudily dressed.

vigorous (vig’ ər əs) adj. characterized by extreme vitality or energy; p. 114  The lawyer’s vigorous defense surely swayed the jury’s opinion.

benefaction (ben’ ə fak’ ən) n. a gift or good deed; p. 115  Without the benefaction of his patron, the artist would not have a studio.

derision (di rizh’ ən) n. mockery, contempt, or ridicule; p. 115  We were treated with derision for our proposal for a new cafeteria.
**Big Idea**

*A Poetic Revolution* Poetry was popular entertainment in the 1850s when Walt Whitman wrote these lines. But Whitman’s poetry was something different from the norm. How do you think he wanted to be seen by readers?

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**Active Reading Focus**

**Analyzing Cause-and-Effect Relationships** When you analyze cause-and-effect relationships, you examine the ways in which one event causes other events to occur. What caused Emerson to tell his friend to look at Whitman’s book?

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**Literary Element**

**Tone** Tone reflects a writer’s attitude toward his or her subject and the readers. What is the tone of this passage from Emerson’s letter to Whitman?

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Walt Whitman: A Life

*By Justin Kaplan*

**“The beginning of a great career”**

I

Do you take it I would astonish?

Does the daylight astonish? or the early redstart twittering

through the woods?

Do I astonish more than they?

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

Concord Massachusetts 11 July 1855

**DEAR SIR,**

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

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

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

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

R. W. Emerson

MR. WALTER WHITMAN.

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

“Toward no other American, toward no contemporary excepting Carlyle, had Emerson used such strong expressions,” said Moncure Conway, the young Harvard Divinity School graduate who was to be Emerson’s first legate to the new poet. “Emerson had been for many years our literary banker; paper that he had inspected, coin that had been rung on his counter, would pass safely anywhere.” Stripped of its marketplace metaphors the same idea was echoed on the other side of the Atlantic by William Howitt, reviewer for the London Weekly Dispatch—“What Emerson has pronounced to be good must not be lightly treated.” Even the Criterion, a high-toned New York weekly that dismissed Whitman’s book as “as mass of stupid filth,” had to acknowledge, apologetically, the quality of its credentials—“an unconsidered letter of introduction has oftentimes procured the admittance of a scurvy fellow into good society.”

Emerson’s letter admitted Leaves of Grass to a meeting of Philadelphia abolitionists where Lucretia Mott, the Quaker preacher, heard it discussed and praised. “R. W. Emerson calls it ‘the book of the age,’” she wrote to her sister. “It is something Emersonian in style—a kind of unmeasured poetry in praise of America & telling what true poetry is.” She had no objection to the purchase of a copy for her seventeen-year-old granddaughter. The patrician critic and scholar Charles Eliot Norton told his friend James Russell Lowell that he had been alerted to the existence of this “literary curiosity” by the revered Emerson, who had apparently written a letter to the author “expressing the

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

**Synthesizing Information** When you **synthesize information**, you combine ideas from different sources to create something new. Compare and contrast Norton’s and Emerson’s opinions of *Leaves of Grass*.

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**Literary Element**

**Tone** This passage is from a review by Charles A. Dana of the *Tribune*, an important newspaper of the day. How would you describe the tone of this passage?

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

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

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7. Horace Greeley (1811–1872) was an abolitionist and founder of the *New York Tribune*.
8. The *Brook Farm commune* was an experimental utopian community in West Roxbury, Massachusetts, from 1841 to 1847.
9. Bronson Alcott (1799–1888) was a Transcendentalist, a radical educator, and the father of novelist Louise May Alcott.
Because of such objections William Swayne, the Fulton Street bookseller listed in the original announcements in the *Tribune*, had withdrawn *Leaves of Grass* from his stock and his name from Fowler and Wells’s advertisements. Even *Life Illustrated*, the firm’s own “Family Newspaper,” said the book was “perfect nonsense,” “a series of utterances” that the public was advised to take or leave, “just as they prefer.” Soon Samuel Wells, more of a businessman and less of a crusader than his partner Orson Fowler, suggested that Whitman omit “certain objectionable passages” or look for another publisher.

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

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

> At first cautious and reluctant, just as his phrenological chart had said, Whitman could justifiably claim to have been, up to this

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10. *Mickle Street* in Camden, New Jersey, was the location of Whitman’s house, which he purchased in 1884.

11. A *phrenological chart* describes an individual’s personality on the basis of the shape of his or her skull. Whitman believed in phrenology.
Active Reading Focus

Analyzing Cause-and-Effect Relationships

What caused Whitman to fall on the letter’s publication “like a hawk”?

Literary Element

Tone

What is Whitman’s tone in these notes to himself?

Vocabulary

gaudily (gō’da le) adv. extravagantly or flamboyantly

point, the unoffending victim of Dana’s good intentions and unreliable assurances. But once the letter was released he fell on it like a hawk—“I too am not a bit tamed.” The life of his sacred book was in the balance. He sent the Tribune clipping to Longfellow and other celebrities, arranged to have the letter printed in Life Illustrated, and eventually distributed it to editors and critics in the form of a small broadside he printed up. It was headed “Copy for the convenience of private reading only” and changed Emerson’s formal “Mr. Walter Whitman” to “Walt Whitman.”

The letter became part of the fabric of his plans as he prepared the second edition of his book during 1855 and 1856. “Make no puns / funny remarks / Double entendres / ‘witty’ remarks / ironies / Sarcasms,” he instructed himself in his notebook. “Only that which / is simply earnest, / meant,—harmless / to any one’s feelings / —unadorned / unvarnished / nothing to / excite a / laugh / silence / silence / silence / silence / laconic12 / taciturn,”13 He vows to “Avoid all the ‘intellectual / subtleties,’ and ‘withering doubts’ and ‘blasted hopes’ and ‘unrequited / loves,’ and ‘ennui’14 and ‘wretchedness’ and the whole of the lurid and artistical and melo-dramatic / effects.—Preserve perfect calmness and sanity.”

He lists some of his casual acquaintances in New York—

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

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

Poem of passage / the scenes on the river / as I cross the / Fulton ferry / Others will see the flow / of the river, also, / Others will see on both / sides the city of / New York and the city / of Brooklyn / a hundred years hence others / will see

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

12. Laconic means “using few words.”
13. Taciturn means “quiet.”
14. Ennui means “weakness.”
them . . . The continual and hurried crowd of / men and women crossing / The reflection of the sky / in the water—the blinding / dazzle in a track from / the most declined sun, / The lighters—the sailors / in their picturesque costumes / the nimbus of light\textsuperscript{15} / around the shadow of my / head in the sunset

Further on, along with trial passages for another major new poem of 1856, “Song of the Broad-Axe,” is an entry of a different sort. Enclosed within a large bracket, it occupies a page to itself:

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

R. W. Emerson

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

Brooklyn August 1856.

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

\textsuperscript{15} A \textit{nimbus} is a cloud or atmosphere.

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

\textsuperscript{17} Comity means “courteousness.”

\textsuperscript{18} Vaunting means “boasting.”
Active Reading Focus

Analyzing Cause-and-Effect Relationships  A story and a reader can have a cause-and-effect relationship.

- Underline the parts of this passage that reveal that Whitman lied in his letter to Emerson.

- What effect did Whitman's lying about the sales have on your opinion of him?

Big Idea

A Poetic Revolution  Why do you think Whitman stressed his rudeness, American heritage, and originality?

Even the loyal and resourceful Bucke, utterly flummoxed for once, had to admit that Whitman’s “they readily sold” was “a plain lie.” According to Bucke’s information, the first edition had “no sale” and the second “little or no sale.” “If the reader goes to a bookstore,” Hale had pointed out in his review, “he may expect to be told, at first, as we were, that there is no such book, and has not been.” Whitman himself said he doubted “if even ten were sold” and that he ended up giving away almost all of his first edition to “friends and relatives”—“Oh, as a money matter, the book was a dreadful failure.” It was a “failure” despite the vigorous deployment of his talents as an impresario with one lifelong act to manage. The lessons of P. T. Barnum’s American Museum, General Tom Thumb and the Swedish Nightingale had not been wasted on him.

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

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

Vocabulary

vigorous (vig’ar as) adj. characterized by extreme vitality or energy

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

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

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

**Literary Element**

**Tone** How would you characterize the tone of this portion of Swinton’s review?

**Reading Check**

1. Kaplan compares Whitman to the famous showman P. T. Barnum. Why do you think he makes this comparison?

2. What did Whitman anonymously submit to newspapers? What caused him to do this?
A main idea organizer can help you determine and better understand the main idea and supporting details of a literary work. You could also construct a Foldable™ to display the information.

Main Idea:
Walt Whitman promoted his works, sometimes in questionable ways.

<table>
<thead>
<tr>
<th>Supporting Details</th>
<th>Supporting Details</th>
<th>Supporting Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Emerson writes a letter in praise of Leaves of Grass.</td>
<td>• Leaves of Grass is not well received.</td>
<td>• Whitman writes and publishes reviews of his own work.</td>
</tr>
<tr>
<td>• Because Emerson’s praise is very important, Whitman allows the letter to be made public.</td>
<td>• It is criticized as “obscene.”</td>
<td></td>
</tr>
</tbody>
</table>

Conclusion

Active Reading Focus

Analyzing Cause-and-Effect Relationships
Understanding how causes and effects are related in a literary work can help you better understand relationships between events. Causes and effects can also help you understand why something happened, and what it means.

List two events that caused Whitman to decide to promote his book.

1.

2.

List one effect that was caused by Whitman’s actions during his promotion of the book.

____________________

____________________
**Reading Strategy**

**Synthesizing Information** Consider these two passages:

Norton confessed that he had to overcome his distaste for the book’s disgusting and intolerable coarseness.

Politeness this man has none, and regulation he has none. A rude child of the people!—No imitation—No foreigner—but a growth and idiom of America.

Recall that the first passage is about the critic Norton, talking about the language of *Leaves of Grass*. The second passage is an anonymous review of the same book, written by its author.

What is the main idea of each statement?

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**Literary Element**

- word choice
- sentence structure and punctuation
- figurative language
- figures of speech

Look back through the selection. Choose an example that has either an enthusiastic and positive tone, or a displeased and negative tone.

Identify the tone. Then point out some elements that convey this tone.

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**Vocabulary Practice**

**Understanding Word Parts** Words are made up of different parts. There are three main word parts. Recall that:

- A **root** is the basic part of a word.
- A **prefix** is a word part that can be added to the beginnings of other words.
- A **suffix** is a word part that can be added to the ends of other words.

Use your knowledge of word parts to answer the following questions. Use a dictionary if you need help.

1. Which word has a root that means “do well”?
   - (a) gaudily
   - (b) benefaction

2. Which word includes a suffix that means “full of, characterized by, like, or having?”
   - (a) insurgent
   - (b) vigorous

3. Which of the following words has a root that means “energy” or “health”?
   - (a) derision
   - (b) vigorous
EMILY DICKINSON: AN INTRODUCTION

Building Background
American poet Billy Collins (a former poet laureate) wrote the introduction for *The Selected Poems of Emily Dickinson*. In this excerpt from that introduction, he describes Emily Dickinson's life—myth and reality. He also discusses the tremendous power and skillful technique of her poems.

Setting Purposes for Reading
The details of a writer’s life can sometimes affect the way people think about that writer’s work. Before you read, discuss these questions with a partner:

- What do you know about Emily Dickinson’s life and poetry?
- Why might seclusion be desirable for a poet?

Read the selection to learn more about Dickinson’s life and her poems.

Big Idea
A Poetic Revolution
Emily Dickinson’s small and seemingly private poems had an enormous impact on the world of literature. She revealed the surprising, often profound meaning in ordinary, common situations and events. Her use of unusual punctuation and common meter was revolutionary in her day.

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

reclusiveness (ri klō’s av nəs) n. wanting seclusion or isolation; p. 119 The author’s reclusiveness made him an interesting subject for biographies.

eccentricities (ek’sen tris’a tēz) n. behaviors that are unconventional or unexpected; p. 119 Ken’s eccentricities included carrying an ornate, antique walking stick, although he could walk perfectly without it.

enigma (i nig’mə) n. something or someone puzzling or mysterious; p. 120 She was more like an enigma than a clear character, full of mystery and questions.

concision (kən sizh’an) n. the quality of being very brief and to the point; p. 120 The article’s concision made it a quick read.

cadence (kā’dəns) n. rhythmic flow, as of poetry or speech; p. 121 The cadence of her speech had an almost musical quality about it.

Reading Strategy
Analyzing Literary Criticism
Analyzing literary criticism means identifying the main ideas and supporting details in a piece of criticism in order to compare the critic’s response to a piece of literature with your own response.

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

Literary Element
Author’s Purpose
An author’s purpose is the goal or intent the writer had in creating a literary work. Authors may write to persuade, inform, explain, entertain, or describe.
Emily Dickinson: An Introduction
By Billy Collins

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

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

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

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

’Tis little I could care for pearls
Who own the ample sea;
Or brooches3 when the Emperor
With rubies pelteth me;
Or gold, who am the Prince of Mines;
Or diamonds, when I see
A diadem4 to fit a dome
Continual crowning me.

Such a short form leads to concision and quick-wittedness, her poems standing as dramatic examples of poetry’s ability to compress wide meaning into small spaces. She was also fond of the riddle. The diadem that crowns her always is the sky. With the dome of earth overhead, the little poem wants to ask, who needs the grosser5 riches of pearls, rubies, gold, or diamonds? The modest size of her poems (most are shorter than a sonnet) matches the modest space of house and garden in which she chose to live. The poems are also short because she does not waste time introducing the poem. She neither provides the details of a physical setting, as a conventional nature poem might do, nor does she explain the poem’s occasion. The poems begin suddenly, often with a

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2. Thomas Wentworth Higginson was a noted abolitionist, ordained minister, and editor for the Atlantic Monthly.
3. A brooch is a piece of jewelry that is fastened by a pin.
4. Diadem means “crown.”
5. Here, grosser mean “less fine.”

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Vocabulary

**enigma** (i nɪ́ ˈmə́) n. something or someone puzzling or mysterious

**concision** (kan sizhˈən) n. the quality of being very brief and to the point
declaration (“Superiority to fate / Is difficult to learn”) or a definition (“Hope is a subtle glutton”). Dickinson does not knock before entering, so the reader may feel swept up into the center of the poet’s thought process without warning. To open a poem by saying “I felt a cleavage in my mind / As if my brain had split” is to thrust the reader into a psychic intimacy with the fractured speaker. Also, her poems tend to end abruptly and decisively, often with epigrammatic authority (“The only secret people keep / Is Immortality”).

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

Amazing grace, how sweet the sound That saved a wretch like me.
Or, more speedily,
Old King Cole was a merry old soul And a merry old soul was he.

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

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

6. Epigrammatic means “in the manner of a pithy, wise saying.”
7. Here, gait means “rhythm.”
To understand and remember a writer’s viewpoint and supporting details, you can use a chart. The writer’s viewpoint is given in the first column. Complete the chart by adding supporting details and opposing viewpoint that the writer addresses. If you prefer, construct a Foldable™ to display the information.

<table>
<thead>
<tr>
<th>Viewpoint</th>
<th>Supporting Details</th>
<th>Opposing Viewpoints</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dickinson’s reclusive life may fascinate readers and critics. But that fascination would not exist if her poems were not so revolutionary themselves.</td>
<td>• Her poems are extremely skillful and clever.</td>
<td></td>
</tr>
</tbody>
</table>

**Active Reading Focus**

**Distinguishing Fact and Opinion** Remember that to distinguish fact and opinion, you examine whether the information can or cannot be proven true. But opinions, or viewpoints, are a useful part of literature. They may not be able to be proven by themselves, but they can be supported by facts that can. At right is a viewpoint Collins presents in the selection. Reread the selection and list three facts he provides to support his viewpoint.

<table>
<thead>
<tr>
<th>Viewpoint</th>
<th>Dickinson is one of the most intriguing poets of any place or time.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Factual Support</strong></td>
<td></td>
</tr>
<tr>
<td>1.</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
</tr>
</tbody>
</table>
Reading Strategy

Analyzing Literary Criticism  When you analyze criticism, you compare the critic's response to a work of literature with your own response to the literature. Consider Collins's viewpoint about the importance of Dickinson's poetry and the details he uses to support this view. Do you feel he makes a convincing argument? Explain.

Vocabulary Practice

Using Synonyms  Each vocabulary word below is followed by a passage with a synonym for that word. (Remember: synonyms are the same part of the speech as the original word.)

1. eccentricities
   “The quirky circumstances of her life have received as much if not more commentary than the poems themselves.”

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

3. concision
   “Her tiny, untitled poems may fit her sensibility and provide the verbal equivalent of a home's safe enclosure—a room within a room—but the shortness of her lines is due to something else, her preference for common meter, the meter of ballads and Protestant hymns, and even nursery rhymes.”
This introduction prepares you for the literature you will read in Unit 4 of your textbook. It explains Realism, Regionalism, and Naturalism. These three literary movements developed in the late nineteenth century.

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

**Preview**

- How did the United States change after the Civil War?
- What are Realism and Regionalism?
- What is Naturalism?

**Record**

**Looking Ahead**

What are the definitions of these different kinds of literature? One has been defined for you.

- **Realism** is a literary movement whose writers depicted life as they saw it instead of how they might imagine it to be.

- **Regionalism**

- **Naturalism**

**Keep the Following Questions in Mind as you Read**

What kind of information is being asked for in each of these questions? The first has been done for you.

- **Historical changes in the U.S. between 1880 and 1910**
Introductory Text: Regionalism and Realism 1880–1910

Timeline (pp. 466–467)

**Reduce**

**To the point** Note authors of literature published between 1880 and 1910. For example:

- Helen Hunt Jackson
- Sarah Orne Jewett

**Record**

**American Literature**

Based on the Timeline, list six different authors of literature that were publishing between 1880 and 1910. Two authors have been listed for you.

1884—Helen Hunt Jackson publishes *Ramona*
1886—Sarah Orne Jewett publishes *“A White Heron”*

**United States Events**

Based on the Timeline, list the general categories of U.S. events. Then list one or two events in each category. One category has been listed for you.

**Technology and Invention**

1884—George Eastman designs roll film for cameras
1903—Wright Brothers make first airplane flight

**Organizations**
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Timeline (pp. 466–467)

Reduce

TO THE POINT
Note general categories of world events. For example:

- Disasters

Record

World Events

- Based on the Timeline, list the general categories of world events. Then, list one or two examples in each category. One category has been listed for you.

Disasters

- 1883—Krakatoa volcano erupts and the tsunami that results
  - kills more than 36,000 people
- 1896—Famine that will kill millions begins in India

Recap

- Review your notes on the Timeline. Then recap: Use your notes to creating a specific timeline of important events relating to technology and invention. This timeline has been started for you.

1880s

1884—George Eastman designs roll film for cameras

1885—William Le Baron Jenney builds first skyscraper in Chicago

1890s

1900s
Introductory Text: Regionalism and Realism 1880–1910

By the Numbers (p. 468)

Reduce

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

Record

Immigration to the United States 1861–1920

Make some generalizations about the information in the chart. Use complete sentences. Two have been written for you

- Immigration from northern and western Europe to the United States stayed at a continuously high level.
- Immigration from central, eastern and southern Europe to the United States increased steeply.

Railroad Time

Based on the information in this paragraph, complete this sentence in your own words: The original purpose of time zones was . . .
By the Numbers (p. 468)

Reduce

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

• life expectancy

Record

Look at the rest of this page. List the remaining headings. Under each heading, summarize the key information based on the statistics. Two have been written for you.

Life and Death
Life expectancy increased greatly in the 20th century.

Steel Production 1865–1900
Steel production increased greatly during this period.
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Being There (p. 469)

Reduce

TO THE POINT  Note key words and phrases. For example:

• Ellis Island
• chuck wagon

ANY QUESTIONS?  Ask questions about maps. For example: “What does this map show about the United States in 1900?”

Record

What do these pictures tell you about the United States between 1880 and 1910?

Based on the map of the United States in 1900, what states were still known as territories in 1900? One has been listed for you.

1. Oklahoma Territory
2.
3.
4.

Recap

Review your notes on By the Numbers and Being There. Then recap: use the information to make several generalizations about the period from 1880 to 1910. Two have been listed for you.

• Immigration greatly increased during this period, particularly from southern and eastern Europe.
• Railroads were the major form of U.S. transportation.
Westward Expansion

What are the main ideas about Westward Expansion? Two have been written for you.

- Improved farming methods, railroad expansion, and the Homestead Act made more Americans willing to move to the Great Plains.
- Prairie farmers faced a life of hard work, a harsh environment, and isolation.

The Gilded Age

Create a chart to organize the good qualities (pros) and bad qualities (cons) of the Gilded Age. The chart has been started for you.

<table>
<thead>
<tr>
<th>Pros</th>
<th>Cons</th>
</tr>
</thead>
<tbody>
<tr>
<td>New inventions</td>
<td>Corruption in business and politics</td>
</tr>
<tr>
<td>Millions of new immigrants</td>
<td></td>
</tr>
</tbody>
</table>

ANY QUESTIONS? Use them to organize your notes: For example: “What was good and bad about the Gilded Age?”
**Unit 4**

**Introductory Text: Regionalism and Realism 1880–1910**

**Historical, Social, and Cultural Forces** *(p. 471)*

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**Reduce**

**TO THE POINT** Note key words and phrases. For example:
- Elizabeth Cady Stanton

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**Record**

**Women’s Rights**

- Create a timeline to organize important information about Women’s Rights. The first two entries have been written for you.

  **Before Civil War—fight for women’s rights begins**

  **1869—National Woman Suffrage Association formed by Susan B. Anthony and Elizabeth Cady Stanton**

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**Regionalism, Realism, and Naturalism**

- Use a chart to organize important information about these literary movements. The chart has been started for you.

<table>
<thead>
<tr>
<th>Movement</th>
<th>What helped cause it</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regionalism</td>
<td>American curiosity about other parts of the country</td>
</tr>
</tbody>
</table>

---

**ANY QUESTIONS?** Use them to organize your notes. For example: “What helped cause these literary movements?”

---
Record

Preview Big Ideas of Regionalism, Realism, and Naturalism

Paraphrase each of the Big Ideas. To paraphrase means to rewrite the ideas in your own words. The paraphrase has been started for you.

After the Civil War, a new group of American writers wrote about local cultures in different parts of the United States. They were known as local colorists or Regionalists.

Reduce

TO THE POINT Note key words and phrases.

Recap

Review your notes on the Historical, Social, and Cultural Forces. Then recap. Use summary notes to help you remember the main points. Two main points been listed for you.

Topic: Regionalism and Realism 1880–1910

Main Points:

• Americans went to settle the Great Plains even though they faced many challenges.

• Westward expansion ruined the traditional ways of life of the Native Americans.
Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Big Idea 1: Regionalism (p. 472)

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “How is Twain’s writing an example of Regionalism?”

Record

Mark Twain’s Mississippi River

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

- Twain evokes the world of the Mississippi River.

Bret Harte’s Far West

List the ways that Bret Harte’s writing fits into Regionalism. One example has been written for you.

- Harte shows the rude, lawless life of California gold-mining country.

Willa Cather’s Great Plains

In what ways does Willa Cather’s writing show Regionalism? One example has been written for you.

- In O Pioneers! Cather focuses on the hard, isolated lives of pioneers.
**Introductory Text: Regionalism and Realism 1880–1910**

**Big Idea 1: Regionalism (p. 473)**

**Record**

**from O Pioneers by Willa Cather**

Write down some phrases from this passage that show Regionalist characteristics. Two have been listed for you.

- “the last struggle of a wild soil against the encroaching plowshare”
- “The settlers sat about on the wooden sidewalks in the little town.”

**Recap**

Review your notes on Big Idea 1: Regionalism. Then recap: Use a web to organize the key points about the Regionalism of Mark Twain, Bret Harte, and Willa Cather. The web has been started for you.

**Regionalist Writers**

- Mark Twain
  - Mississippi River

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**ANY QUESTIONS?** Use them to organize your notes. For example: “What phrases in this passage show Regionalism?”
**Unit 4**

**Introductory Text: Regionalism and Realism 1880–1910**

**Big Idea 2: Realism** *(p. 474)*

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**Reduce**

**TO THE POINT** Note key words and phrases. For example:

- Honoré de Balzac
- Gustave Flaubert

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**Record**

**The Birth of Realism**

- What are the main points here? Two have been written for you.
  - Realism began in Europe before it appeared in America.
  - French writer Honoré de Balzac considered father of realism.

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**Kate Chopin and Women**

- Use a chart to organize how Kate Chopin shows both Realism and Regionalism in her writing. The chart has been started for you.

<table>
<thead>
<tr>
<th>Realist</th>
<th>Regionalist</th>
</tr>
</thead>
<tbody>
<tr>
<td>showed women’s passions and discontent</td>
<td>depicted customs of Creoles and Cajuns in Louisiana</td>
</tr>
</tbody>
</table>

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**Paul Laurence Dunbar and African Americans**

- What was the importance of Paul Laurence Dunbar? List three points about his importance. One has been written for you.
  - used rural African American dialect

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**ANY QUESTIONS?** Use them to organize your notes. For example: “Why was Chopin called both a Realist and a Regionalist?”

---

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

**Edith Wharton and the Upper Classes**

- List two characteristics of Edith Wharton’s writing.

**from The Awakening by Kate Chopin**

- Write down a phrase from this passage that is an example of Realism.

**Recap**

- Review your notes on Big Idea 2: Realism. Then recap. Use a web to help you remember the main points about the Realism of Kate Chopin, Paul Laurence Dunbar, and Edith Wharton. The chart has been started for you.
Record

Edwin Arlington Robinson and Fate

In what ways does Edwin Arlington Robinson’s writing show Naturalism? An example has been written for you.

- His characters live in Tilbury Town where people feel pressure to conform.

Jack London and Nature

In what ways does Jack London’s writing show Naturalism? One example has been written for you.

- Showed capitalist society as brutal and oppressive

Stephen Crane and War

In what ways does Stephen Crane’s writing show Naturalism? One example has been written for you.

- Importance of courage, honesty and poise in indifferent universe

Reduce

TO THE POINT Note key words and phrases. For example:

- Tilbury Town

TO THE POINT Note key words and phrases. For example:

- Social Darwinism

To the Point Note key words and phrases. For example:

- Courage


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Unit 4

Introductory Text: Regionalism and Realism 1880–1910

Big Idea 3: Naturalism  (p. 477)

Reduce

ANY QUESTIONS? Use them to organize your notes. Here is an example: “What in this passage shows Naturalism?”

Record

from The Red Badge of Courage by Stephen Crane

Write down some phrase in this passage that show examples of Naturalism. One has been written down for you.

“He was at a task. He was like a carpenter.”

Recap

Review your notes on Big Idea 3: Naturalism. Then recap. Use a web to organize the key points about the Naturalism of Edwin Arlington Robinson, Jack London, and Stephen Crane. The web has been started for you.

- Naturalist writers
- Edwin Arlington Robinson
- Jack London
  - brutal capitalist society
- Stephen Crane
Record

Why It Matters

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

paragraph 1—Regionalist writers opened up American literary frontiers.

Reduce

TO THE POINT Note key words and phrases. For example:

- literary frontiers
- Realists redefined content

Cultural Links

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

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

Recap

Review your notes on this Wrap-Up. Then recap. Use a main idea organizer to help you remember the main points. The chart has been started for you.

<table>
<thead>
<tr>
<th>Main Idea</th>
<th>Details</th>
<th>Details</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>American literature changed between 1880 and 1910.</td>
<td>Regionalist writers presented new, unfamiliar worlds to readers at home and abroad.</td>
<td>Realist writers</td>
<td></td>
</tr>
</tbody>
</table>
## Introductory Text: Regionalism and Realism 1880–1910

**Summarize**

Review your notes on this Introduction. Then recap. Use classification notes to fill in the chart. The chart has been started for you.

<table>
<thead>
<tr>
<th>Regionalism</th>
<th>Realism</th>
<th>Naturalism</th>
</tr>
</thead>
<tbody>
<tr>
<td>* also known as local color movement</td>
<td>* explored real peoples behavior, motivations, acts</td>
<td>* showed humans in harsh light</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Introductory Text: Regionalism and Realism 1880–1910**

**Apply**

**Multiple Choice**

Circle the letter of the best choice(s) for the following questions.

1. What was not true of the writing of Mark Twain?
   A. fine ear for dialect
   B. photographic realism
   C. isolation of pioneer life
   D. culture of slavery

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

3. How were Realist writers influenced by the development of photography?
   A. they liked the landscape portraits
   B. they wanted to take photographs
   C. they wanted to create a similar realism
   D. they admired the photographers

4. Which of the following did not contribute to the settlement of the Great Plains?
   A. improvements in farming equipment
   B. expansion of the railroads
   C. Homestead Act
   D. development of photography

**Matching**

Write the letter of the choice below that best matches each numbered item.

5. best known for poems in African-American dialect
   ___

6. member of New York’s upper class
   ___

7. wrote *The Call of the Wild*
   ___

8. portrayed immigrant farmers on the Great Plains
   ___

A. Edith Wharton
B. Paul Laurence Dunbar
C. Jack London
D. Willa Cather

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**How can you better remember and understand the material in this introduction?** Recite your notes, Reflect on them, and Review them. You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
This article describes the rise of local color fiction, which is a part of our literary history. It provides background information and help you better understand the stories you will read Unit 4 of your textbook.

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

TO THE POINT Note key words and phrases. For example:

- Bret Harte
- local color fiction

Local Color Fiction
- Bret Harte sold stories to Atlantic Monthly, marking the beginning of the boom of local color fiction.
- Harte’s Gold Rush tales were lighthearted and a relief to readers recovering from the Civil War.

The Importance of Setting
Use a chart to organize facts about the importance of setting. It has been started for you.

<table>
<thead>
<tr>
<th>Importance of Setting</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Definition</strong></td>
</tr>
<tr>
<td>time and place where a story occurs</td>
</tr>
</tbody>
</table>
Reduce

**TO THE POINT** Note key words and phrases. For example:

- small town
- everyday tasks

Record

**The Role of Character**

In your own words, complete this sentence to define what these paragraphs are about. These paragraphs are about...

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**Lives of Women**

Create an outline to organize information about women authors of local color writing, and the themes they wrote about. The outline has been started for you.

I. Women writers had strong presence in local color writing

II. Willa Cather

   A. contrast between traditional values and changing perspectives

   B. Example: “A Wagner Matinee”

III.

   A.

   B.

IV.

   A.
Review your notes on this article. Then use the concept map on this page to sort information and identify important characteristics of local color fiction. The map has been started for you.

**Local Color Fiction**

- **Detail**
  - regional dialect — language filled with realistic dialogue, accents of certain areas

- **Detail**
  - Women's lives had strong presence, many stories about women's roles.

- **Definition**

- **Example**
  - Mark Twain's "The Celebrated Jumping Frog of Calaveras County"
Literary History: The Rise of Local Color Fiction

Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

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

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

3. Why was Bret Harte’s contract with the Atlantic Monthly significant?
   A. It was the most money every paid to an author at the time.
   B. It was the first time the magazine paid a writer.
   C. It was the first time a writer didn’t get paid.
   D. Bret Harte did not write about America.

4. Who did local color writing appeal to?
   A. people who wanted to read about the war
   B. people looking for modern values
   C. people looking for a relief from the war
   D. people who did not like old-fashioned values

Matching
Write the letter of the choice below that best matches each numbered item.

   _____ 5. work discusses struggle between independence and safety of marriage
   _____ 6. local colorist whose stories of coastal town families were widely read
   _____ 7. wrote tales of the California Gold Rush
   _____ 8. best known local color writer
   A. Bret Harte
   B. Mary E. Wilkins Freeman
   C. Sarah Orne Jewett
   D. Mark Twain

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you read the local color fiction in this unit.
Literary History: The Two Faces of Urban America
(p. 532)

Preview

• What were American cities like in the early 1900s?
• What were the two faces of urban America?
• How was this conflict reflected in literature at the time?

This article describes American cities in the early 1900s, a setting for part of our literary history. This background information will help you better understand the literature you will read in your textbook.

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

Reduce

TO THE POINT Note key words and phrases. For example:
• industrialization

ANY QUESTIONS? Write them now; answer them as you reread your notes. For example: “What themes did Wharton and James write about?”

Record

What characteristics describe urban America in the late 1800s and early 1900s? One example has been started for you.
• Rapid industrialization resulted in two urban classes in sharp contrast to each other: wealthy entrepreneurs and poor immigrants.

The Face of the Urban Rich

Complete the chart below with details from this part of the selection. The chart has been started for you.

<table>
<thead>
<tr>
<th>The Face of the Urban Rich</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authors</td>
</tr>
<tr>
<td>Edith Wharton</td>
</tr>
<tr>
<td>Henry James</td>
</tr>
</tbody>
</table>

146 UNIT 4, PART 2 THE TWO FACES OF URBAN AMERICA
Literary History: The Two Faces of Urban America

(pp. 532–533)

Reduce

TO THE POINT  Note key words and phrases. For example:

- loneliness

Record

The Face of the Urban Poor

Complete the chart below with details from this part of the selection. The chart has been started for you.

<table>
<thead>
<tr>
<th>The Face of the Urban Poor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Authors</td>
</tr>
<tr>
<td>- Steven Crane</td>
</tr>
</tbody>
</table>

Reformers and Muckrakers

Ask yourself four questions about the people and events described in this section. Then answer the questions. Two have been written for you.

Q: Who were some of the era’s reformers and muckrakers?

A: Jane Addams, Jacob Riis, Upton Sinclair

Q: Who was Jane Addams?

A: She was one of most prominent reformers. She turned an old home in an immigrant neighborhood in Chicago into a settlement house where neighborhood residents could learn English, discuss politics, and hold celebrations.
Literary History: The Two Faces of Urban America

Summarize

Review your notes on this article. Then complete the Venn diagram below. Fill the different sections of the diagram with the appropriate information on the Urban Rich and the Urban Poor.

The Urban Rich
- wealthy entrepreneurs
- lived in comfort
- written about in books by Henry James and Edith Wharton

Shared
- class a result of industrialization

The Urban Poor
- poor immigrants
Multiple Choice
Circle the letter of the best choice for the following questions.

1. What are the “two faces” of urban America?
   A. capitalists and socialists
   B. men and women
   C. rich and poor
   D. wealthy entrepreneurs and the immigrants who provided cheap labor

2. Which of the following was a problem for the urban poor?
   A. crime
   B. fire
   C. disease
   D. all of the above

3. Which of the following described “conspicuous consumption?”
   A. a lot of food to eat
   B. stores filled with many choices
   C. wealthy homes with fashionable, cluttered rooms
   D. someone obviously using a lot of materials

4. What improvements were the muckrakers working for?
   A. better farm fields with less muddy soil
   B. making rooms of the wealthy less cluttered
   C. improving how the poor viewed the wealthy entrepreneurs
   D. improving conditions in the slums and factories

Matching
Write the letter of the best choice below that best matches each numbered item.

   ___ 5. exposé of the brutal and degrading working conditions of the meatpacking industry
   ___ 6. story of a naïve country girl who comes to Chicago looking for work
   ___ 7. uses architecture as a symbol of wealth and poverty
   ___ 8. story of old home that became a safe place for immigrants to learn English and discuss politics

   A. The Jungle
   B. The House of Mirth
   C. Sister Carrie
   D. Twenty Years at Hull House

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

Building Background

- Barry Lopez writes about and photographs nature.
- He is known for risking his life in dangerous places.
- He writes of his experiences in those extreme landscapes.
- In the selection from *Arctic Dreams*, Lopez tells of scientists who work in the Arctic.
- He also remembers Arctic explorers of the past.

Setting Purposes for Reading

Some people like to live dangerously. The areas of the world that would scare some people because they are dangerous to life would be attractive to others who want to test themselves against nature. Before you read, discuss the following questions with a partner:

- Have you ever thought about going to an extreme climate?
- We know that such places test you physically. How might they also test you mentally?

Read to learn about surviving in the Arctic and how the Arctic tests a person physically and mentally.

Reading Strategy Analyzing Relevance of Setting

Analyzing the relevance of setting means looking at the importance of time and place in a literary work. Setting is not limited to a person's physical surroundings—it can also involve one's outlook and the people around the person.

Active Reading Focus Visualizing

Visualizing involves picturing a writer's ideas or descriptions in your mind. As you read, picture what is being described.

Literary Element Mood

The emotional quality or atmosphere of a literary work is called mood. A writer chooses the right words, subject, setting, and tone to set the right mood. The writer also uses sound devices such as rhyme and rhythm.

Big Idea Naturalism

Naturalism is the idea that humans are under the control of powerful forces, such as pressure from society and from nature.

Vocabulary

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

- **tedious** (tē’ dē ās) adj. dull, boring; p. 151 I spent a tedious afternoon listening to my friend's same old stories.
- **exhilaration** (ig zi’ lā rā’ shan) n. great joy and excitement; p. 151 Sean felt exhilaration when he stood at the top of the mountain he had just climbed.
- **justifiable** (jəs tə f/iundotted ē bəl) adj. something that has a good reason or excuse; p. 153 His lateness was justifiable because there had been a fire on the subway.
- **muffled** (mə’ fold) adj. covered up; p. 154 His voice was muffled by the howling of the wind.
- **perilous** (per’ ò las) adj. dangerous; p. 157 Despite the perilous trip, the crew survived.
Arctic Dreams
By Barry Lopez

We left our camp on Pingok Island¹ one morning knowing a storm was moving in from the southwest, but we were not worried. We were planning to work in open water between the beach and the edge of the pack ice,² only a few miles out, making bottom trawls³ from an open 20-foot boat. The four of us were dressed, as usual, in heavy clothes and foul-weather gear.

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

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

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

We worked through the morning, sorting the contents of bottom trawls and vertical plankton tows.⁴ Around noon we shut the engines off and drifted under overcast skies, eating our lunch.

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

In those first hours we worked wordlessly and diligently. We all knew what we faced. Even if someone heard our distress call over the radio, we could not tell him precisely where we were, and we were in pack ice moving east. A three-day storm was coming on. The floes might crush the boat and drive it under, or they could force it out of the water where we would have it for shelter.

We took advantage of any momentary opening in the ice to move toward open water, widening the channels with ice chisels, pushing with the twin 90-horsepower engines, the four of us heaving at the stern and gunnels.\(^6\) We were angling for a small patch of water within the pack. From there, it seemed, after a quick reconnoiter\(^7\) ahead on foot, we might be able to get out to the open sea. Thirty feet shy of our patch of water, we doubted the wisdom of taking ice chisels to one particular chunk of weathered pressure ice that blocked our path. Fractured the wrong way, its center of gravity would shift and the roll could take the boat under. The only way around it was to pull the boat, which weighed 3000 pounds, completely out of the water. With an improvised system of ice anchors, lines, and block and tackle,\(^8\) and out of the terrific desire to get free, we set to. We got the boat up on the floe, across it, and back into the water.

---

5. Steerageway is the minimum rate of movement needed to make a boat respond to its rudder.
6. The stern is the rear of a boat. The gunnel, or gunwale, is the upper edge of the side of a ship.
7. Reconnoiter means "to survey."
8. A block and tackle is a series of pulleys used to pull or lift a heavy object.
Had that been open water, we would have cheered. As it was, we exchanged quick glances of justifiable hope. While we had been winching the boat over the ice toward it, this patch of water had been closing up. And another large floe still separated us from the ocean. Where the surf broke against it, it fell a sheer four feet to the sea. Even if we got the boat over that ice, we could never launch it from such a precipice.

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

Vocabulary

**Antonyms**

An antonym for negotiable is unpassable. Rewrite the sentence without changing its meaning by using your own words to replace the word negotiable.

**Active Reading Focus**

Visualizing Reread the paragraph above the passage, and visualize what Lopez describes. Here teamwork is in play. Each crew member sets to a task that is needed to get the boat through the ice. Describe what you see the different sailors doing.

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9. The prow, or bow, is the front of a boat.
10. Port is a ship’s left side.
11. Here, props means "propellers."
12. Starboard is a ship’s right side.
We were out, and the seas were running six feet. And we were miles now from a shore that we could not see. In the hours we had been in the ice, the storm had built considerably, and we had been carried we did not know how far east. The seas were as much as the boat could handle, and too big to quarter—13—we had to take them nearly bow-on. The brief views from wave crests showed us nothing. We could not see far enough through the driving sleet and spray, and the arctic coast here lies too low, anyway. We could only hope we were east of Pingok, the westernmost of the barrier islands, and not to the west, headed down into Harrison Bay, 14 where the wind has a greater fetch 15 and the shore is much farther on.

We took water over the bow and shouted strategy to each other over the wind and the sound of engines screaming as the props came out of the water. We erected a canvas shelter forward to break the force of the sea and shed water. We got all the weight we could out of the bow. A resolute steadiness came over us. We were making headway. We were secure. If we did not broach 16 and if we were far enough to the east, we would be able to run up on a leeward 17 shore somewhere and wait out the storm.

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

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

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Reading Strategy

Analyzing Relevance of Setting
What is it about the Arctic that adds to the crew’s difficulty?

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Literary Element

Mood The crew is facing one danger after another, but what is the mood in this passage? Would you describe it as hopeful? Why or why not?

---

Vocabulary

Antonyms We have said that muffled means “covered up.” If we thought of muffled in relation to sound, which of the following three words would be its antonym?

- silent
- soft
- loud

✔ Reading Check

What happens to Lopez after the boat is secure?

---

13. Here, quarter means “to travel in a crisscross manner.”
14. Harrison Bay is a shallow inlet of the Beaufort Sea.
15. Here, fetch means “intensity.”
16. Here, broach means “to be turned broadside into the wind.”
17. Leeward, or the lee side, means “facing the same direction toward which the wind is blowing.”

UNIT 4, PART 2 ARCTIC DREAMS
I knew I had to get to dry clothes, to get them on. But desire could not move my legs or arms. They were too far away. I was staring at someone, then moving; the soaked clothes were coming off. I could not make a word in my mouth. I felt suspended in a shaft in the earth, and then imagined I was sitting on a bare earthen floor somewhere within myself. The knowledge that I was being slammed around like a wooden box in the bottom of the boat was like something I had walked away from.

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

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

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

I still felt a twinge of embarrassment at having been reduced from a state of strength to such an impassive weight, to a state of disassociation, so quickly. But I did not dwell on it long. And we would go out again, when the seas dropped. We would go into the ice again. We would watch more closely; but nothing, really, had changed.

**Active Reading Focus**

**Visualizing** At this point, Lopez is not in a normal mental state. What is actually happening to Lopez in the bottom of the boat? Is he reacting normally to what is happening to him? Why do you think so?

**Big Idea**

**Naturalism** Naturalists believe it is useless for people to fight forces beyond their control. Do you think Lopez would agree? Why or why not?

**Vocabulary**

**Antonyms** The word association can mean “acceptance of a connection with somebody or something else.” The antonym of association is disassociation. What does disassociation mean?

**Vocabulary**

muffled (ma’ fəld) adj. covered up

UNIT 4, PART 2 ARCTIC DREAMS 155
With the experience so fresh in my mind, I began thinking of frail and exposed craft as I walked down the beach, of the Irish carraughs and Norse knarrs that brought people across the Atlantic, bucking pack ice streaming southward on the East Greenland Current. My God, what had driven them? All we know is what we have deduced from the records of early historians. And the deference those men showed to their classical predecessors, to Ptolemy, Solinus, and Isidore, their own nationalism and religious convictions, their vanity, and the shape of the ideas of their age—all this affected what they expressed. And when it was translated, or when they themselves translated from others, interpolations, adaptation, and plain error colored the historical record further. So the early record of arctic exploration is open to interpretation. And this refined history is less real, less harrowing than what had happened to us in the boat. It is events mulled and adjudicated.

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

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

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

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

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

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

25. *Sir William Parry* (1790–1855), a British explorer, discovered and named several islands in the Arctic, including the inhospitable Melville Island, where he and his group were forced to spend a winter because of sea ice.
Vitus Bering (1681–1741) was a Danish-born Russian explorer. The Russian Tsar Peter the Great chose Bering to discover whether Asia and North America were connected. Heavy fog caused Bering to return to Russia, where he was criticized for not actually seeing the American coast.

In the journals and histories I read of these journeys I was drawn on by a sharp leaning in the human spirit: pure desire—the complexities of human passion and cupidity. Someone, for example, had to pay for these trips; and whoever paid was looking for a way to be paid back. Rarely was the goal anything as selfless as an increase in mankind’s geographical knowledge. An arctic voyage in quest of unknown riches, or of a new passage to known riches, could mean tangible wealth for investors, and it could mean fame and social position for a captain or pilot. For a common seaman the reward might only mean some slip of the exotic, or a chance at the riches himself—at the very least a good story, probably something astounding. Enough, certainly, to sign on.

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

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

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

Cross-Curricular Link

Culture The earlier explorers were looking for fame and wealth. They were trying to find new routes to travel. What are the people Lopez is with trying to achieve? How does their goal reflect the time in which they live?

Active Reading Focus

Visualizing Which object on the beach is different from the rest? How is it different? In reading this article, we visualize the Arctic as beautiful, dangerous, and untamed. How does the finding of the odd object change your visualization of the Arctic?

✔ Reading Check

1. What were the main reasons why explorers came to the Arctic?

2. What type of legacy is Arctic history, according to Lopez?

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

The literature of arctic exploration is frequently offered as a record of resolute will before the menacing fortifications of the landscape. It is more profitable I think to disregard this notion—that the land is an adversary bent on human defeat, that the people who came and went were heroes or failures in this. It is better to contemplate the record of human longing to achieve something significant, to be free of some of the grim weight of life. That weight was ignorance, poverty of spirit, indolence, and the threat of anonymity and destitution. This harsh landscape became the focus of a desire to separate oneself from those things and to overcome them. In these arctic narratives, then, are the threads of dreams that serve us all.

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27. Frederick Cook (1865–1940) and Robert Peary (1856–1920) were both American explorers. While Robert Peary is usually listed as the first person to reach the North Pole (in April 1909), Cook claimed to have reached it in 1908.
Fill in the Venn diagram below to show the similarities and differences between the early Arctic voyages and the modern voyage Lopez is a part of. If you prefer, construct a Foldable™ to display the information.

**Modern Voyage**
- Scientists (and writer/photographer Lopez)
- Have modern equipment and safety

**Early Voyages**
- Explorers and early immigrants
- Received little support

**Both**
- Faced dangers of life in the Arctic

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**Active Reading Focus**

**Visualizing** Read the passage below. Underline the vivid words that help you visualize what Lopez experiences.

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

Analyzing Relevance of Setting  In *Arctic Dreams*, Lopez notes of his crew: “Our mutual regard was founded in the accomplishment of our tasks and was as important to our survival as the emergency gear . . .” Why was emergency gear necessary in the setting of this selection?

Vocabulary Practice

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

1. This was one of the most *exciting* parties Joan had ever attended.
   (a) wealthy
   (b) annoying
   (c) pleasant
   (d) tedious

2. It was *inexcusable* for him to laugh at the funeral.
   (a) justifiable
   (b) unpleasant
   (c) pleasant
   (d) rude

3. The seas were calm and the sky was clear; Stan knew the boat ride would be *safe*.
   (a) muffled
   (b) perilous
   (c) tedious
   (d) justifiable
Introductory Text: Beginnings of the Modern Age 1910–1930s

Looking Ahead (p. 635)

This introduction prepares you for the literature you will read in this unit of your textbook. It explains Modernism. This was a literary movement of the early 1900s. Important events of the time were World War I and the Harlem Renaissance.

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

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “How did World War I affect writers?”

Record

Looking Ahead

What forces shaped this period? One has been listed for you.

• World War I

Keep the following questions in mind as you read

Create a KWL chart from the questions to preview this introduction. You will fill in What I Know and What I Want to Know now. After you’ve read the introduction, return to this chart and fill in the What I Learned column.

<table>
<thead>
<tr>
<th></th>
<th>What I Know</th>
<th>What I Want to Know</th>
<th>What I Learned</th>
</tr>
</thead>
<tbody>
<tr>
<td>World War I</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Modernism</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harlem Renaissance</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Introductory Text: Beginnings of the Modern Age
1910–1930s

Timeline (pp. 636–637)

Reduce

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

Record

American Literature

What generalization can you make about the events on the timeline?

United States Events

A number of important types of events appear in the timeline. These types include African American rights, baseball, war, and the economy. Using these categories and others you have noticed, list one or two events of each type. One event has been listed for you in each of three categories.

African American Rights
1911—National Urban League assists African Americans moving to cities

Baseball
1919—Black Sox Scandal

The Economy
1913—Henry Ford introduces the assembly line
# Introductory Text: Beginnings of the Modern Age

## 1910–1930s

### Timeline (pp. 636–637)

**Reduce**

**TO THE POINT** Note key words and phrases. Key words and phrases are the most important ones. Looking at them will help you remember what you read. For example:

- Armistice

---

**Record**

**World Events**

- Use the timeline to find important events at the end of World War I. One has been listed for you below. List two others.

  1918—Armistice signed; war ends

---

**Recap**

- Review your notes on the timeline. Then recap: Find a key entry from each section of your notes, name it under the “Key Entry” category in the chart below, and then briefly describe it under “Summary.” Under “Note,” use a key word or term to identify the entry. The second column has been filled in as an example.

<table>
<thead>
<tr>
<th>1. American Literature</th>
<th>2. United States Events</th>
<th>3. World Events</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Key Entry:</strong></td>
<td><strong>Key Entry:</strong></td>
<td><strong>Key Entry:</strong></td>
</tr>
<tr>
<td><strong>Summary:</strong></td>
<td><strong>Summary:</strong></td>
<td><strong>Summary:</strong></td>
</tr>
<tr>
<td><strong>Note:</strong></td>
<td><strong>Note:</strong></td>
<td><strong>Note:</strong></td>
</tr>
</tbody>
</table>

- First “talkie”  
- In 1927, the first movie with sound opened. It was called “The Jazz Singer.”
- Talkie
Introductory Text: Beginnings of the Modern Age
1910–1930s
By the Numbers  (p. 638)

Reduce

ANY QUESTIONS? Use them to guide your reading. For example: “How did the low prices of cars affect the people of the United States?”

Record

Cost of a Model T, 1908–1924

What does the chart tell you about the cost of a Model T automobile? One point is given as an example.

The price of the car went up right after it was first sold in 1908.

World War I Military Deaths

Make a comparison based on information in the chart. One example has been given as a guide.

Russia and France lost more soldiers than any other country in this war.

Great Migration; Immigration

What do you notice about the relationship between the Great Migration and Immigration? One relationship has been given as an example.

Both blacks and immigrants were moving away from their birthplaces.
Unit 5

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

By the Numbers (p. 638)

Reduce

TO THE POINT  Note key words next to each of the remaining heads. For example:

- rising hem — increasing freedom

Record

Look at the other heads on this page. For each, note what the figures tell you about the period. One entry has been filled in for you.

- The Shortening Skirt: Women gained increasing freedom during this period.
Introductory Text: Beginnings of the Modern Age  
1910–1930s

Being There (p. 639)

Reduction: Note key words and phrases. For example:
- East Coast

Record: What can you tell about the period from the photographs and the map? One example has been given.
- The East Coast was important for modern American Literature.
### Recap

Review your notes on *By the Numbers* and *Being There*. Then fill in the organizer below. Under Viewpoint, write a generalization about the period. Then, in the Supporting Detail section, write facts that back up your viewpoint. For example, if under Viewpoint you put “Women were gaining rights,” then under Supporting Detail, you might write, “In 1920 women obtained the right to vote.”

<table>
<thead>
<tr>
<th>Viewpoint</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
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<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Unit 5

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

Historical, Social, and Cultural Forces (pp. 640–641)

Reduce

TO THE POINT Note key people and events. For example: “Sinking of Lusitania”

Record

World War I

Show the main ideas as cause-and-effect statements. One example has been given for you.

- The assassination of Franz Ferdinand and military alliances led to all-out war in Europe.

The Roaring Twenties

Using a cause-and-effect sequence, explain what changes took place in the 1920s.

First

Soldiers nicknamed “doughboys” return home.

Second

Third
Unit 5

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

Historical, Social, and Cultural Forces (pp. 640–641)

Reduce

ANY QUESTIONS? Ask yourself about images on a page as well as text. For example: “What does the picture of Suzette Dewey tell me about women of the time?”

Record

Women’s Rights

What key people and events are described in this paragraph? Two entries have been listed for you.

People: Carrie Chapman Catt, Alice Paul

Events: Hunger strikes in 1917,

The Great Migration

What else is covered in this paragraph besides the Great Migration?

This photograph gives you important information. What does it indicate about the 1920s?

Popular Culture

Fill in the chart with facts from the paragraph. Two entries have been done for you.

<table>
<thead>
<tr>
<th>Automobile</th>
<th>Radio</th>
<th>Movies</th>
</tr>
</thead>
<tbody>
<tr>
<td>• 1913—Henry Ford’s assembly line</td>
<td>• found in most people’s homes</td>
<td></td>
</tr>
</tbody>
</table>
Unit 5

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

Historical, Social, and Cultural Forces (pp. 640–641)

Reduce

TO THE POINT Note key words and phrases. For example:
• Black Tuesday

Record

The Great Depression

Fill in this web to summarize the causes and effects of the Great Depression. One entry has been given to get you started.

Cause: lack of money in banks

Great Depression

Effect:

Preview Big Ideas of the Modern Age

Use the chart below to organize facts about these literary movements. The first one has been done for you as an example.

<table>
<thead>
<tr>
<th>Movement</th>
<th>What helped create it</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Poetics</td>
<td>desire of poets at the turn of the 20th century to use new forms and styles</td>
</tr>
<tr>
<td>Modern Fiction</td>
<td></td>
</tr>
<tr>
<td>The Harlem Renaissance</td>
<td></td>
</tr>
</tbody>
</table>
Recap

Review your notes on Historical, Social, and Cultural Forces. Then recap by using summary notes to help you remember the main points. Two main points have been listed for you.

Topic: The Beginnings of the Modern Age 1910–1930s

Main points:

• Military agreements between European nations plus the killing of Franz Ferdinand led to World War I, which was more destructive than any previous war.

• After the war came the Roaring Twenties, a time famous for a good economy, parties, and the government’s attempt to stop drinking.
Unit 5

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

Big Idea 1: New Poetics (pp. 642–643)

Reduce

ANY QUESTIONS? Ask questions about heads. For example: “Who were The Imagists?”

Record

New Directions

➥ What inspired modern poets? Two examples have been listed for you.
  · French Symbolist poets
  · groundbreaking painters such as Picasso

The Imagists

➥ Group information under these headings: Imagist Poetry and Imagist Writers. One writer has been listed for you.

  Imagist Poetry:
  
  Imagist Writers: Ezra Pound

TO THE POINT Note key words and phrases. For example:

  · The Waste Land
  · Industrialism

Eliot’s Perspective

➥ Ask yourself questions about the text. Then answer your own questions. One question and answer has been written for you.

  Q: What stands out about Eliot’s Poetry?
  
  A: It includes references to history, art and literature.

Breaking the Rules

➥ Complete this sentence: This paragraph is about . . .
Unit 5

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

Big Idea 1: New Poetics (pp. 642–643)

Reduce

TO THE POINT Note key words and phrases. For example:

- lyric poetry

Record

Frost’s New England

- Take notes on Frost. One note has been supplied for you.
  - Frost’s poems take place in farming areas of New England.

MY VIEW Write comments here.

from I: Six Nonlectures

- How does this selection’s discussion of poetry show the ideas of the New Poetics? One point has been given as an example.
  - It uses strange words such as “unbeing” and “selfstyled.”

Recap

- Review your notes on Big Idea 1: New Poetics. Then sum up the main points about four major writers described here: Ezra Pound, T. S. Eliot, E. E. Cummings, and Robert Frost. One example has been provided for each author.

<table>
<thead>
<tr>
<th>Ezra Pound</th>
<th>T. S. Eliot</th>
<th>E. E. Cummings</th>
<th>Robert Frost</th>
</tr>
</thead>
<tbody>
<tr>
<td>* said “Make it new!”</td>
<td>* used many references to history and art</td>
<td>* broke the rules of grammar</td>
<td>* New England settings</td>
</tr>
</tbody>
</table>

174 UNIT 5 BEGINNINGS OF THE MODERN AGE 1910–1930s
**Introductory Text: Beginnings of the Modern Age 1910–1930s**

**Big Idea 2: Modern Fiction (pp. 644–645)**

**Reduce**

ANY QUESTIONS? Ask them now. Answer them as you reread your notes. For example: “Who was in the lost generation?”

**Record**

**The Shadow of War**

Quotations are an important part of this introduction. How does the quote from John H. Carter support the main idea of this section? One response is given for each heading.

The quote describes the opinions of young people after World War I.

**The Lost Generation**

- Many American writers moved to Europe.

**The Jazz Age**

Create a chart to present the good and bad qualities of the Jazz Age. One good quality has been given to start you off.

<table>
<thead>
<tr>
<th>Pro</th>
<th>Con</th>
</tr>
</thead>
<tbody>
<tr>
<td>• People had more money and could buy expensive things such as cars.</td>
<td></td>
</tr>
</tbody>
</table>

**MY VIEW** Indicate what is most surprising about this section.

**Hemingway’s Prose**

What should you keep in mind as you read the short stories by Ernest Hemingway in this unit?
Introductory Text: Beginnings of the Modern Age
1910–1930s

Big Idea 2: Modern Fiction (pp. 644–645)

Reduce

MY VIEW Write comments here.

____________________________________

____________________________________

____________________________________

____________________________________

____________________________________

Record

from The Sun Also Rises

Write down a sentence from the selection that is a good example of Big Idea 2: Modern Fiction and note why it is a good example. For example, you might have chosen the sentence “You paid some way for everything that was any good.” Then you might have commented, “The writer is saying that nothing of value is free.” This shows the negative view of life held by modern writers, who felt even such things as love or friendship had to be bought.

Recap

Review your notes on Big Idea 2: Modern Fiction. Then add supporting details to back up the main idea about fiction that is given in the Viewpoint Section of the chart below. One supporting idea has been given to get you going.

<table>
<thead>
<tr>
<th>Viewpoint</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modern fiction was a clear break from traditional fiction.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
<th>Supporting Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td>World War I made people look more negatively at the world.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
**Introductory Text: Beginnings of the Modern Age 1910–1930s**

**Big Idea 3: The Harlem Renaissance** (pp. 646–647)

**Reduce**

**ANY QUESTIONS?** Use them to organize your notes. For example: “What is the difference between blues and jazz?”

**Record**

**Blues to Jazz**

- Take sequence notes on this paragraph. The first note is given.

<table>
<thead>
<tr>
<th>First</th>
<th>African American spirituals and work songs turned into the blues.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Second</td>
<td></td>
</tr>
<tr>
<td>Third</td>
<td></td>
</tr>
</tbody>
</table>

**The Neighborhood**

- Summarize the main ideas in cause-and-effect statements. One has been provided for each heading.

  - Many blacks came to Harlem from the South because rent was low and the area had a lively social scene.

**The Deferred Dream**

- W. E. B. Du Bois created an important magazine.
Introductory Text: Beginnings of the Modern Age
1910–1930s

Big Idea 3: The Harlem Renaissance (pp. 646–647)

Reduce

TO THE POINT Note key words and phrases. For example:

- Reconstruction

Record

Hurston’s Folklore

- Summarize what you have learned about Zora Neale Hurston’s writing. One point has been given as an example.
- explored African American folklore and
- Reconstruction

from “The Negro Artist and the Racial Mountain”

- Put the following idea into your own words: “We build our temples for tomorrow, strong as we know how, and we stand on top of the mountain, free within ourselves.”

Recap


<table>
<thead>
<tr>
<th>Subject: The Harlem Renaissance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who?</td>
</tr>
<tr>
<td>What?</td>
</tr>
<tr>
<td>When?</td>
</tr>
<tr>
<td>Why?</td>
</tr>
<tr>
<td>How?</td>
</tr>
</tbody>
</table>
Introductory Text: Beginnings of the Modern Age
1910–1930s

Wrap-Up (p. 648)

Reduce

TO THE POINT
Note key words and phrases. For example:
- manifestoes

Record

Why It Matters

Summarize the main idea of each paragraph. One idea has been listed for you.
- Modernism influenced the way writers describe reality.

Cultural Links

What links are described in this section. Use cause-and-effect statements to describe them. One has been listed for you.
- “Little magazines” such as Poetry are still important.

Recap

Review your notes on the Wrap-Up. Then add supporting details in the chart below that describe the impact of Modernism. One detail has been listed for you. After you list supporting details, draw a conclusion about Modernism.

<table>
<thead>
<tr>
<th>Main Idea: The impact of Modernism</th>
<th>Detail</th>
<th>Detail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modernism reshaped the way writers see reality.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

Summarize

Review your notes on this introduction. Then sum up the main ideas and supporting details using this outline. One point has been given under each heading.

I. Historical, Social, and Cultural Forces
   A. Military agreements between nations drew many countries into World War I.

II. Big Idea 1: New Poetics
   A. The Imagist movement created new styles and began a new age of poetry.

III. Big Idea 2: Modern Fiction
   A. World War I made many young people bitter about life.

IV. Big Idea 3: The Harlem Renaissance
   A. Music—blues and jazz—inspired writers such as Langston Hughes.
**Introductory Text: Beginnings of the Modern Age**
1910–1930s

**Apply**

**Multiple Choice**

Circle the letter of the best choice for the following questions.

1. Which event caused the United States to join World War I?
   A. the murder of Franz Ferdinand
   B. military agreements between nations
   C. the sinking of the *Lusitania*
   D. the desire to defeat Hitler

2. Who was an Imagist?
   A. Ezra Pound
   B. Zora Neale Hurston
   C. Langston Hughes
   D. Ernest Hemingway

3. What major development in women’s rights occurred in this period?
   A. Women could no longer drink alcohol after Prohibition.
   B. Women wore shorter skirts and had more freedom in fashion.
   C. The 19th Amendment gave women the right to vote.
   D. Women had fewer babies.

**Matching**

Write the letter of the choice that best matches each numbered item.

5. Robert Frost _____
6. expatriate Americans _____
7. wrote *The Great Gatsby* _____
8. helped create the Harlem Renaissance _____
9. wrote *The Sun Also Rises* _____
10. American soldiers in World War I _____
   A. the Lost Generation
   B. the Great Migration
   C. wrote poetry set in rural New England
   D. Ernest Hemingway
   E. doughboys
   F. F. Scott Fitzgerald

---

How can you better remember and understand the material in this introduction? *Recite your notes, Reflect on them, and Review them.* You can also use your notes for a quick review of the historical period or the Big Ideas of this unit. As you learn more about the ideas in the unit, add to your notes.
This article presents a survey of Symbolist and Imagist poetry. It tells you about the writers in these movements, their way of writing, and their effect on modern poetry. It will help you read the poetry in this unit.

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

**Reduce**

**TO THE POINT** Note key words, writers, and phrases. For example:

- Modern Age
- Visual Expressions

**Record**

- Often the first paragraph of an article does not have a heading.

Using the term Visual Expression as a central focus, list how writers, painters, and photographers can be connected to this term.
The Painters box has been filled in.

**The Symbolist Foundation**

- List writers and their beliefs. One has been done for each category.
  
  **Writers:** Charles Baudelaire,
  
  **Beliefs:** disagreed with Realism;

**The American Imagists**

- Summarize the main points in the paragraph with the heading “The American Imagists.” One has been done for you.
  
  - Symbolist poetry is about general ideas; Imagist poetry is centered on visible things in the world.
Literary History: Symbolist and Imagist Poetry

(p. 651)

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: “What did these poets mean by image?”

Record

Use the headings given below to group the facts presented on this page. The first heading has been filled in for you.

Writers

H.D. (Hilda Doolittle), Amy Lowell

Works and Publications

Words Used to Describe Imagist Poetry

Imagist Principles

Summarize the main ideas in the bulleted list using a web.

Imagist Principles

images are raw material for poetry

MY VIEW Write comments here.

———

———

———

———

———
 Literary History: Symbolist and Imagist Poetry

**Summarize**

Review your notes on this article. Then use this two-column chart to sort information and identify the key characteristics of Symbolist and Imagist poetry. Three examples have been given.

<table>
<thead>
<tr>
<th>Symbolist Poetry</th>
<th>Imagist Poetry</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Writers</strong></td>
<td><strong>Writers</strong></td>
</tr>
<tr>
<td>Charles Baudelaire, Stéphane Mallarmé, Arthur Rimbaud, Paul Verlaine</td>
<td></td>
</tr>
<tr>
<td><strong>Beliefs and Influences</strong></td>
<td><strong>Beliefs and Influences</strong></td>
</tr>
<tr>
<td>* were against Realism</td>
<td>* imagery is basis of poetry; images express both emotions and ideas</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Styles and Themes</th>
<th>Styles and Themes</th>
</tr>
</thead>
</table>

**Conclusions**
Literary History: Symbolist and Imagist Poetry

Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

1. What forms of expression share similarities with Imagism?
   A. movies
   B. photography
   C. sports
   D. music

2. Who was a Symbolist?
   A. Ezra Pound
   B. Amy Lowell
   C. H.D.
   D. Arthur Rimbaud

3. What is the type of rhythm in Imagist poetry?
   A. a very complicated one
   B. one taken from Japanese haiku
   C. the rhythm of everyday speech
   D. traditional poetic meter

4. Why did the Imagists write manifestoes?
   A. to get attention
   B. to describe their principles
   C. as a means to meet people
   D. to help them get into magazines

Matching
Write the letter of the choice that best matches each numbered item.

5. Imagist poet known for bold statements ______

6. Ezra Pound wrote this poem ______

7. wrote poem “Oread” ______

8. influenced the style of Imagist poetry ______

9. American writer who wrote about hard-to-explain feelings ______

10. a pattern of traditional poetry ______
    A. H.D. (Hilda Doolittle)
    B. haiku
    C. Edgar Allan Poe
    D. rhyme scheme
    E. Amy Lowell
    F. “In a Station of the Metro”

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes as you read the poetry in this unit.
REMARKS AT AMHERST COLLEGE

Building Background
In October 1963, President John F. Kennedy spoke at Amherst College, in Amherst, Massachusetts. The speech was given at the time of the groundbreaking for the Robert Frost Library. In his speech, Kennedy explains his hopes for the future of the arts in America. It was one of Kennedy's last public appearances before he was gunned down less than a month later. The poet Robert Frost had taught at Amherst College at different points in his career. He had died just months before the speech, in January 1963.

Setting Purposes for Reading
The arts, such as music and poetry, help a culture tell about itself through artistic expression. With a classmate, discuss the following questions:

- In what ways do the arts affect the way you live?
- How do writers change the way we look at the world?

Read to discover the importance of Robert Frost’s poetry

Reading Strategy

Analyzing Philosophical Assumptions
An author may have deeply held ideas and beliefs about a subject. The author may or may not describe those ideas and beliefs when he or she writes about the subject. Analyzing philosophical assumptions involves gathering information to recognize the author's ideas and beliefs about a subject, whether or not the author states them.

Active Reading Focus

Evaluating Argument
Evaluating argument involves examining the parts of an argument to see if it makes sense. Parts of an argument include its main ideas, supporting details, factual evidence, and conclusions. As you read, pay attention to how the author builds his argument.

Literary Element

Parallelism
A rhetorical device is a way to use language more effectively and persuasively. Rhetorical devices are often heard in political speeches and religious sermons. Parallelism is a rhetorical device in which a series of words, phrases, or sentences are put in a similar grammatical form.

Big Idea

New Poetics
As the twentieth century moved forward, new styles of poetry appeared. Robert Frost was an unusual poet of this time because he stuck with traditional forms. However, his poetry was quite modern—his poems are complex, and he wrote English as it is really spoken. Frost’s work has had a great influence on today’s poetry.

Vocabulary
Read the definitions of these words from “Remarks at Amherst College.” The origin of each word, or its etymology, is given in a dictionary. An origin is the history and development of a word, which can help you unlock its meaning.

privilege (priv ə lɪdʒ) n. a special right or benefit enjoyed by an individual or class; p. 188 A driver’s license is a privilege that can be taken away if you break the law.
compassion (kəm pash ən) n. a feeling of sympathy for others that makes you want to help them; p. 188 Mr. Dobbins felt compassion for the sick blue jay.
commitment (kə mit əment) n. a promise or willingness to help or support someone or something; p. 189 Karl showed his commitment to his community by becoming a police officer.
potential (pə ten əl) n. ability for future growth; p. 190 Desna’s love of science gave her the potential to succeed in medicine.
distinction (dis tingk ə shən) n. excellence that sets a person or thing apart; p. 191 Mrs. López received an award for serving with distinction on the graduation committee.
Remarks at Amherst College  
By President John F. Kennedy

Mr. McCloy, President Plimpton, Mr. MacLeish, distinguished guests, ladies and gentlemen:

I am very honored to be here with you on this occasion which means so much to this college and also means so much to art and the progress of the United States. This college is part of the United States. It belongs to it. So did Mr. Frost, in a large sense. And, therefore, I was privileged to accept the invitation somewhat rendered to me in the same way that Franklin Roosevelt rendered his invitation to Mr. MacLeish, the invitation which I received from Mr. McCloy. The powers of the Presidency are often described. Its limitations should occasionally be remembered. And therefore when the Chairman of our Disarmament Advisory Committee, who has labored so long and hard, Governor Stevenson’s assistant during the very difficult days at the United Nations during the Cuban crisis, a public servant for so many years, asks or invites the President of the United States, there is only one response. So I am glad to be here.

Amherst has had many soldiers of the king since its first one, and some of them are here today: Mr. McCloy, who has long been a public servant; Jim Reed who is the Assistant Secretary of the Treasury; President Cole, who is now our Ambassador to Chile; Mr. Ramey, who is a Commissioner of the Atomic Energy Commission; Dick Reuter, who is head of the Food for Peace. These and scores of others down through the years have recognized the obligations of the advantages which the graduation from a college such as this places upon them to serve not only their private interest but the public interest as well.

Many years ago, Woodrow Wilson said, what good is a political party unless it is serving a great national purpose? And what good is a private college or university unless it is serving a great national purpose? The Library being constructed today, this college, itself—all of this, of course, was not done merely to give this school’s graduates an advantage, an economic advantage, in the life.

1. John Jay McCloy (1895–1989), a diplomat and lawyer, served as an adviser to every president from Franklin Delano Roosevelt to Ronald Reagan. Calvin Hastings Plimpton was the president of Amherst College from 1960 to 1971. Archibald MacLeish (1892–1982) was a famed poet and playwright. MacLeish also served as a librarian of Congress and briefly as an assistant secretary of state.
2. Kennedy is referring to President Franklin Roosevelt’s invitation to MacLeish to become a librarian of Congress.
3. Adlai Stevenson (1900–1965) served as governor of Illinois from 1948 to 1952 and as the delegate to the United Nations during the Kennedy administration. John McCloy served as Stevenson’s assistant during the Cuban missile crisis.
struggle. It does do that. But in return for that, in return for the great opportunity which society gives the graduates of this and related schools, it seems to me incumbent upon this and other schools' graduates to recognize their responsibility to the public interest.

Privilege is here, and with privilege goes responsibility. And I think, as your president said, that it must be a source of satisfaction to you that this school's graduates have recognized it. I hope that the students who are here now will also recognize it in the future. Although Amherst has been in the forefront of extending aid to needy and talented students, private colleges, taken as a whole, draw 50 percent of their students from the wealthiest 10 percent of our Nation. And even State universities and other public institutions derive 25 percent of their students from this group. In March 1962, persons of 18 years or older who had not completed high school made up 46 percent of the total labor force, and such persons comprised 64 percent of those who were unemployed. And in 1958, the lowest fifth of the families in the United States had 4 ½ percent of the total personal income, the highest fifth, 44 ½ percent. There is inherited wealth in this country and also inherited poverty. And unless the graduates of this college and other colleges like it who are given a running start in life—unless they are willing to put back into our society, those talents, the broad sympathy, the understanding, the compassion—unless they are willing to put those qualities back into the service of the Great Republic, then obviously the presuppositions upon which our democracy are based are bound to be fallible.

The problems which this country now faces are staggering, both at home and abroad. We need the service, in the great sense, of every educated man or woman to find 10 million jobs in the next 2 ½ years, to govern our relations—a country which lived in isolation for 150 years, and is now suddenly the leader of the free world—to govern our relations with over 100 countries, to govern those relations with success so that the balance of power remains strong on the side of freedom, to make it possible for Americans of all different races and creeds to live together in harmony, to make it possible for a world to exist in diversity and freedom. All this requires the best of all of us.

Therefore, I am proud to come to this college, whose graduates have recognized this obligation and to say to those who are now here that the need is endless, and I am confident that you will respond.

Robert Frost said:

4. Here, incumbent means "imposed."
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.

I hope that road will not be the less traveled by, and I hope your commitment to the Great Republic’s interest in the years to come will be worthy of your long inheritance since your beginning.

This day devoted to the memory of Robert Frost offers an opportunity for reflection which is prized by politicians as well as by others, and even by poets, for Robert Frost was one of the granite figures of our time in America. He was supremely two things: an artist and an American. A nation reveals itself not only by the men it produces but also by the men it honors, the men it remembers.

In America, our heroes have customarily run to men of large accomplishments. But today this college and country honors a man whose contribution was not to our size but to our spirit, not to our political beliefs but to our insight, not to our self-esteem, but to our self-comprehension. In honoring Robert Frost, we therefore can pay honor to the deepest sources of our national strength. That strength takes many forms, and the most obvious forms are not always the most significant. The men who create power make an indispensable contribution to the Nation’s greatness, but the men who question power make a contribution just as indispensable, especially when that questioning is disinterested, for they determine whether we use power or power uses us.

Our national strength matters, but the spirit which informs and controls our strength matters just as much. This was the special significance of Robert Frost. He brought an unspiring instinct for reality to bear on the platitudes and pieties of society. His sense of the human tragedy fortified him against self-deception and easy consolation. “I have been” he wrote, “one acquainted with the night.” And because he knew the midnight as well as the high noon, because he understood the ordeal as well as the triumph of the human spirit, he gave his age strength with which to overcome despair. At bottom, he held a deep faith in the spirit of man, and it is hardly an accident that Robert Frost coupled poetry and power, for he saw poetry as the means of saving power from itself. When power leads men towards arrogance, poetry reminds him of his limitations. When power narrows the areas of man’s concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses. For art establishes the basic human truth which must serve as the touchstone of our judgment.

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5. Platitudes are unoriginal statements.
6. Pieties are reverent statements.

---

Active Reading Focus

Evaluating Argument Robert Frost was not a person of privilege and he never made much money. He did not come from a rich family and was ignored for many years as a writer. Why do you think Kennedy spends so much time discussing the privileges, advantages, and responsibilities of his audience before he talks about Robert Frost?

---

Reading Strategy

Analyzing Philosophical Assumptions Recall that analyzing philosophical assumptions involves gathering information to recognize an author’s deeply held ideas and beliefs about a subject, whether or not the author states them. What does Kennedy assume in this passage?

---

Literary Element

Parallellism Kennedy uses parallelism here to compare poetry to power.

Underline the words in this passage that show you Kennedy’s parallelism.

---

Vocabulary

commitment (ka mit’ mant) n. a promise or willingness to help or support someone or something
The artist, however faithful to his personal vision of reality, becomes the last champion of the individual mind and sensibility against an intrusive society and an officious state. The great artist is thus a solitary figure. He has, as Frost said, a lover’s quarrel with the world. In pursuing his perceptions of reality, he must often sail against the currents of his time. This is not a popular role. If Robert Frost was much honored in his lifetime, it was because a good many preferred to ignore his darker truths. Yet in retrospect, we see how the artist’s fidelity has strengthened the fibre of our national life.

If sometimes our great artist have been the most critical of our society, it is because their sensitivity and their concern for justice, which must motivate any true artist, makes him aware that our Nation falls short of its highest potential. I see little of more importance to the future of our country and our civilization than full recognition of the place of the artist.

If art is to nourish the roots of our culture, society must set the artist free to follow his vision wherever it takes him. We must never forget that art is not a form of propaganda; it is a form of truth. And as Mr. MacLeish once remarked of poets, there is nothing worse for our trade than to be in style. In free society art is not a weapon and it does not belong to the spheres of polemic and ideology. Artists are not engineers of the soul. It may be different elsewhere. But democratic society—in it, the highest duty of the writer, the composer, the artist is to remain true to himself and to let the chips fall where they may. In serving his vision of the truth, the artist best serves his nation. And the nation which disdains the mission of art invites the fate of Robert Frost’s hired man, the fate of having “nothing to look backward to with pride, and nothing to look forward to with hope.”

I look forward to a great future for America, a future in which our country will match its military strength with our moral restraint, its wealth with our wisdom, its power with our purpose. I look forward to an America which will not be afraid of grace and beauty, which will protect the beauty of our natural environment, which will preserve the great old American houses and squares and parks of our national past, and which will build handsome and balanced cities for our future.

I look forward to an America which will reward achievement in the arts as we reward achievement in business or statecraft. I look forward to an America which will steadily raise the standards of artistic accomplishment and which will steadily enlarge cultural opportunities for
all of our citizens. And I look forward to an America which commands respect throughout the world not only for its strength but for its civilization as well. And I look forward to a world which will be safe not only for democracy and diversity but also for personal **distinction**.

Robert Frost was often skeptical about projects for human improvement, yet I do not think he would disdain this hope. As he wrote during the uncertain days of the Second War:

*Take human nature altogether since time began . . .
And it must be a little more in favor of man,
Say a fraction of one percent at the very least . . .
Our hold on this planet wouldn't have so increased.*

Because of Mr. Frost’s life and work, because of the life and work of this college, our hold on this planet has increased.

**Vocabulary**

**Word Origin** Democracy comes from the Greek word *demos*, which means “people,” and the Greek word part *-kratia*, which means “form of government.” So, democracy means “a government by the people.” The Greeks described certain people, such as the educated, with the word *aristos*, which means “best.” What do you think aristocracy means?

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**Active Reading Focus**

**Evaluating Argument** In his conclusion, Kennedy says that Frost and Amherst College have helped to secure humankind’s place in this world. Name one point Kennedy makes about Frost and one point he makes about the college in that supports his conclusion.

---

**✓ Reading Check**

In the future, what does Kennedy believe will match America’s military strength?

---

**Vocabulary**

**distinction** (dis tingk’shan) *n.* excellence that sets a person or thing apart
**Graphic Organizer**

A main idea organizer can help you grasp the main idea and details of a written work. A main idea has already been given along with some suggested supporting details. Continue to fill in more supporting details for each column. Then, in the bottom row, add what you see as Kennedy's conclusion. If you prefer, construct a Foldable™ to display the information.

<table>
<thead>
<tr>
<th>Main Idea:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supporting Details: College Graduates</td>
</tr>
<tr>
<td>• “...with privilege goes responsibility”; if college graduates don't give back to our society, we will fail.</td>
</tr>
<tr>
<td>• Poverty, like privilege, is inherited.</td>
</tr>
<tr>
<td>Supporting Details: Robert Frost</td>
</tr>
<tr>
<td>• Robert Frost has helped the nation grow spiritually.</td>
</tr>
<tr>
<td>• Frost &quot;coupled poetry with power, for he saw poetry as the means of saving power from itself.&quot;</td>
</tr>
<tr>
<td>• Frost criticized American society when he saw it going in the wrong direction.</td>
</tr>
<tr>
<td>Supporting Details: Artists</td>
</tr>
<tr>
<td>• The artist is the last champion of the individual against intrusive society.</td>
</tr>
<tr>
<td>• In some societies, artists suffer punishment if they criticize those in power.</td>
</tr>
</tbody>
</table>

**Conclusion:**

**Active Reading Focus**

**Evaluating Argument** To weigh an argument you must examine how the parts contribute to the argument as a whole. Return to President Kennedy’s speech. Consider the main idea and the supporting details you wrote in the organizer above. Do the details support the main idea? Does Kennedy use parallelism and rhetorical questions in an effective manner? Choose three parts of the speech and explain how each part supports Kennedy’s argument.
**Reading Strategy**

**Analyzing Philosophical Assumptions** As you read Kennedy’s speech, what philosophical assumptions did you notice? Jot down two assumptions, supported by evidence from the text. Think about his arguments about the roles of college graduates, artists, and Robert Frost in our democracy.

**Vocabulary Practice**

**Using Word Origins** Word origins, or etymology, reflect the history and development of words. Use the Latin word’s spelling and meaning to determine the correct English word from the choices below.

1. This word comes from the Latin word *compati*, meaning “to sympathize.”
   - (a) compassion
   - (b) potential
   - (c) commitment
   - (d) privilege

2. This word comes from the Latin word *privilegium*, meaning “a law for or against a private person.”
   - (a) compassion
   - (b) potential
   - (c) privilege
   - (d) distinction

3. This word comes from the Latin word *distinguere*, meaning “to separate by pricking.”
   - (a) commitment
   - (b) compassion
   - (c) potential
   - (d) distinction
Literary History: The Modern American Short Story

(p. 730)

Preview

• How did the modern short story develop?
• What is stream of consciousness?
• What are the features of the modern short story?

This article provides information about the American short story in the early twentieth century. It describes the work of major short story writers, such as Sherwood Anderson and Ernest Hemingway, and the major features of the modern short story. Reading this article will add to your understanding of the short stories you read in this unit and in other units.

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

Reduce

TO THE POINT Note key words and phrases. For example:
• grotesque

ANY QUESTIONS? Ask questions about heads. For example: “What is a Maverick?”

Record

Make some notes that name the literary mavericks and describe Sherwood Anderson’s influence. One entry has been made.

Literary Mavericks

Importance of Sherwood Anderson

• Winesburg, Ohio, influential collection of short stories,

Stream of Consciousness

Although stream of consciousness is not directly defined, try to find what it means by looking at the words around it. What elements do stream of consciousness stories include?

Elements
Transactional Text

Reduction

TO THE POINT Note key words and phrases. For example:

- surprise endings

Record

The Interior World

What are the boldfaced terms on this page? Give a short definition for each term. Then add the name or names of modern short story writers associated with each of these terms. The first one is done as an example.

epiphany—moment of revelation (James Joyce)

Features of the Modern Short Story

List important features of the modern short story. The first two have been done for you.

- understatement

- irony
## Summarize

Review your notes on this article. Then recap using an effective diagram to help you remember the main points. One type of diagram you might use is an outline. The beginning of one is given below as an example.

### The Modern American Short Story

<table>
<thead>
<tr>
<th>I. Literary Mavericks</th>
</tr>
</thead>
<tbody>
<tr>
<td>A. Ernest Hemingway</td>
</tr>
<tr>
<td>B. Katherine Anne Porter</td>
</tr>
<tr>
<td>C. Sherwood Anderson</td>
</tr>
<tr>
<td>I. wrote Winesburg, Ohio</td>
</tr>
</tbody>
</table>

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**Literary History: The Modern American Short Story**

**Unit 5, Part 2**

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196 UNIT 5, PART 2 THE MODERN AMERICAN SHORT STORY
Unit 5, Part 2

Literary History: The Modern American Short Story

Apply

Multiple Choice

Circle the letter of the best choice for the following questions.

1. Which of the following are features of the modern short story?
   A. heroes
   B. supernatural plots
   C. exciting actions
   D. stream of consciousness

2. Which of the following is not a feature of stream of consciousness?
   A. interior monologues
   B. lack of proper grammar
   C. first-person point of view
   D. surprise endings

3. Which of the following authors did not help change the short story in the early 1900s?
   A. Sherwood Anderson
   B. Ezra Pound
   C. Ernest Hemingway
   D. F. Scott Fitzgerald

4. What is an antihero?
   A. a grotesque person
   B. a person who thinks a lot
   C. an indecisive character
   D. someone who does unusual things

Matching

Write the letter of the choice that best matches each numbered item.

5. Who published Winesburg, Ohio?_____

6. Who introduced the epiphany? ______

7. Who often presented antiheroes?_____

8. Who was a master of understatement?_____

9. Whose ideas of psychology affected the new writers?_____

10. Who specialized in surprise endings?_____

   A. Ernest Hemingway
   B. Sigmund Freud
   C. James Joyce
   D. Anton Chekov
   E. Sherwood Anderson
   F. O. Henry

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you understand the literature in this part of the unit.
THE PERFECT HOUR

Building Background

The writer F. Scott Fitzgerald met Ginevra King in 1915 when he was only 18. She was 16. Her influence was so great, that she became the model for some of his most memorable characters. She was most famously portrayed as Daisy Buchanan in Fitzgerald’s The Great Gatsby. For years, their relationship was surrounded by mystery, but King’s recently discovered diary and letters to Fitzgerald have shed light on their relationship. In The Perfect Hour, James L. W. West writes about their romance and King’s effect on Fitzgerald’s writing. In this selection, West describes the pair’s first meeting and their early letters to each other.

Setting Purposes for Reading

No matter how old people get, they will always be influenced by what happened when they were young. With a classmate, discuss the following questions:

- How do you think your friendships today will influence you as you grow older?
- How much does a person’s childhood affect him or her as an adult?

Read to find out more about how the real-life Ginevra King was a model for the character Judy Jones in Fitzgerald’s “Winter Dreams.”

Reading Strategy

Evaluating Historical Influences

Evaluating historical influences involves examining how what is happening in a historic period affects the characters, plots, and settings of a literary work.

Active Reading Focus

Drawing Conclusions

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

Literary Element

Diction

Diction is a writer’s choice of words and is an important element in a writer’s “voice.” Skillful writers choose words very carefully to give a particular feeling and meaning to their work.

Big Idea

Modern Fiction

After World War I, fiction writers began exploring different ways to write about the new, modern world. Many writers, including F. Scott Fitzgerald, used their personal experiences in their fiction.

Vocabulary

Read the definitions of these words from The Perfect Hour. When you come across a word you don’t know, you can often break it down into parts—prefix, root, and suffix—for clues to its meaning.

frequently (fré’ kwant lé) adv. in a way of happening often; p. 200 She liked art so much that she frequently went to the museum.

popularity (pop’ yoa lar’ a tē) n. the state of being enjoyed or approved by many people; p. 200 A million records were sold because of the singer’s popularity.

sentimental (sen’ tə ment ał) adj. strongly influenced by feelings of affection; p. 200 Grandma’s sentimental birthday card moved me to tears.

incoming (in’ kum’ in ģ) adj. coming in; p. 201 Ming had to wait a long time for the large incoming e-mail message.

recalled (rē kōld’) v. remembered p. 203; He recalled that he had seen her the day before.
The Perfect Hour
By James L. W. West III

CHAPTER TWO
The Romance

Scott met Ginevra in St. Paul on the evening of Monday, January 4, 1915. She was in the city to visit Marie (“Bug”) Hersey, a classmate at Westover who had been one of Scott’s childhood sweethearts. Ginevra was sixteen years old; Scott, then eighteen, was midway through his second year at Princeton. The two met at an informal party at Marie’s house on Summit Avenue. Scott was scheduled to take the Pullman east that night; his Christmas vacation was over, and he was due back at Princeton for classes. He was so smitten with Ginevra, however, that he decided to postpone the journey for twenty-four hours. He wanted to spend Tuesday afternoon with her and to attend a dance being given in her honor Tuesday evening by Elizabeth (“Lib”) McDavitt, another local girl. Ginevra was flattered: “Scott perfectly darling,” she wrote in her diary that night. “Am dipped about.”

They spent the afternoon of January 5th crowded next to each other in the back seat of Reuben Warner’s car. (Reuben, a rival for Ginevra’s affections, was taking some teen-agers for an auto ride across the river to see Minneapolis.) They were together again that evening at Lib McDavitt’s dance: this time, however, Scott had to catch his train. He had hoped for time alone with Ginevra at the dance, but he was unable to pry her away from the other party guests. At eleven o’clock he stood with her in the front hall of the McDavitt house. They squeezed hands and exchanged regretful glances; he promised to write, and she promised to answer. The next day she set down her impressions of the party in her diary. “Danced and sat with Scott most all evening,” she wrote. “He left for Princeton at 11—oh—!”

. . . As soon as he was back at Princeton, he sent her a special-delivery letter. It was the custom then that if one met a young woman and meant to pursue her seriously, one sent her a “special-delie” almost immediately after the first encounter. The letter reached Ginevra on Thursday, January 7th, while she was still visiting in St. Paul. She made a matter-of-fact note of its arrival in her diary: “Got a Special Delivery from Scott this morning.”

1. Westover was a boarding school founded in 1910, in Middlebury, Connecticut.
2. The Pullman is a train’s sleeping car intended for overnight travel.
* The diaries are original documents in Ginevra’s hand and are quoted verbatim. The letters are transcriptions by a typist; obvious errors have been corrected and a few marks of punctuation added for readability.
As a popular girl, pursued by many boys, Ginevra might have expected to receive Scott’s special delivery as a matter of course, but she surely did not anticipate the deluge of mail that would follow. Letters began to arrive from her Princeton admirer frequently and in bulk, and her diary entries became more intense with each letter. She received “a sweet one from Scott” on January 14th. Another arrived on the fifteenth: “Wonderful letter from Scott again to-day!” she notes in surprise. On January 23rd: “Wonderful one from Scott (he is so darling).” And on January 28th: “Long wonderful letter from Scott this morn.” On February 6th there arrived a “marvelous wonderful heavenly letter from Scott—24 pages—cheered me up immensely.” And on February 12th, “24 pages from Scott. Thrills.” Her affections, she wrote him on February 7th, were “thriving under the stimulus of so much mail.”

The dynamics of letter-writing for teenagers of Scott and Ginevra’s time were elaborate. A girl’s popularity was measured in part by which boys wrote to her and how many letters she received. There was much banter about who was writing to whom and how often the letters were arriving. Many weekday evenings were taken up with letter-writing; popular girls learned to complain about how many boys they had to correspond with. Girls would wander in and out of one another’s rooms during letter-writing sessions. One girl might look over another’s shoulder as she wrote and, if she knew the boy, might pick up a pen and (with permission) add marginalia or a postscript.

Girls would give readings to their friends from letters they had received; often the girl would supply running commentary on the boy who had written the letter. Certain parts of the letters (the affectionate or intimate bits) would be omitted, although if the boy had been fresh or the girl had a perverse streak, these passages might be read aloud and giggled over. The boys who wrote the letters were aware that this might happen, and they knew to be careful about what they put in their letters. Girls knew it too: boys would show letters to their friends as trophies or would read the sentimental passages aloud—to the accompaniment of eye-rolling and guffaws. No girl wanted to have her personal feelings exposed in this way. Thus there was wariness on both sides until a boy and a girl felt they could trust each other. Only then would they begin to include confidences or confessions of emotion in their letters.

Ginevra does not seem to have worried overly much about this sort of thing. Once she was sure of Scott’s interest, she came to enjoy writing to him. “You know, it’s queer, but I’ve always been able to write reams to you and never get bored or tired,” she told

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**Vocabulary**

- **frequently** (frē’ kwənt lē) adv. in a way of happening often
- **popularity** (pō’ pə lar’ tē) n. the state of being enjoyed or approved by many people
- **sentimental** (sen’ tə ment’ al) adj. strongly influenced by feelings of affection

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**Literary Element**

**Diction** What special words give you a clear picture of Ginevra’s popularity?

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**Active Reading Focus**

**Drawing Conclusions** Based on this passage, why do you think Scott sent such long letters so often?

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**Reading Strategy**

**Evaluating Historical Influences**

Recall that to evaluate historical influences you must think about how what happened in a historic period affects an author’s choice of character, plot, and setting for a literary work. How might the letter-writing customs of teenagers in Fitzgerald’s teenage years affect how he would write about male and female relationships as an adult?

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3. Banter means a “quick-witted conversation.”
4. Marginalia are notes written in the margins of printed pages.
him on October 13th. He might have said the same thing. So lengthy were his epistles to her that he sometimes had to send them in two envelopes, marked “Part I” and “Part II.”

Letter-writing provided Ginevra with an escape. She was not happy about going back to Westover; she made this clear to Scott in her first letter, written on January 11th. “I dread school,” she said. “I simply can’t go back. I loathe the thought. I curse the fates that call for my education. I rebel at another 8 weeks of grind.” Her days at Westover consisted mostly of classes, tests, gym period, glee club, and Bible study (which she began to skip in order to write letters to Scott). Nights were taken up with studying, card games, and chitchat with girlfriends. Incoming letters were the most exciting events of the day.

Most of these missives, one imagines, were pedestrian; boys in their teens typically do not excel at the epistolary arts. Scott Fitzgerald, however, quickly proved himself to be a wonderful correspondent. He was observant and witty, gossipy and funny, full of news and speculations and questions. In other letters of his that have survived from this period, he often included impromptu verse or humorous drawings, and sometimes he sent letter/collages, with cut-out images of swimsuit queens or of movie stars with bobbed hair. Best of all, he could strike a note of longing when he needed to, telling a girl that he was perishing to see her. He must have been a most satisfying young man with whom to trade mail.

Ginevra told him so: “Your last letter was a marvel—” she wrote him on January 25th. “I howled over it and wept over it by turns!”

Scott’s letters to Ginevra seem to have been playful at first. His opening letter to her (according to her January 11th reply) was signed “Temporarily Devotedly Yrs.” She was amused and responded in kind, closing her first letter to him, “Yours Fickely sometimes but Devotedly at present . . . .” In the same letter she asked for a photograph of him, claiming to remember only his “yellow hair and big blue eyes.” Photographs were an important part of this game and often became objects of near-fetishistic devotion. At one point Ginevra had five photos of Scott on her dresser and another on her desk.

Scott was undoubtedly fascinated with Ginevra, or at least with the image of her that he was carrying about in his head. He continued to write, and she referred to his letters in her replies, sometimes quoting snippets from them. He knew how to keep the correspondence going. He seems to have rationed the flattery, which Ginevra would have been accustomed to, and to have been irreverent instead. In one letter he asked her how much the Big

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5. Missives are notes or letters.
6. Epistolary means of or relating to “letter writing.”
In another he sent her a list of current undergraduate slang at Princeton. . . .

In more serious moments he began to urge Ginevra to reveal herself to him, frankly and honestly. This was a lifelong habit with him. He often questioned people about themselves and prodded them into confessing things that they might not ordinarily have admitted to. Later in his life he irritated some of his friends, including Sara Murphy and Ernest Hemingway, with these interrogations. Ginevra did not reveal much to Scott at first; self-analysis did not come naturally to her. Scott, however, was persistent and pressed her to disclose her techniques. How did she charm so many boys and entice them into falling for her? Ginevra seems to have been puzzled by the question. Scott was assuming that her behavior, like his, was planned for effect. She could not really tell him why so many boys were drawn to her—only that they were, and that she liked the attention. Thus when he called her a vamp in a letter written late in January, she took exception. “I want you to apologize for calling me a vampire,” she admonished him on January 29th. “Très rude I should say.”

Ginevra did reveal a little about herself in her letters: “I know I am a flirt and I can’t stop it,” she admitted on January 20th. “A few years ago I took pleasure in being called ‘fast,’” she confessed; “I didn’t care how I acted, I liked it, and so I didn’t care for what people said.” But that attitude had not lasted: “About a year ago I began to see that there was something better in life than what I had been doing, and I honestly tried to act properly, but I am afraid I’ll never be able to wholly reform.” She understood the double standard of her time: “I am pretty good on the whole, but you know how much alike we are, and in a boy it doesn’t matter, but a girl has to control her feelings, which is hard for me, as I am emotional.” These confidences, she hoped, were what he was after.

“This is the kind of letter you said you wanted,” she told him, “and so this is what I wrote.”

Scott soon learned that his romance with Ginevra was causing a stir at Westover. On February 6th he received a cryptic telegram telling him not to expect his usual letter from her the following day. “G.K.’S DAILY DELAYED. UNAVOIDABLE. REASON EXPLAINED LATER,” read the wire. A special delivery from Ginevra arrived the next day to explain what had happened. One of her friends from down the

---

7. The Big Four was a social group of four young, wealthy socialites in Chicago, of which Ginevra was a member.
8. In toto means “in total.”
9. Sara Murphy was a wealthy American expatriate and a friend of Fitzgerald.
10. A vamp is a woman who seduces men.
11. Très is French for “very.”
hall had wandered into her room while she was composing a letter to him. The girl had wanted to read the letter, but Ginevra had refused to show it to her. The girl had tried to snatch it, precipitating a playful tussle. “In the scramble I shut up the letter in the desk-drawer, and it went so tight that no amount of pulling would open it,” she explained. “I only had 15 minutes to get it in the last mail . . . and we got started laughing and then of course lost all our strength—I was screaming—I only had 15 minutes to get it in the last mail . . . and we got started laughing and then of course lost all our strength—I was screaming—So Midge said—‘Well, it’s my fault, now I’ll send a telegram and tell him he wont get his daily letter.’ . . . I said all right, so she went and did it.” This was heady stuff for an eighteen-year-old college boy. He was becoming, in absentia, a celebrity at Westover.

Ginevra knew how to provoke Scott. In a January 25th letter she recalled their farewell in St. Paul and his failure to kiss her. “I hear you had plans for kissing me goodbye publicly,” she wrote him. “My goodness, I’m glad you didn’t—I’d have had to be severe as anything with you!” Though perhaps not, to judge from her next sentence: “Ans. this— Why didn’t you? (KISS ME).”

---

12. **Precipitating** means “causing.”
13. **In absentia** means “in absence.”

---

**Vocabulary**

**Recalled** in the passage means “remembered.” Another meaning for the prefix **re**- is “back.” One meaning for the root word **called** is “commanded to come.” Based on these definitions, give another meaning for **recalled**.

---

**Reading Check**

1. What did some of Fitzgerald’s friends find “irritating” about him?

2. How did Fitzgerald learn he was a celebrity at Westover? What caused him to become a celebrity?

---

**recalled** (rē kōld’) v. remembered
Graphic Organizer

Use a web to help you draw conclusions about events or circumstances in a selection. In the diagram below, record information about the relationship between F. Scott Fitzgerald and Ginevra King. Then come to a conclusion about that relationship. Three parts of the web have been started for you. If you prefer, construct a Foldable™ to display the information.

Ginevra’s Words and Actions
- “Scott perfectly darling ... Am dipped about.”
- “A few years ago I took pleasure in being called ‘fast.’”

Scott’s Words and Actions
- Sends special delivery to Ginevra after returning to Princeton
- Begins sending many letters to Ginevra

Teenage Relationships of the Upper Class
- Letter writing very important
- Both boys and girls were careful with what they wrote.

Conclusion

Active Reading Focus

Drawing Conclusions This selection gives many details about Scott and Ginevra’s relationship. Draw conclusions by writing a sentence that describes Scott’s personality and a sentence that describes Ginevra’s personality.

_________________________________________

_________________________________________

_________________________________________
**Reading Strategy**

**Evaluating Historical Influences** How does “Winter Dreams” relate to F. Scott Fitzgerald’s experiences as a young man?

---

**Vocabulary Practice**

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

- A **root** is the most basic part of a word. For example, the word *worth* is the root of the word *worthless*.
- A **prefix** is a word part that can be added to the beginnings of other words. The prefix *un-* can mean “not.” When added to the word *selfish*, the word becomes *unselfish*, meaning “not selfish.”
- A **suffix** is a word part that can be added to the ends of other words. The suffix *-ness*, for example, can be added to the ends of some adjectives to turn them into nouns. When *-ness* is added to the adjective *happy*, which means “glad,” it becomes the noun *happiness*, which means “the state of being glad.”

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

1. Which of the following has a prefix that means “again” or “back”?
   - (a) frequently
   - (b) recalled
   - (c) popularity

2. Which of the following has a root that means “a feeling of affection”?
   - (a) frequently
   - (b) incoming
   - (c) sentimental

3. Which of the following has a suffix that makes the word an adverb?
   - (a) frequently
   - (b) sentimental
   - (c) popularity
This introduction prepares you for the literature in Unit 6. It discusses the history of the U.S. from the Great Depression, when the economy collapsed, to the Cold War that came after World War II. This will be useful background for your reading.

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

Looking Ahead
(p. 853)

Preview
- How did writers describe their own regions during the Depression?
- How did writers picture the city?
- How did World War II affect Americans?

Reduce
TO THE POINT Note key words and phrases. For example:

The Cold War

Record
Looking Ahead

What forces had an effect on the writers and literature of this period? One entry has been given to get you started.

the Great Depression

Keep the following questions in mind as you read.

Paraphrase the questions that appear in the preview section above. One has been done as an example.

How did writers depict life in their regions during the Depression?
Introductory Text: From Depression to Cold War
1930s–1960s

Timeline (pp. 854–855)

Reduce

TO THE POINT Note writers and works. You might want to mention the following:

The Grapes of Wrath
James Baldwin

Record

American Literature

Playwrights, poets, and novelists all appear on the timeline. Can you list some of the playwrights who were important in the period? Do you notice what literary first occurred during this period? One playwright is listed for you.

Thornton Wilder

United States Events

Many kinds of actions take place in every society, from making money to fighting wars to collecting taxes. When something happens, it is useful to be able to decide what type of event it is. It may be political, military, sports-related, or of another type. Use two or three of the following headings and place events from the Timeline under them. Choose from these headings: Economics, World War II, Racism, Civil Rights, Technology, Politics, and Problems with Other Countries.

D-Day invasion
Montgomery bus boycott
Computer invented
Introductory Text: From Depression to Cold War
1930s–1960s

Timeline (pp. 854–855)

Reduce

TO THE POINT Note world events you would like to learn more about. For example:

Stalingrad battle

Record

World Events

Now we can put world events under the headings which fit their type. Many of these could be the same as those used for U.S. events, since, for example, racism and wars are found all over the world. Take two or three types from the following list and place events from the timeline beneath them. The headings are Nazis, Jews and Israel, United Nations, Science, Wars, Racism.

Recap

Review your notes on the Timeline. Then recap by creating a specific timeline using one of the headings given above. See if you can find a category in which both U.S. and world events can be placed. Some of the categories we have already used are these: Nazis, Jews and Israel, United Nations, Science, Wars, Economics, Racism, Civil Rights, Politics, and Problems with Other Countries.
Introductory Text: From Depression to Cold War
1930s–1960s

By the Numbers (p. 856)

Reduce

TO THE POINT  
Note key words and phrases. For example: 

unemployed


Record

Stock Market Crash

How did the stock market crash, which closed many businesses, affect Americans? What happened when, for example, when banks lost people’s savings?

Cyclical Effect of the Great Depression

Write a few sentences to note how the chart shows a snowballing of negative economic effects. Use cause-effect statements. One sentence is given as an example.

Lower auto sales led to less demand for gas, steel, and the rubber needed for tires.
Introductory Text: From Depression to Cold War
1930s–1960s

By the Numbers (p. 856)

Reduce

TO THE POINT Note key words and phrases for these heads.

Record

Write the remaining heads on this page. Under each, note facts that strike you as important in the text. One important point has been given under the first heading.

The Second Great Migration

The Depression slowed the first migration.

The Dust Bowl

Auto and Tank Production
Introductory Text: From Depression to Cold War
1930s–1960s

Being There (p. 857)

Reduce

ANY QUESTIONS? Ask questions about photographs. You might ask the following:
Why is the farm abandoned?

Record

From what you have learned so far, you will be able to see many things in the pictures. You may not know that a Rationing Board is one where a person goes to get goods whose supply is limited. When would such boards be set up, during the Great Depression or World War II? Label the Rationing and the other two pictures as to whether they are connected to the Depression or the war.

The initials on the map show where each photograph was taken. In which state were farmers ruined by the Depression?

Recap

Review your notes on By the Numbers and Being There. Then use the graphic organizer below to list some of the major events in American life in the 1930s and 1940s. One event has already been listed.
**Introductory Text: From Depression to Cold War**  
1930s–1960s

**Historical, Social, and Cultural Forces** *(p. 858)*

**Reduce**  
**TO THE POINT** Note key words and phrases. For example:

- Bread lines
- “Brother, can you spare a dime?”

**Record**

**The Depression**

- After reading The Depression section, write down the highlights of the discussion. The first one has been done for you.
  - The stock market crashed, causing people to lose jobs.

**The New Deal**

- What are some New Deal programs that helped people cope with the Depression? A first example has been given.
  - Government programs paid people to build schools and do other useful projects.

**Persistent Racism**

- What does this paragraph say about racism during the Depression? Would you say it got better, worse, or stayed the same?
Introductory Text: From Depression to Cold War
1930s–1960s

Historical, Social, and Cultural Forces (p. 859)

Reduce

TO THE POINT Note key words and phrases. For example:

- Soil Conservation
- Service

Record

The Dust Bowl

- The lack of rain and use of poor ways of farming ruined many farms on the Great Plains. What did the farmers do when their farms could no longer grow food and how did the government try to help them? One point is given to start you off.

--- Farmers left their farms looking for work.

World War II and the Cold War

- Having gone over a timeline for the period, perhaps you could try one of your own to organize the facts about war in this section. The timeline has been started, but you need to fill in the other headings.

--- Timeline of World War II and Cold War

- 1930s—Italy, Germany, and Japan attack other countries.
- 1939
- 1941
- 1945
- After World War II
Introductory Text: From Depression to Cold War
1930s–1960s

Historical, Social, and Cultural Forces  (p. 859)

Reduce

TO THE POINT Note key words and phrases. For example:

Record

Preview Big Ideas of the Era of the Depression and the Cold War

Write down what you have learned from the preview. A first note on Regionalism should get you started.

During the Depression, writers went back to their roots. They began writing about the strength in ordinary people. This doesn’t mean they never saw the bad sides of everyday American life.

Recap

Review your notes on the Historical, Social, and Cultural Forces. Recap below using notes to help you remember main points. A first point has been presented as a starter.

Topic: From Depression to Cold War 1930s–1960s

Main Points:

The Depression ruined the economy and hurt millions of citizens.
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 1: Return to Regionalism (p. 860)

Reduce
TO THE POINT Note key words and phrases. For example:

John Steinbeck and Migrant Workers

From what you have read about him, in what ways would you say John Steinbeck’s writing is regional? One response has been given. Add two more. Then go on to makes notes on Faulkner.

Shows the suffering and strength of Okie migrants in Grapes of Wrath.

William Faulkner and Yoknapatawpha County

member of Southern Literary Renaissance—writers who focused on South’s bitter history

Flannery O’Connor and Southern Gothic

What is Southern Gothic literature? What Southern Gothic elements appear in Flannery O’Connor’s fiction?

Record

ANY QUESTIONS? Ask questions about heads. For example:

What is Southern Gothic?
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 1: Return to Regionalism  (p. 861)

Reduce

TO THE POINT  Note key words
and phrases. For example:

migrant

awestruck

Record

from *The Grapes of Wrath* by John Steinbeck

This passage describes migrants, people who are traveling from
their ruined farms in search of work, as they get together by the side
of the road. It's a sad scene since these people are all homeless, and
yet something positive develops. Can you detect any of the values
that have been noted as belonging to Regionalism in this passage?

Recap

Review your notes on Big Idea 1: Return to Regionalism. Then recap, using
the chart below to list Regionalist traits of the three writers discussed so far. Two
of the charts have been started.

<table>
<thead>
<tr>
<th>John Steinbeck</th>
<th>William Faulkner</th>
<th>Flannery O'Connor</th>
</tr>
</thead>
<tbody>
<tr>
<td>* described the effects of the Depression on poor farmers</td>
<td></td>
<td>* Southern Gothic writer</td>
</tr>
</tbody>
</table>

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### Introductory Text: From Depression to Cold War
1930s–1960s

**Big Idea 2: Life in the City** *(p. 862)*

#### Reduce

**TO THE POINT** Note the key words and phrases. For example:

- *New Yorker*

#### Record

**E. B. White and New York City**

- 

**Ralph Ellison’s *Invisible Man***

> Complete the following sentence. In it, show what the hero was faced with, how he tried to cope with it, and what his final attitude was. Here is the sentence: *In Invisible Man, Ralph Ellison tells of one African American’s attempt to.* . .

- 

**Bernard Malamud and Brooklyn**

> Take notes on Malamud and Brooks that highlight their relations to the city. One note has been given you for each.

- Malamud looks at Jewish life in the city.

- 

**Gwendolyn Brooks and Bronzeville**

- During this period, 6 million African Americans moved to northern cities.

- 

### UNIT 6  FROM DEPRESSION TO COLD WAR 1930s–1960s  217
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 2: Life in the City (p. 863)

Reduce

TO THE POINT Note key words and phrases. For example:

John Cheever
John Updike

Record

Suburbia

Why did well-off people begin moving out of the city? Who wrote about this change? Note what you found out about these topics in the reading.

from *A Street in Bronzeville* by Gwendolyn Brooks

What picture does this poem give of African American city life?

Recap

Review your notes on Big Idea 2: Life in the City. Then recap using summary notes to help you remember main points. A first note should get you started.

Topic: Life in the City

Main Points:

E. B. White captured the problems of urban living.
Unit 6

Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 3: The United States and the World  (p. 864)

Reduce

TO THE POINT  Note key words and phrases. For example:

Pearl Harbor

Record

The Good War

△ Take notes on the next two sections. A first note is given to start you off in each.

Many U.S. citizens were opposed to America’s getting into World War II.

Tension on the Home Front

The war effort ended the Depression.

The Holocaust

△ What was the Nazi “final solution?” What was the Holocaust?

The Cold War

△ Complete the following sentence: The Cold War was a struggle between . . .
Introductory Text: From Depression to Cold War
1930s–1960s

Big Idea 3: The United States and the World  (p. 865)

Reduce

TO THE POINT  Note key words and phrases. For example:

________________________

________________________

________________________

________________________

Record

from “The Four Freedoms” by Franklin D. Roosevelt

For notes, put down the four freedoms.

________________________

________________________

________________________

________________________

Recap

Review your notes on Big Idea 3: The United States and the World. Then summarize the important ideas from each of the four headings. Three responses have been given to begin.

<table>
<thead>
<tr>
<th>The Good War</th>
<th>Tension on the Home Front</th>
<th>The Holocaust</th>
<th>The Cold War</th>
</tr>
</thead>
</table>
Unit 6

Introductory Text: From Depression to Cold War 1930s–1960s

Wrap-Up (p. 866)

Reduce

TO THE POINT Note key words and phrases. For example:

superpower

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

Record

Why It Matters

Make some notes on this section. A first one has been given.

During the Depression writers pictured the values of ordinary people in different regions.

Cultural Links

What link is described in each paragraph?

Recap

Review your notes on the Wrap-Up. Then recap by using an effective graphic organizer to help you remember the main points. If you chose to use a web, for example, at the center you might put “Events of the 1930s to 1960s shaped the world today.” Then you might fill in one circle with “The Cold War started the arms race.”
Introductory Text: From Depression to Cold War
1930s–1960s

Summarize

Review your notes on this introduction. Then recap by making several generalizations about the events of this period. In other words, when you look at such subjects as Regionalism and City Life, what things come to mind that seem to link together different facts? For instance, you might say “Southern Gothic Fiction reflected the poverty of the farming South during the Depression” or “The hero of Invisible Man, who hides out at the end of the book, showed some African Americans had given up on fighting racism.”
Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

1. Which of the following was not true of the Great Depression?
   A. Millions of people were unemployed.
   B. The Dust Bowl ruined Plains farmers.
   C. Nuclear war threatened Americans.
   D. The New Deal offered relief programs.

2. Which of the following did not happen during World War II?
   A. Axis Powers dominated at first.
   B. The United States aided the Axis cause.
   C. Japan attacked Pearl Harbor.
   D. U.S. workers aided the war effort.

3. Which of the following was not true about writer John Steinbeck?
   A. He wrote *The Grapes of Wrath*.
   B. He described Okie’s who were traveling to look for work.
   C. The Okies he described went to California.
   D. In his books, he showed that people had lost hope and given up on life.

4. Which of the following was not true of the New Deal?
   A. Its agencies employed people building roads.
   B. Its agencies got work for artists.
   C. Its agencies enacted programs to combat racism.
   D. Its agencies planted new forests.

Matching
Write the letter of the choice below that best matches each numbered item.

5. John Steinbeck ____
   A. chronicled Jewish life in Brooklyn
   B. proposed four freedoms for the world
   C. wrote *The Grapes of Wrath*
   D. wrote about the black urban poor
   E. wrote Southern Gothic literature
   F. wrote *The Sound and the Fury*

6. Flannery O’Connor ____
7. Franklin D. Roosevelt ____
8. Gwendolyn Brooks ____
9. Bernard Malamud ____
10. William Faulkner ____

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

Building Background
Photographer and newspaper writer Margaret Bourke-White took pictures and wrote about some of the most important events of the twentieth century. She was known for bringing thoughtful and sympathetic attention to social problems. In 1937 Bourke-White and her future husband, Erskine Caldwell, worked together to make the book You Have Seen Their Faces. The book powerfully describes the troubles of southern sharecroppers in the United States at that time.

Setting Purposes for Reading
The area where someone lives often affects his or her opportunities in life. Before you read, discuss the following questions with a partner:

- Has your family ever had to move in search of a better job or a better home?
- Have you known someone who had to stay and work at a place that did not treat its workers fairly?

Read the selection to learn about the injustices of sharecropping.

Reading Strategy Analyzing the Purpose of Historical Texts
Analyzing the purpose of historical texts involves examining the ideas and cultures presented in texts.

Active Reading Focus Identifying Problem and Solution
When you identify problem and solution, you find answers to the following questions:

- What is the main problem presented in the selection?
- Who has the problem?
- What solutions are tried?
- What is the result of applying the solution?

As you read, try to answer these questions about the selection.

Literary Element Voice
Voice refers to the distinctive use of language that shows the author’s personality. Voice is shaped by elements of style such as word choice and tone.

Big Idea Return to Regionalism
During and after the Great Depression, American writers examined how ordinary people were shaped by the histories and cultures of their regions.

Vocabulary
Read the definitions of these words from You Have Seen Their Faces. As you read, use context clues to help unlock the meaning of these and other words you do not know.

abundance (ə bûn’ dans) n. plenty; a wealth of goods; p. 225 ‘There was an abundance of food on Thanksgiving Day.

fertile (fur’tl) adj. able to produce a lot of plants or crops; p. 225 ‘Many kinds of vegetables were able to grow in the fertile soil.

plantation (plan tā’ shan) n. a large farm usually employing hired workers; p. 225 ‘There were 500 acres of tobacco on the plantation.

cultivate (kul’ tō vā’t’) v. to prepare land for growing crops; p. 227 ‘Sam tried to cultivate his backyard so that he could grow roses.

insufficient (in’ sə fish’ ənt) adj. not enough to reach a goal or fill a need; p. 227 ‘Jamal could not afford to buy a car because his savings were insufficient.'
You Have Seen Their Faces
By Erskine Caldwell and Margaret Bourke-White

The Mississippi Valley Delta and the Black Belt of Alabama are two sections of the South that still produce cotton in abundance. It grows, matures, and yields without fertilizer and without effort. The soil there will be deep, fertile, and productive for a long time to come. Elsewhere the sub-soil, both sand and clay, is being plowed up to be mixed with the little top-soil that remains in an effort to make plants grow. There is no fertility in sub-soil, but when brought to the surface it gives the appearance of fertility and, when mixed with fertilizer, will produce enough cotton, providing that the rains and sun are not extreme, to pay for the fertilizer in normal times. Farming in sand or clay is a back-breaking, spirit-crushing existence.

There are reasons for this impoverishment of the soil that go deep into the economic life of the South. The successful cotton-raisers have always been plantation-owners. The plantations were large, generally from five hundred to five thousand acres of land in size. The owners for the most part had one main concern, and that was to make as much money as they could as quickly as they could.

Nothing made money like cotton. Nothing else grew like cotton. Cotton was king.

Now the day of the plantation is over, except in the Delta country and in the Black Belt, and cotton is not king any longer.

The plantation system pauperized the soil to such a great degree that raising cotton became a means of making a living rather than a method of making a fortune. The plantation-owner, when he became aware of what had happened to the soil, withdrew to the nearest city to live the remainder of his life on his accumulated wealth.

What he left behind was eroded, depleted, unprofitable land. His tenants still had to work for a living, even if he did not, and out of their desperation grew a new system. The owner became an absentee-landlord. The plantation was divided into one-man farms and rented to the tenants. The rent was paid either in half of the cotton produced or in an agreed upon number of bales, or on a...
Informational Text

**Big Idea**

**Return to Regionalism** In what ways is sharecropping, in which farmers who rent land end up giving most of what they earn to the landlords, similar to the farming system that used enslaved people?

**Literary Element**

**Voice** A yoke is a wooden bar that keeps two animals together as they pull a plow or load. The animals may want to run free, but the yoke keeps them in place. Why do you think the authors chose to use the word *yoke* to describe the system?

Rent was paid to him for the use of the land on a sharing basis, and he saw to it that the tenant raised a maximum number of bales. When a hundred tenants produced six bales each, the landlord received three hundred bales, the individual tenant three bales. Cotton was not king any longer, but the institution of sharecropping was making a few men richer than kings, and much better enthroned. They did not have to concern themselves about the welfare of their subjects.

The tenant who set out to farm his portion of the plantation discovered that the land required fertilizer. Without fertilizer he could not grow enough cotton to provide himself with a living, and to pay rent. The rent came first. The landlord generally saw to it that the tenant paid his three or four bales for rent before the sharing began. If there was nothing left to share after the rent had been paid, there was nothing the tenant could do about it. He could only look forward to the coming year, hoping he would be able to make more than the minimum number of bales the rent required. If the following year was a good one for him, he paid off the chattel mortgage he had given in payment for fertilizer he had bought in an effort to produce the rent-cotton.

It is difficult to find a good word to say about such an agricultural system. The sharecropping system was born of the plantation system, and the new was anything but an improvement over the old. The old produced numerous families of wealth who developed a culture that was questionable. The new has concentrated wealth in the hands of a few families who are determined that no culture shall exist.

Much can be said about the detrimental effects of such an agricultural system, more especially when there are ten million persons now living under its yoke. They live in this cotton country.

---

4. *Enthroned* means “installed as king” and implies that the landlords were distanced from the sharecroppers just as a king might be removed from his subjects.

5. A *chattel mortgage* is a mortgage on personal property that is used as a guarantee for a debt.

6. Here, *yoke* refers to “something that causes servitude or bondage.”
on tenant farms which, in many cases, are little more than sand dunes and clay stacks. They are either already worn out physically and spiritually, or are in the act of wearing themselves out. They are grouped in families of man and wife and from one to sixteen children. They are farming, for the most part, soil that has been yielding diminishing returns for fifty and a hundred years. No matter if they get up an hour earlier to work by lantern light, no matter if half a dozen more children are begotten to supply additional hands in the field, they will continue to fall steadily behind as long as they live on land that produces less and less each time a new crop of cotton is planted.

This is nothing new. It is not a situation that has suddenly come about overnight. But it is a circumstance that becomes more acute day by day as the exhaustion and erosion of cotton land progresses. Fertilizer will increase the yield of cotton, but fertilizer costs money and requires credit that the tenant farmer does not have. A larger farm will produce more cotton, but there is a physical limit to the number of acres a man and his family can cultivate.

The sharecropping system has in recent years branched out into several forms, none of them any more economically sound than the source from which they sprang, and most of them working greater hardships on human lives than the plantation system ever did. Sharecropping has deprived millions of persons of what the rest of America considers the necessities of life.

It deprives children of adequate education because many of them have to work either part of the school year or all of it on their fathers’ farms so that enough cotton can be raised to pay rent and buy fertilizer and to get food and clothing. It forces families to live in buildings that are detrimental to health, and it forces them to exist on food that is insufficient. Worse still, it continues in operation year after year, wringing dry the bodies and souls of men, women, and children; dragging down to its own level from higher economic planes new numbers to take the places of those crushed and thrown aside; breeding families of eight, ten, twelve, fourteen, sixteen, and more, in order to furnish an ever-increasing

7. Begotten means "conceived."
Vocabulary

Context Clues  We have seen that status means "position or rank." However, this definition does not tell the whole story, since different communities rank a person in different ways. In one place, sports ability may give one high status. In another place it may be given by how much education a person has. How is a sharecropper's status measured in this selection?

Literary Element

Voice What does the voice of this passage tell you about the authors' personalities?

✔ Reading Check

1. How does sharecropping affect children?

2. Why can't sharecropping farmers usually buy land with their profits?

number of persons necessary to supply the rent-cotton for the landlord.

It is foolish to ask a tenant farmer why he remains where he is. He does move from farm to farm from time to time, but only rarely can he improve his status. Such a question is usually asked with the purpose of covering up an inability to suggest what the farmer could do to lift himself from the hole he stands in. There is cotton to be raised, and he has trained himself to raise it. That is his specialty. It is his life and, if sharecropping continues as an institution, it will become his death.

The tenant farmer in the South is trying to hold onto a spinning world until by some means he is enabled to get a grip on a better way of life. He knows he cannot buy land of his own from the profits of sharecropping. He knows just as well that he cannot save until he earns, and that he cannot earn much more than a bare living from sterile, barren land. He does well, under the circumstances, to hold on at all.

Now that his condition has sunk to depths that stop just short of peonage, there has appeared the first sign of hope. What there is in store for him in the future remains to be seen, but now for the first time there is hope. There has been talk, from one end of the South to the other, of joining with other tenant farmers to take collective action against the institution of sharecropping. The day when it was a sacred bull has passed. The sign of its passing was when the landlords began putting into force other forms of farm tenancy. Farms were leased to tenants, but sharing of the cotton continued; tenants were paid to work by the day, but their pay was received in a share of the cotton. No one was fooled, least of all tenant farmers themselves.

The farmer has little, if anything, to show for his years of labor in the past. But the hardships he has experienced will stand him in good stead when the time comes for him to begin thinking about taking over the job of raising cotton—the job in which the landlord failed to treat him fairly and squarely.

8. Peonage is the use of workers who are forced to labor for someone to work off a debt.
To better understand the selection, identify problems and their solutions as you read. Use this problem-and-solution organizer to identify three problems and the solutions for each. Put each problem on the left and its solution on the right. Now go back and reread the text to see which events are part of a problem, and which are part of a solution. Then fill in the organizer. Two problems and one solution have been filled in for you. If you prefer, construct a Foldable™ to display the information.

<table>
<thead>
<tr>
<th>Problem(s)</th>
<th>Solution(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The day of the plantation is over.</td>
<td>• Join forces with other tenants to take action against sharecropping.</td>
</tr>
<tr>
<td>• The subsoil is not fertile.</td>
<td></td>
</tr>
</tbody>
</table>

**Active Reading Focus**

**Identifying Problem and Solution** Sharecropping replaced the plantation system. What problems did it solve? What problems did it create?

- [ ]
- [ ]
- [ ]
- [ ]
- [ ]
- [ ]
- [ ]
- [ ]
- [ ]
- [ ]
Reading Strategy

Analyzing the Purpose of Historical Texts  How might the factual information in this selection affect the reader differently than a fictional story about a sharecropper would?

Vocabulary Practice

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

- giving definitions
- giving words with similar meanings
- giving words with opposite meanings
- giving examples
- giving explanations
- using your experience

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

1. “The soil there will be deep, fertile, and productive for a long time to come.”

2. “It forces families to live in buildings that are detrimental to health, and it forces them to exist on food that is insufficient.”

Literary Element

Voice  Describe the voice of the selection as a whole. What makes the voice effective? Explain.
This article details a literary movement called the Beat Generation that stirred a wide range of reactions in the United States. This history provides a survey of the key writers, works, themes, and styles of this movement.

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

Record

Organize the facts about the different meanings of the word “Beat” and the writers of the Beat Movement. Points have been given for the first and third heading and a few writers named for the second.

**Beat**

Jack Kerouac, John Clellon Holmes: called their generation “Beat”

Writers:

Jack Kerouac, John Clellon Homes, Allen Ginsberg,

**Howl**

Ginsberg’s *Howl* (1956) was a poem that caused a sensation.
Literary History: Cultural Rebels: Writers of the Beat Generation (p. 1021)

Reduction

**ANY QUESTIONS?** Ask questions about heads; use them to organize your notes. For example:

- Why was *On the Road* rejected for so many years by publishers?

**Record**

**Wild Form**

Take notes on this section of the article. The first three notes have been given to start.

- *On the Road* by Jack Kerouac is a portrait of the Beat Generation.
- Kerouac wrote the book while traveling; publishers kept rejecting it.
- Final version written in three weeks on a 120-foot-long scroll of paper fed through Kerouac’s typewriter.

from *On the Road*

What strikes you about the writing in this excerpt? What are the author’s attitudes and what means does he use to express them? One point has already been filled in.

- long, flowing sentences
**Summarize**

Review your notes on this article. Then fill in a 5 Ws and H chart, noting the Who, What, Where, Why and How of the Beat Generation. Two of the sections have been started for you.

<table>
<thead>
<tr>
<th>Subject: The Beat Generation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who</td>
</tr>
<tr>
<td>What</td>
</tr>
<tr>
<td>When</td>
</tr>
<tr>
<td>Why</td>
</tr>
<tr>
<td>How</td>
</tr>
</tbody>
</table>
Literary History: Cultural Rebels: Writers of the Beat Generation (p. 1020)

Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

1. Which of the following does “Beat” not mean?
   A. being beaten down
   B. otherworldly beauty
   C. a vision born from despair
   D. fitting in with society

2. What are the not qualities of Allen Ginsberg’s poem “Howl”?
   A. catalog
   B. influence of Walt Whitman
   C. expression of despair
   D. road trips

3. What cultural forces shaped the Beat Generation?
   A. the Beats desire to make it in business society
   B. economic hard times
   C. despair over the lack of adventure in U.S. life
   D. their anger at not getting a good education

4. Which is a key fact about Jack Kerouac’s On The Road?
   A. It was about migrant workers.
   B. Was written in one night.
   C. A bookseller was arrested for selling it.
   D. It was first rejected by publishers.

Matching
Write the letter of the choice below that best matches each numbered item.

5. American novelist who was not a Beat writer but influenced Jack Kerouac __________
6. 120-foot-long scroll __________
7. founder of City Lights __________
8. appears as Dean Moriarty in On The Road __________
9. poem by Allen Ginsberg __________
10. met Ginsberg and Kerouac in New York City __________

   A. Lawrence Ferlinghetti
   B. Howl
   C. William Burroughs
   D. Neal Cassady
   E. On The Road
   F. Thomas Wolfe

How can you better remember and understand the material in this Literary History? Recite your notes, Reflect on them, and Review them. You can also use your notes to help you understand the literature in this unit.
This article tells the story of American drama since the 1920s. It describes the work of Eugene O’Neill, Tennessee Williams, Arthur Miller, and other important American playwrights. Reading this article will add to your understanding of the other literature in Unit 6.

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

**Record**

**Eugene O’Neill’s Influence**

Use a web to organize the information about the influences on O’Neill.

**Postwar Playwrights**

Write down notes on the postwar playwrights. One note has been given for each to get you started.

- **Tennessee Williams**
  - poetic dialogue

- **Arthur Miller**
  - realistic stories
Reduce

**TO THE POINT** Note the playwrights discussed and their attitude. For example:

- August Wilson - dramas of African American history

Record

**Recent History**

- What different subjects are included under this head? How would you summarize each subject? A first entry has been done to get you started.

- Edward Albee—experimented with new styles of theater

**Musical Theater**

- Use a timeline to organize the information about the musical. The early days have been described as a first entry.

- **Timeline of the American musical**
  - Early days—operettas, minstrel shows, and revues
Literary History: Modern American Drama

Summarize

Review your notes on this article. Then recap by using a classification chart to organize information about key dramatists and types of modern American theater. For instance, you may want to group together the more realistic writers, such as August Wilson and Arthur Miller, in contrast to more experimental writers, such as Eugene O’Neill or Edward Albee. You may also want to present them in terms of the different social issues, such as women’s concerns, that different playwrights were interested in portraying.
Apply

Multiple Choice

Circle the letter of the best choice for the following questions.

1. What is not true of Eugene O’Neill?
   A. had international fame
   B. interested in modern psychology
   C. commented on McCarthy hysteria
   D. read Ibsen and Strindberg

2. What is not true about the drama of August Wilson?
   A. presents a cycle of ten plays
   B. reflects New England background
   C. deals with each decade of the twentieth century
   D. has *Fences* as an important example

3. What is not true about the drama of Tennessee Williams?
   A. described weak characters in tough circumstances
   B. looked at darker sides of human psychology
   C. met first success with *The Glass Menagerie*
   D. told the story of American’s “little man”

4. Which of the following was not an American musical?
   A. *Hair*
   B. *Oklahoma!*
   C. *A Streetcar Named Desire*
   D. *The Producers*

Matching

Write the letter of the choice that best matches each numbered item.

5. Who wrote a play about everyday life in a New England town? ____
6. Who explored the challenges faced by educated women? ____
7. Who experimented with the theater of cruelty? ____
8. Who created the watershed musical *Oklahoma!* ____
9. Who wrote *A Streetcar Named Desire*? ____
10. Who wrote *A Raisin in the Sun*? ____

   A. Wendy Wasserstein
   B. Tennessee Williams
   C. Edward Albee
   D. Richard Rogers and Oscar Hammerstein II
   E. Thornton Wilder
   F. Lorraine Hansberry

How can you better remember and understand the material in this Literary History? *Recite* your notes, *Reflect* on them, and *Review* them. You can also use your notes to help you understand the literature in this unit.
Introductory Text: Into the 21st Century 1960s–Present

Looking Ahead (p. 1129)

Preview
- How did protests affect the U.S.?
- How are Americans looking at nature?
- How is a multicultural U.S. growing?

This introduction prepares you for the literature you will read in a unit of your textbook. It explains the historical, social, and cultural forces that are shaping contemporary America. The introduction includes information about the period and about its literature.

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

Reduce

ANY QUESTIONS? Use them to organize your notes. For example:

What new technology developed in the period?

Record

Looking Ahead

What forces are reshaping contemporary America? The first has been given for you.

Political and social changes

Keep the Following Questions in Mind as you Read

What elements are linked in each of the following questions? The first has been listed for you.

Political, social, and cultural forces are linked to protest movements.
Reduce
TO THE POINT Note new types of writing. For example:
  hypertext

Record
American Literature

Which entries record new types of writing that became important since 1960? The first entry has been given to start you off.
  1990—“afternoon, a story” hypertext fiction by Michael Joyce

United States Events

Important events that took place in the United States in this period are of a number of different types. Put down a number of headings for these types. Then list one or two events in each category. One example has been given for you.

Assassinations
  1963 President Kennedy assassinated.
  1968 Martin Luther King Jr. assassinated.
Reduce

TO THE POINT Note general categories of world events. For example:

China


Record

World Events

We can now classify world events under the same type of headings as we used with events that took place in the United States. Put down two or three types of events and under these headings add one or two events for each category. An example has been given to start you off.

The Near East

1967 Six-Day War between Israel and Arab nations

1991 Persian Gulf War


Recap

Review your notes on the Timeline. Then create your own timeline, drawing events from world and U.S. history. One timeline has been started as an example.

Civil Rights

1960 sit-in protests for civil rights

1963 Martin Luther King, Jr., gives “I Have a Dream” speech
Introductory Text: Into the 21st Century 1960s–Present
By the Numbers (p. 1132)

Reduce
TO THE POINT  Note key words and phrases. For example:

Vietnam War

Record
United States in the Vietnam War

Take notes on this controversial war. A first note has been recorded.

In the late 1960s, both U.S. troop levels and opposition to the war grew.

U.S. Consumption

Complete this sentence: Americans’ use of the world’s resources is greater than . . .

Estimated U.S. Population Growth

Summarize the information in this bar graph.
Introductory Text: Into the 21st Century 1960s–Present

By the Numbers (p. 1132)

Reduce

TO THE POINT  Note key words and phrases. One has been provided for you.

Information sciences

Record

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

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________

_________________________________________________________________
Reduce
TO THE POINT Note key words and phrases. For example:
Muslims

Record
➡️ What do these pictures tell you about people in ethnic groups in the United States today? A first response has been given.
Muslim residents of the United States combine traditional dress with up-to-date activities.

Recap
➡️ Review your notes on By the Numbers and Being There. Recap by taking the facts you have learned and drawing some conclusions about them. Two examples of conclusions are given to start you off.
Most ethnic groups in the United States keep part of their heritage.
Cell phone use is replacing landline use for many Americans.
Introductory Text: Into the 21st Century 1960s–Present

Historical, Social, and Cultural Forces (pp. 1134–1135)

Reduce

TO THE POINT  Note key words and phrases. For example:

Silent Spring

Record

The Civil Rights Movement

► Make some notes on this paragraph to help you remember the facts. A first note has been given.

African Americans began the Civil Rights Movement to end segregation.

The Vietnam War

► Create a timeline to organize information about U.S. involvement in Vietnam. A first date has been given to start you off.

mid-1950s—U.S. gets involved in Vietnam

Environmentalism

► Use a diagram to organize this information into causes and effects. One cause has been listed.

<table>
<thead>
<tr>
<th>Causes</th>
<th>Effects</th>
</tr>
</thead>
<tbody>
<tr>
<td>* grassroots movement</td>
<td></td>
</tr>
</tbody>
</table>
**Introductory Text: Into the 21st Century 1960s–Present**

**Historical, Social, and Cultural Forces (p. 1135)**

---

### The Computer Revolution

Summarize the main ideas. A beginning has been given for the sentence.

*The development of computers has changed the way we live by...*

### Globalization

Based on this information, create a definition of globalization. The beginning of a response has been given.

*In globalization, companies...*
Introductory Text: Into the 21st Century 1960s–Present

Historical, Social, and Cultural Forces (p. 1135)

**Multiculturalism**

- Exposes readers to different ethnic literatures

**Postmodernism**

- What are the characteristics of Postmodernism? A first point has been given.
  - Mixes styles, such as high art and popular culture
Unit 7

Introductory Text: Into the 21st Century 1960s–Present
Historical, Social, and Cultural Forces (pp. 1134–1135)

Reduce

TO THE POINT Note key words and phrases. For example:

Civil Rights Movement

Record

Preview Big Ideas of Into the 21st Century

Restate each of the Big Ideas in your own words. A first restatement is done for you to get you started.

American writers reacted to the Civil Rights and anti-war movements.

Recap

Review your notes on the Historical, Social, and Cultural Forces. Recap using summary notes to help you recall the main points. Two points have been given as a starting place.

Topic: Into the 21st Century 1960s–Present

Main Points:

The Civil Rights Movement improved the position of African Americans and inspired other ethnic groups and women.

U.S. failures in the Vietnam War led to opposition and then withdrawal from the country.
Unit 7

Introductory Text: Into the 21st Century 1960s–Present

Big Idea 1: An Era of Protest (p. 1136)

Reduce

ANY QUESTIONS? Use them to organize your notes. For example: "What is integration?"

Record

Segregation

What were the effects of segregation for African Americans? One point has been noted.

- Freedom and economic opportunities were limited.

Integration; Black Power

- One point has been noted.
  - Integration—Martin Luther King, Jr.

Women and Hispanics

- One point has been noted.
  - Women—Betty Friedan

A Divisive War

- What caused American to be against the Vietnam War? One point has been noted.
  - U.S. military claims of victory prove false.
Reduce
ANY QUESTIONS? Use them to organize your notes. For example:

What does the word Zeitgeist mean?

Record
from Letter from a Birmingham Jail by Martin Luther King Jr.

How does this passage argue for nonviolent protest? One response is given.

African Americans need to let off steam

Recap
Review your notes on Big Idea 1: An Era of Protest. Then recap using the chart below to set down key points about the protests of the 1960s and 1970s. For instance, under Women, you might put “NOW.”

<table>
<thead>
<tr>
<th>Integration</th>
<th>Black Power</th>
<th>Women</th>
<th>Hispanics</th>
<th>Antiwar Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
INTRODUCTORY TEXT: INTO THE 21ST CENTURY 1960s–PRESENT

Big Idea 2: Nature and Technology (pp. 1138–1139)

Reduce

TO THE POINT Note key words and phrases. For example:
- environmental movement

ANY QUESTIONS? Use them to organize your notes.

How did new media affect people’s lives?

Record

The Environmental Movement

Use a web to organize the main ideas. One entry has been given to start you off.

Rachel Carson’s Silent Spring

Responding to Nature

What is driving the nature writers of today? What are they doing in their works? A response has been started and you should continue it.

The nature writers of today are worried about pollution hurting the environment and have a desire to get . . .

The Information Age

Put down some notes on The Information Age. A first note has been given.

In the twentieth century, we live with many new ways of communicating in a society where information is worth money.
“Lost” by David Wagoner

How does this poem show that the writer shares the values of the new nature writers mentioned in Responding to Nature. A response has been started for you to conclude.

The poet presents the forest as a living thing. “Stand still,” he tells the reader. “The forest knows where you are. You must let it find you.” By this quotation, he is showing that he shares the values of other nature writers because they...

Recap

Review your notes on Big Idea 2: Nature and Technology. Then recap by drawing conclusions based on the facts in this section. One response has been given to start you on your way.

The nature writers would find people’s love affair with computers discouraging because this love is taking people away from the natural world.

Reduce

TO THE POINT Note key words and phrases. For example:

“the forest breathes”
Introductory Text: Into the 21st Century 1960s–Present

Big Idea 3: Extending and Remaking Traditions (pp. 1140–1141)

**Reduce**

**TO THE POINT** Note key words and phrases. For example:
- postmodernism

**Record**

**The New Immigrants**

For the next two sections a first note has been given.
- Between the two world wars—low immigration

**Cultural Diversity**

- African American writers—Henry Louis Gates Jr. and Rita Dove

**Postmodernism**

- What are the creative methods of postmodernism? A first has been given to get you going.
- stories within stories, for instance, a person telling a tale within a story

**New Literary Forms**

- What are some examples of contemporary literary forms?
Reduce

TO THE POINT  Note key words and phrases. For example: “glorious return”

Record

The Latin Deli: An Ars Poetica by Judith Ortiz Cofer

It was noted that most immigration to the United States is not coming from Europe. This poem describes a store where immigrants from many lands shop. Identify three countries of origin for people that shop in the store. Then mention from which part of the world these immigrants are coming.

Recap

Review your notes on Big Idea 3: Extending and Remaking. Then recap by creating cause-effect statements linking the main ideas. The first two have been listed for you.

Increasing immigration has given the United States many cultural flavors.

More cultural flavors has made American literature more multicultural.
Reduce
TO THE POINT Note key words and phrases. For example:
The antiwar movement

Record
Why It Matters
What is the main idea of each paragraph? Paragraph 1 has been done to start you off.

paragraph 1—The Civil Rights Movement changed American society, while the antiwar movement left Americans divided.

Cultural Links
What link is described in each paragraph?

paragraph 1—Alice Walker and Harlem Renaissance writer Zora Neale Hurston

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

Recap
Review your notes on this Wrap-Up. Then recap by writing a paragraph in which you show how modern America has been shaped by protests, environmentalism, or cultural diversity. For example, if you wanted to write about environmentalism, you might begin, “A number of things, such as the book Silent Spring, made Americans aware that nature was being damaged by what human were doing without thinking.”
Summarize

Review your notes on this Introduction. Then recap by creating an outline using the forces described in Looking Ahead. The outline has been started for you.

Forces Reshaping Contemporary America

I. Political and social changes

A. African American civil rights movement

B. Women’s movement

C. Hispanic civil rights movement
Introductory Text: Into the 21st Century 1960s–Present

Apply

Multiple Choice
Circle the letter of the best choice for the following questions.

1. What was not true of the African American civil rights movement?
   A. led by Martin Luther King, Jr.
   B. prompted by U.S. casualties in Vietnam
   C. encouraged movements by other ethnic groups and women
   D. opposed segregation

2. Which of the following do(es) not describe Postmodernism?
   A. introducing material from popular culture
   B. aware of the influence of media
   C. blending styles
   D. exposing readers to a variety of ethnic backgrounds

3. How did media coverage encourage the antiwar movement?
   A. by exposing the lies of the president
   B. by presenting a false picture of the war
   C. by showing images of wounded soldiers on the nightly news
   D. by using postmodern methods of presenting the news

4. What environmental problem did Silent Spring reveal?
   A. acid rain
   B. nuclear power exposure
   C. junk food
   D. pesticides

Matching
Write the letter of the choice that best answers each question.

5. Who was associated with black power?
   _____

6. Who won a Pulitzer Prize for a graphic novel?
   _____

7. Who organized Hispanic farm workers?
   _____

8. Who wrote Silent Spring?
   _____

9. Who wrote The Feminine Mystique?
   _____

10. Who gave the “I Have a Dream” speech?
    _____
        A. Art Spiegelman
        B. Betty Friedan
        C. Malcolm X
        D. Rachel Carson
        E. César Chavez
        F. Martin Luther King, Jr.

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

Building Background

Architect Maya Lin was only twenty-one when her design was accepted for the Vietnam Veterans Memorial to be built in Washington, D.C. War memorials usually feature statues of soldiers in heroic poses. Lin’s memorial is a black granite wall that rises up, then falls back to the earth. On its surface are the names of the American men and women who were killed during the Vietnam War. Lin’s design was criticized by veterans groups who did not think that it was patriotic. Criticism was so strong that Maya Lin’s name was not even mentioned when the memorial was dedicated. Yet, today it is one of the most visited memorials in the nation’s capital.

Setting Purposes for Reading

People often want to have memorials to help them remember the past. For example, when a person dies a gravestone or tomb is built for the memory of the deceased. Many memorials honor people who have died while fighting in wars. Some memorials honor victims of accidents or attacks, such as the victims of the 9/11 terrorist attacks in 2001. With a classmate discuss the following questions:

- Why are memorials important to individual people and the nation as a whole?
- Are all memorials the same? Which ones are meant to make you feel proud? Which ones are meant to make you feel a loss?

Read to find out how Lin hopes that her memorial will affect visitors.

Active Reading Focus

Visualizing

Visualizing involves picturing a writer’s ideas or descriptions in your mind’s eye. As you read, think about how a writer describes people, places, and things, and try to picture what is being described.

Literary Element

Description

Description is writing that creates a clear image of a feeling, an action, or a scene in the reader’s mind. A good writer uses vivid words that appeal to your senses of sight, sound, touch, taste, and smell. An image that appeals to these senses will help you to clearly see what the author is describing.

Big Idea

An Era of Protest

The 1960s and 1970s were a time of social and political unrest in the United States. Civil rights and women’s rights were two of the big issues. The country was also divided over whether the war in Vietnam was wrong or right. As you read, think about how the Vietnam Veterans Memorial is connected to this time of unrest in the United States.

Vocabulary

Read the definitions of these words from “Proposal for the Vietnam Veterans Memorial.” When you come across an unfamiliar word, you can often break it down into parts—prefix, root, and suffix—for clues to its meaning.

emerge (i mərj) v. to come into view; p. 259 Slowly the chick began to emerge from its eggshell.

infinite (inˈfa nat) adj. not having any limits; p. 259 The billionaire had an infinite ability to buy whatever she wanted.

serenity (sə renˈə tē) n. a state of emotional calmness; p. 261 During the quiet evening, there was a sense of serenity in the village.

recede (ri séd’) v. to move back or down; p. 261 After a week the floodwaters began to recede, so the people returned to their homes.

recontour (ri konˈtōr) v. to reshape the outline of something; p. 261 The carpenter had to recontour the countertop so that it would fit the new cabinet.
Proposal for the Vietnam Veterans Memorial
by Maya Lin

Walking through this park-like area, the memorial appears as a rift in the earth—a long, polished black stone wall, emerging from and receding into the earth. Approaching the memorial, the ground slopes gently downward, and the low walls emerging on either side, growing out of the earth, extend and converge at a point below and ahead. Walking into the grassy site contained by the walls of this memorial we can barely make out the carved names upon the memorial’s walls. These names, seemingly infinite in number, convey the sense of overwhelming numbers, while unifying those individuals into a whole. For this memorial is meant not as a monument to the individual, but rather as a memorial to the men and women who died during this war, as a whole.

The memorial is composed not as an unchanging monument, but as a moving composition, to be understood as we move into and out of it; the passage itself is gradual, the descent to the origin slow, but it is at the origin that the meaning of this memorial is to be fully understood. At the intersection of these walls, on the right side, at this wall’s top is carved the date of the first death. It is followed by the names of those who have died in the war, in chronological order. These names continue on this wall, appearing to recede into the earth at the wall’s end. The names resume on the left wall, as the wall emerges from the earth, continuing back to the origin, where the date of the last death is carved, at the bottom of this wall. Thus the war’s beginning and end meet; the war is “complete,” coming full circle, yet broken by the earth that bounds the angle’s open side, and contained within the earth itself. As we turn to leave, we see these walls stretching into the distance, directing us to the Washington Monument to the left and the Lincoln Memorial to the right, this bringing the Vietnam Memorial into historical context. We, the living, are brought to a concrete realization of these deaths.

1. A rift is a deep crack or slash.
2. The monument stands in a long, grassy park in Washington, DC. Visitors standing at the monument can look to the left and right and see the faraway ends of the park. At one end stands a tall white obelisk, the Washington Monument, and at the other end stands the Lincoln Memorial, with its famous statue of the seated Abraham Lincoln.

Vocabulary
emerge (i mərj ) v. to come into view
infinite (in fə nat) adj. not having any limits

Big Idea
An Era of Protest Why might it be important for Lin to place her memorial into “context” with other monuments?

Literary Element
Description Writing that creates a clear image is description. Lin might have simply written “The walls have names carved on them.” What makes the actual passage a better description of the memorial?

Underline words or phrases that help to create a clear image.

1. rift
2. emerging
3. infinite

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Brought to a sharp awareness of such a loss, it is up to each individual to resolve or come to terms with this loss. For death is in the end a personal and private matter, and the area contained within this memorial is a quiet place meant for personal reflection and private reckoning. The black granite walls, each 200 feet long, and 10 feet below ground at their lowest point (gradually ascending towards ground level) effectively act as a sound barrier, yet are of such a height and length so as not to appear threatening or enclosing. The actual area is wide and shallow, allowing for a sense of privacy, and the sunlight from the memorial’s southern exposure along with the grassy park surrounding and within its

3. Private reckoning suggests deep, personal thoughts about the magnitude of the war dead.
wall contribute to the **serenity** of the area. Thus this memorial is for those who have died, and for us to remember them.

The memorial’s origin is located approximately at the center of this site; its legs each extending 200 feet towards the Washington Monument and the Lincoln Memorial. The walls, contained on one side by the earth, are 10 feet below ground at their point of origin, gradually lessening in height, until they finally **recede** totally into the earth at their ends. The walls are to be made of a hard, polished black granite, with the names to be carved in a simple **Trajan** letter, 3/4 inch high, allowing for nine inches in length for each name. The memorial’s construction involves **recontouring** the area within the wall’s boundaries so as to provide for an easily accessible descent, but as much of the site as possible should be left untouched (including trees). The area should be made into a park for all the public to enjoy.

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**Active Reading Focus**

**Visualizing** Lin calls the sections of the memorial “legs.” How do you imagine the walls of the memorial as they relate to the Washington Monument and the Lincoln Memorial?

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**Vocabulary**

**Using Word Parts** The word *accessible* is made of the word *access* and the suffix *-ible*. Access means “a way that something can be reached.” If *accessible* means “able to be reached,” what do you think is the meaning of the suffix *-ible*?

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**✔ Reading Check**

Does Lin want the memorial to be a monument to an individual or to those who died during the war as a whole?

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**Vocabulary**

**serenity** (sə rēnˈē) n. a state of emotional calmness

**recede** (rē sēdˈ) v. to move back or down

**recontour** (rē konˈtōr) v. to reshape the outline of something

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4. **Trajan** is the name of the font that Lin has chosen for the letters in the names.

5. Lin specifies here that some recontouring, or excavating, of the land will be necessary in order to accommodate the downward slope of the granite walls.
Use a web to organize information from this work. Fill in each outer oval with details about Lin’s plans for the Vietnam Veterans Memorial. Then write a few sentences it to describe the overall impression of the memorial. Two entries have been given for the outer circle to start you off. If you prefer, construct a Foldable™ to display the information.

**Active Reading Focus**

**Visualizing** Visualizing while reading can increase your understanding and your enjoyment. Read the passage below. Underline the words or phrases that help you to see what Lin describes.

“Approaching the memorial, the ground slopes gently downward, and the low walls emerging on either side, growing out of the earth, extend and converge at a point below and ahead.”
**Reading Strategy**

**Analyzing Political Assumptions** It has been noted that the Vietnam War split the country. Earlier you may have noted that Lin’s political assumption is that the nation needed to heal and come together. How does her memorial appeal to people on both sides of the issue?


**Literary Element**

**Description** Find a good example of description from Maya Lin’s proposal. Write the words that make it a good description.


**Vocabulary Practice**

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

- A **root** is the most basic part of a word. For example, the word *contour* is the root of the word *recontour*.
- A **prefix** is a word part that can be added to the beginning of a word. The prefix “re-” can mean “again.” When added to the word *learn*, we get the word *relearn*, which means “to learn again something that was known before.”
- A **suffix** is a word part that can be added to the ends of words. The suffix “-tion,” for example, can be added to the ends of some words to turn them into nouns. When “-tion” is added to the verb *relate*, it becomes the noun *relation*.

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

1. Which of the following has a suffix that forms nouns?
   - (a) emerge
   - (b) recede
   - (c) composition

2. Based on its parts, which of the following words can mean “to change the shape again”?
   - (a) recontour
   - (b) composition
   - (c) infinite

3. Which of the following has a suffix that means “a condition or state of”?
   - (a) infinite
   - (b) reflection
   - (c) recede
**SILENT SPRING**

**Building Background**

- *Silent Spring* by Rachel Carson caused outrage when it was published in 1962. The book warned the public about the health risks of pesticides, which were used to kill insects on crops. Carson argued that pesticides polluted rivers, killed birds and fish, and increased the risk of getting cancer.

- The book was attacked by farmers and by companies that made pesticides. However, President John F. Kennedy ordered scientists to study Carson’s claims. The new studies showed that her claims were true. Laws were passed that limited the use of some pesticides. Some pesticides, such as DDT, were banned completely.

**Setting Purposes for Reading**

There are times when people are afraid to give an opinion because they know others will not like it and may get angry. Discuss the following questions with a partner:

- Have you ever stated an opinion that got others angry? What happened?
- What fights are worth fighting, even if they cause a storm of disagreement?

Read the selection to see how Carson uses an intense and gripping story to convince the public of the dangers of pesticides.

**Active Reading Focus** Making Inferences

When you make inferences, you use your reason and experience to find information the author does not state directly. As you read from *Silent Spring*, look for clues that alert you to unstated information.

**Literary Element** Imagery

Imagery refers to the “word pictures” that a writer creates to get an emotional response from the reader. In creating images that work, writers use sensory details. Sensory details are descriptions that appeal to one or more of the five senses.

**Big Idea** Nature and Technology

In the twentieth century, people became aware of how the waste products from factories were harming the environment. A new kind of writing about nature developed. Authors continued to praise the beauty of nature, but they also wrote about the need to protect it.

**Vocabulary**

Read the definitions of these words from *Silent Spring*. As you read the words in context, think of synonyms—words with the same or similar meanings—to help you remember the meaning of the unfamiliar words.

- **prosperous** (pros’ par as) adj. well-to-do; successful; p. 265
  The merchant became prosperous after his store became popular.

- **abundance** (a bon’ dans) n. a large amount; p. 265
  An abundance of corn was picked from the large fields.

- **vegetation** (ve´ja tâ´shan) n. the plant life of an area; p. 266
  This jungle has some unusual vegetation, such as the strange vines that grow on the trees.

- **granular** (gran’a lar) adj. made up of or seeming to be made up of small particles; p. 266
  The sand that stuck to the bottom of her feet had a granular feeling.

- **disasters** (di zas’ tors) n., pl. terrible things that happen suddenly and result in loss and suffering; p. 266
  California has suffered from many disasters, such as earthquakes, forest fires, and mudslides.
Silent Spring
By Rachel Carson

There was once a town in the heart of America where all life seemed to live in harmony with its surroundings. The town lay in the midst of a checkerboard of prosperous farms, with fields of grain and hillsides of orchards where, in spring, white clouds of bloom drifted above the green fields. In autumn, oak and maple and birch set up a blaze of color that flamed and flickered across a backdrop of pines. Then foxes barked in the hills and deer silently crossed the fields, half hidden in the mists of the fall mornings.

Along the roads, laurel, viburnum and alder, great ferns and wildflowers delighted the traveler’s eye through much of the year. Even in winter the roadsides were places of beauty, where countless birds came to feed on the berries and on the seed heads of the dried weeds rising above the snow. The countryside was, in fact, famous for the abundance and variety of its bird life, and when the flood of migrants was pouring through in spring and fall people traveled from great distances to observe them. Others came to fish the streams, which flowed clear and cold out of the hills and contained shady pools where trout lay. So it had been from the days many years ago when the first settlers raised their houses, sank their wells, and built their barns.

Then a strange blight crept over the area and everything began to change. Some evil spell had settled on the community: mysterious maladies swept the flocks of chickens; the cattle and sheep sickened and died. Everywhere was a shadow of death. The farmers spoke of much illness among their families. In the town the doctors had become more and more puzzled by new kinds of sickness appearing among their patients. There had been several sudden and unexplained deaths, not only among adults but even among children, who would be stricken suddenly while at play and die within a few hours.

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1. The farmland looks somewhat like a checkerboard because each square field, planted with different crops, is slightly different in color and texture.
2. Laurel refers to the flowering shrub mountain laurel; viburnum is the scientific name for the fragrant honeysuckle bush; alder is the name of trees in the birch family.
3. Here, migrants refers to migrating birds.
4. A blight is a widespread withering or illness caused by such negative forces as pollution, bacteria, insects, or parasites.
5. Maladies are illnesses.
There was a strange stillness. The birds, for example—where had they gone? Many people spoke of them, puzzled and disturbed. The feeding stations in the backyards were deserted. The few birds seen anywhere were moribund, they trembled violently and could not fly. It was a spring without voices. On the mornings that had once throbbed with the dawn chorus of robins, catbirds, doves, jays, wrens, and scores of other bird voices there was now no sound; only silence lay over the fields and woods and marsh.

On the farms the hens brooded, but no chicks hatched. The farmers complained that they were unable to raise any pigs—the litters were small and the young survived only a few days. The apple trees were coming into bloom but no bees droned among the blossoms, so there was no pollination and there would be no fruit.

The roadsides, once so attractive, were now lined with browned and withered vegetation as though swept by fire. These, too, were silent, deserted by all living things. Even the streams were now lifeless. Anglers no longer visited them, for all the fish had died.

In the gutters under the eaves and between the shingles of the roofs, a white granular powder still showed a few patches; some weeks before it had fallen like snow upon the roofs and the lawns, the fields and streams.

No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves.

This town does not actually exist, but it might easily have a thousand counterparts in America or elsewhere in the world. I know of no community that has experienced all the misfortunes I describe. Yet every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them. A grim specter has crept upon us almost unnoticed, and this imagined tragedy may easily become a stark reality we all shall know.

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6. Moribund means "having very little strength left." The remaining birds are weakening and dying.

7. An angler is a person who fishes with a rod and reel.
A cause-effect organizer can help you understand the relationship between effects and their causes. In the box to the left put the cause. In the boxes on the right put the effects of that cause. Sample cause-and-effect boxes have been filled in. If you prefer, construct a foldable to display the information.

Active Reading Focus

Making Inferences Read the passage below. What problem is Carson talking about without mentioning it by name?

“No witchcraft, no enemy action had silenced the rebirth of new life in this stricken world. The people had done it themselves . . . every one of these disasters has actually happened somewhere, and many real communities have already suffered a substantial number of them.”
Reading Strategy

Analyzing Author’s Purpose  What is Carson’s purpose in writing the selection? Find her purpose by examining the tone, structure, and content of the selection.

Vocabulary Practice

Using Synonyms  For each sentence, choose the synonym for the boldfaced word.

1. The grainy cereal got stuck between my teeth.
   (a) substantial  
   (b) granular  
   (c) withered

2. Hurricanes that swept across the South created many tragedies last year.
   (a) abundances  
   (b) disasters  
   (c) specters

3. The wealthy rancher owned 40,000 acres of land in Texas.
   (a) withered  
   (b) granular  
   (c) prosperous

4. The green undergrowth grew quickly in the rainforest.
   (a) vegetation  
   (b) pollination  
   (c) abundance

Literary Element

Imagery  Look back at the selection, noting Carson’s use of imagery. Give one description that appeals to your sense of sound in the happy town and one in the world after the town has changed. Do the same with imagery that appeals to your sense of sight.
This article presents a literary history of the comic strips and graphic novels that have enriched America. This Literary History will help you better understand the selections you will read in your textbook.

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

Many opening paragraphs don’t have heads. What head might you give to the first paragraph? Write the main ideas of that paragraph under the head. A first main idea has been supplied.

**Comic strips and comic books are an American contribution to the world.**

**The Golden Age of Comics**

*Take notes on The Golden Age of Comics. A first note has been given as a starter.*

**Early 1930s—newspaper comics reprinted in small books**
Reduce

TO THE POINT Note key words and phrases. For example:

Silver Age of Comics

Record

Backlash and Recovery

Make some notes on this important period. A first note is given to start you off.

Critics say comics are filled with violence and sex.

Graphic Novels

Put down some notes on Graphic Novels. The first one is given as an example.

A graphic novel is any comic with a long story.
Literary History: From Comic Strips to Graphic Novels

(pp. 1310–1311)

Review your notes on this article. Then recap using an effective diagram to help you remember the main points. You might use a web, an outline, or any other type of organizer. An outline has been started to give you some ideas.

I. The Golden Age of Comics
   A. Comics appear during Depression
   B. Reprints of newspaper strips
   C. Appearance of superheroes
1. Which of the following is not true about newspaper comic strips?
   A. They were preceded by dime novels.
   B. They introduced superheroes.
   C. They varied greatly in graphic style.
   D. They were widely syndicated.

2. What were the effects of the conservative attack on comics?
   A. Comics Code
   B. reprints of newspaper comic strips
   C. graphic novels
   D. more violent comics

3. What did not happen to comics in the 1950s?
   A. They were attacked as too violent.
   B. The Silver Age of Comics.
   C. Comic makers set up a Comic Code.
   D. Underground comics appeared.

4. A famous graphic novel was:
   A. The Yellow Kid
   B. X-Men
   C. Ghost World
   D. Little Nemo

Matching
Write the letter of the choice below that best matches each numbered item.

5. What introduced the first superheroes?
   ______

6. What were stories of cowboy heroes?
   ______

7. What presented realistic subjects?
   ______

8. What were syndicated in newspapers?
   ______

9. What were reprints from newspaper strips?
   ______

10. What was the period of heroes with problems?
    ______
        A. dime novels
        B. comic strips
        C. early comic books
        D. Golden Age comics
        E. Silver Age comics
        F. graphic novels

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