



# Perception Is Everything

**Visual Prompt:** How does point of view change your perception of this scene?

## Unit Overview

Unit 1 introduces the idea that our perception of reality is filtered through various perspectives, values, prejudices, and attitudes. You will explore multiple literary theories as filters, or lenses, through which to interpret texts. You will examine the idea that the world is full of ideologies, theories, and biases through which we construct our understanding of our own and others' experiences. Studying theory is a way to make us

aware of competing visions of truth. Unit 1 begins by showing how point of view presents the reader with a filter or perspective from which to view the world. This unit introduces the literary theories of Reader Response Criticism and Cultural Criticism as the first two lenses through which we interpret literature and the world. You will have the opportunity to apply these literary theories to your own and others' writing.

**GOALS:**

- To examine the relationship between perspective and critical theory
- To analyze and apply critical theories to various texts studied and created
- To control and manipulate textual elements in writing to clearly and effectively convey a controlling idea or thesis
- To use syntax and style to create meaning and effect in writing

**ACADEMIC VOCABULARY**

- perception
- perspective
- scenario
- marginalize
- dominant
- subordinate
- imperialism

**Literary Terms**

- literary theory
- Reader Response Criticism
- mise en scène
- visual rhetoric
- imagery
- prologue
- vignette
- Cultural Criticism

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\*Texts not included in these materials.

### Language and Writer’s Craft

- Syntax (1.9)
- Style (1.18)



### MY INDEPENDENT READING LIST

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# Previewing the Unit

**LEARNING STRATEGIES:**

Think-Pair-Share, Skimming/ Scanning, Close Reading, Marking the Text, Summarizing, Paraphrasing

**My Notes**

## Learning Targets

- Preview the big ideas and the vocabulary for the unit.
- Identify and analyze the skills and knowledge required to complete Embedded Assessment 1 successfully.

## Making Connections

In this unit, you will read a variety of texts to examine the concept of perspective and how one’s perception determines his or her interpretation of the world. In this level, you will learn and apply multiple literary theories as filters in order to have deeper and richer ways to think about, interpret, and critique literature and life. You will be introduced to Reader Response Criticism in the first half of the unit and Cultural Criticism in the second half of the unit. Studying literary theory is a means to make you aware that the world is full of ideologies, theories, and biases through which we construct an understanding of our own as well as others’ experiences.

## Essential Questions

Based on your current knowledge, how would you answer these questions?

1. How does perspective influence perception?
  
2. What does it mean to be a stranger in the village?

## Developing Vocabulary

Go back to the Contents page and use a QHT strategy to analyze and evaluate your knowledge of the Academic Vocabulary and Literary Terms for the unit.

## Unpacking Embedded Assessment 1

Closely read the assignment for Embedded Assessment 1: Creating an Argumentative Photo Essay.

Your assignment is to create and present a photo essay expressing your perspective (position) on an issue or topic of importance to you. You can use the argument you wrote in Activity 1.14 to develop a final product, using at least 10 images to develop a visual argument. Include your intended thesis and a written rationale explaining how your images convey this thesis.

Paraphrase the assignment in your own words. What do you need to know to be able to complete this assessment successfully? What skills must you have to complete the task successfully?

## Learning Targets

- Examine the concept of perception as it applies to literary analysis.
- Interpret and explain a quotation in discussion and in writing.

## Literary Theory

Until we realize the world is full of ideologies, theories, and biases through which we filter our understanding of our own and others' experiences, we are blind to much of the world. As we read or react to the world around us, competing perspectives color the way we interpret literature and life.

**Literary theory** is a study of ways to analyze texts by thinking about them from different perspectives. Studying literary critical theories can help a reader become aware of competing **perceptions** of truth, to learn that a text, like life, is seen through a filter of ideologies, theories, and perspectives. Being able to apply different theories to a text expands the limits of a reader's worldview and adds dimensions to reading and understanding a text. Critical theory highlights the fact that there is no one simple vision of the truth. Truth is a complicated product of multiple perspectives.

1. Examine the perception puzzles provided by your teacher, and reflect on how one image can be perceived in two ways.
  
2. After examining the perception puzzles, discuss with a partner how your perception changes as you continue to look at the image. What makes your perception change?
  
3. An aphorism is a short statement, usually one sentence, that uniquely expresses an opinion, perception, or general truth. From the following list, choose three to five aphorisms that you especially like. With a group, paraphrase the aphorisms you have chosen, and explain how they relate to the idea that seeing and understanding are always shaped by how we perceive the world.  
  
"If all you have is a hammer, everything looks like a nail."—Anonymous  
"Until lions tell their stories, tales of hunting will glorify the hunter."  
—African proverb  
"Theory is subversive because it puts authority in question."  
—Stephen Bonycastle  
"What you see and hear depends a good deal on where you are standing; it also depends on what sort of person you are."—C. S. Lewis  
"The voyage of discovery is not in seeking new landscapes but in having new eyes."—Marcel Proust  
"You can complain because roses have thorns, or you can rejoice because thorns have roses."—Tom Wilson  
"All photographs are accurate. None of them is the truth."—Richard Avedon  
"There are things known and there are things unknown, and in between are the doors of perception."—Aldous Huxley

### LEARNING STRATEGIES:

Think-Pair-Share,  
Summarizing, Paraphrasing,  
Sketching

### My Notes

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### Literary Terms

**Literary theory** is a systematic study of literature using various methods to analyze texts.

### ACADEMIC VOCABULARY

A **perception** is one person's interpretation of sensory or conceptual information.

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# Perception Is Everything

Activity Title

## My Notes

“The eye sees only what the mind is prepared to comprehend.”—Henri Bergson

“Better keep yourself clean and bright; you are the window through which you must see the world.”—George Bernard Shaw

“Whilst part of what we perceive comes through our senses from the object before us, another part (and it may be the larger part) always comes out of our own mind.”—William James

“Language forces us to perceive the world as men present it to us.”—Julia Penelope

“If we spoke a different language, we would perceive a somewhat different world.”—Ludwig Wittgenstein

## Check Your Understanding

Create an original aphorism expressing your perception or a general truth about the world.

## Writing to Sources: Explanatory Text

Choose an aphorism from the list, and write an interpretive response explaining the truth it conveys. Use appropriate prewriting strategies to structure your ideas. Be sure to:

- Provide a clear statement that expresses your interpretation.
- Provide examples and reflective commentary.
- Use effective transitions and maintain the flow of ideas.



## Independent Reading Plan

Reading independently gives you a chance to expand your knowledge about topics that fascinate you while also reinforcing and deepening the learning you are doing in class. Each of the literary theories you will study in this course can help you analyze and understand your independent reading texts in new and enlightening ways.

Discuss your independent reading plan with a partner by responding to these questions:

- How do you go about choosing what to read independently? Where can you find advice on which books or articles to read?
- What genre of texts do you most enjoy reading outside of class?
- How can you make time in your schedule to read independently?
- How do you think literary theory might change your perspective of the texts you are reading independently?
- Look at the Independent Reading Link on this page and think about which text or author you plan on reading during the first half of Unit 1.



## INDEPENDENT READING LINK

### Read and Respond

In this unit, you will study multiple perspectives. For independent reading, find texts representing multiple perspectives from authors such as Amy Tan, Barbara Kingsolver, Julia Alvarez, Robert Heinlein, and Jamaica Kincaid. Set up a place in your Reader/Writer Notebook to record notes on how the perspectives in your reading are different from your own or from those you are studying in class.

## Learning Targets

- Analyze a scenario from multiple perspectives.
- Write a monologue from a particular perspective in response to a scenario.

## How Are Perspectives Different?

Everyone has a unique **perspective** from which they view the world. A number of factors, including life experiences, education, significant relationships, occupations, and religious and political affiliations help shape an individual's perspective.

Think about your everyday interactions with other people. Some interactions can look very different, depending on the points of view of the different participants. Your perception of an event or interaction depends on your unique perspective, which has been influenced in many ways over the course of your life.

1. In order to illustrate this idea, consider the following **scenario**:

On your way to school, you see a student who has been pulled over by a police officer. You perceive the student's frustration as the officer writes out a traffic ticket.

Complete the graphic organizer on the following page, imagining the response of each individual in the situation. Consider these points when responding:

- Each person in the scenario will have a distinct perspective on the situation.
- Each person in the scenario will have a different level of connection to the consequences of the situation, which will in turn influence the response. For example, one person will have to pay for the ticket.
- Each person in the scenario will also be subject to a variety of factors that are unrelated to the ticket and that will also influence the response. For example, if the traffic is moving more slowly due to the ticket distraction, someone may be late for work.

**LEARNING STRATEGIES:**  
Graphic Organizer, Think-Pair-Share, Drafting

### ACADEMIC VOCABULARY

**Perspective** is a viewpoint or way of looking at the world, or a particular conception of things or events. Our perspective influences how we perceive the world.  
**A scenario** is an outline, brief account, or synopsis of events.

### My Notes



# Importance of Perspective

Individual Perspective	Thoughts Running Through This Person's Mind	Possible Factors Influencing This Person's Response	Primary Goal or Objective of This Person
Student Being Ticketed			
Officer Writing the Ticket			
Parent of Student Being Ticketed, Who Happens to Be Driving By			
Favorite Teacher, Driving By			
Best Friend of Student Being Ticketed			

## My Notes

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### Check Your Understanding

Based on the information from the graphic organizer, which individual's perspective do you relate to most closely? In what ways is that person's perspective similar or different to yours?

### Narrative Writing Prompt

Select one of the perspectives listed in the graphic organizer, and compose a monologue from that perspective in which you recount the incident to one of the other observers. Be sure to:

- Structure your monologue with a clear and coherent sequence of events.
- Incorporate tone and diction appropriate to the speaker you have chosen.
- Include details that the speaker would notice or care about and not those that would not be known or significant to the speaker.



### Learning Targets

- Closely read and analyze a poem, citing textual evidence to support your ideas.
- Apply the Reader Response critical lens to an analysis of a poem.

### Preview

In this activity, you will read and analyze a poem. Then you will learn about Reader Response Criticism and revisit your analysis of the poem through this lens.

### Setting a Purpose for Reading

- As you read the poem, underline words or phrases that help you visualize the scene from the speaker’s perspective.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

Theodore Roethke (1908–1963) created poetry notable for its introspection and fascination with nature. The son of a greenhouse owner, Roethke was impressed with greenhouses’ ability to bring life to the cold Michigan climate. “The Greenhouse Poems” of his collection *The Lost Son* (1948) explore this experience. Educated at the University of Michigan and Harvard University, Roethke taught at numerous universities, including the University of Washington in Seattle, where his enthusiasm for poetry made him a popular professor. Roethke received a Pulitzer Prize for *The Waking* (1953) and the National Book Award for the collection *Words for the Wind* (1957).

#### Poetry

# MY PAPA’S WALTZ

by Theodore Roethke

The whisky on your breath  
could make a small boy dizzy;  
But I hung on like death:  
Such waltzing is not easy.

5 We romped until the pans  
Slid from the kitchen shelf;  
My mother’s countenance  
Could not unfrown itself.

The hand that held one wrist  
10 Was battered on one knuckle;  
At every step you missed  
My right ear scraped a buckle.

**LEARNING STRATEGIES:**  
Marking the Text, Discussion Groups, Think-Pair-Share, Summarizing, Sketching

#### My Notes

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# Introducing Reader Response Criticism

## My Notes

You beat time on my head  
With a palm caked hard by dirt,  
15 Then waltzed me off to bed  
Still clinging to your shirt.

### Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What physical experience does the speaker describe in the poem? What specific words, phrases, or lines convey the experience?
2. **Craft and Structure:** What words or phrases in stanzas 1 and 2 hint at emotional tension among the family members in the poem?
3. **Craft and Structure:** What connections can you make between the rhythm of the poem and the dancing of the waltz, a ballroom dance set in triple time? How is the poem structurally like and unlike a waltz?
4. **Key Ideas and Details:** What is the conflict at the center of the poem? How does the speaker reveal it?

### Working from the Text

5. After studying the poem, freewrite to explore your initial perception or interpretation of the text. Mark the text to identify words and phrases that support your interpretation.

### Reader Response Criticism

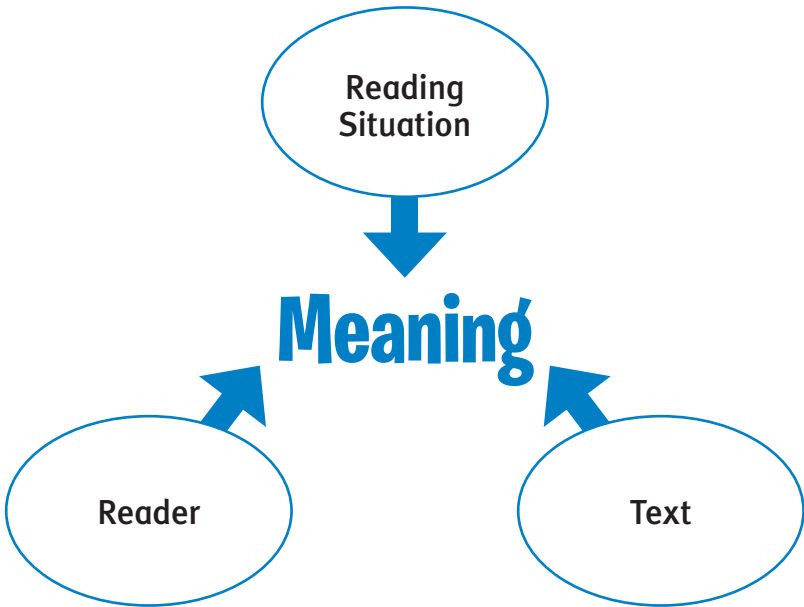
Throughout this course, you will learn about and apply six different literary theories. Think about what you read, where you read it most often, and why you read. How does your personal response to the text depend on where and why you are reading the text?

Your personal attitudes, beliefs, and experiences influence how you derive meaning from text. Examining the way in which you understand text involves adopting critical lenses. A critical lens is a way of judging or analyzing a work of literature.

**Reader Response Criticism** is a type of literary theory suggesting that readers' perspectives often determine their perceptions. Much as putting on a pair of tinted lenses colors the way you look at the world, critical lenses influence how you study and perceive texts. The critical lens of Reader Response Criticism asks you to be aware of your personal attitudes, beliefs, and experiences as you read. It focuses on the relationships among the reader, the reader's situation, and the text. The theory suggests that the process of making meaning relies not only on the text itself, but also on the qualities and motivations of the individual who is interacting with the text.

The diagram below illustrates this idea:

- **Reading Situation:** the circumstances surrounding the reading, including purposes
- **Reader:** person engaged in the reading process
- **Text:** what is being read



#### My Notes

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#### Literary Terms

**Reader Response Criticism** focuses on a reader's active engagement with a piece of print or nonprint text. The reader's response to any text is shaped by the reader's own experiences, social ethics, moral values, and general views of the world.

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# Introducing Reader Response Criticism

## My Notes

With this model—the Reading Situation/Reader/Text—the reader constructs meaning as a result of the interaction among all three factors. Consider the following examples:

**Scenario 1:** A senior is assigned to read a chapter from the book he is studying in English class. The senior has tickets to see a show that night but knows that there will be a quiz on the chapter the next day. He is a strong reader but has not enjoyed the book the class is studying.

- What factors are influential on the reader, situation, and text?
  
- How would these factors impact the student’s ability to make meaning of that chapter?

**Scenario 2:** A senior is part of a group of four students preparing a presentation about optical illusions. She volunteered to do Internet research to find information to bring back to the rest of the group. She is a computer whiz and is fascinated by the topic. She spends several hours on the Internet finding examples of optical illusions but hasn’t done much real reading or investigating of the information about optical illusions. The next day in class the group is expecting some material to read, but the senior brings a collection of optical illusions to show them instead.

- How did the reader, situation, and text impact the ability to make meaning?

## The Elements of Reader Response Criticism

### The Reader

Reader Response critical theory takes into account the person doing the reading. This theory acknowledges the role of such factors as the individual’s opinions, attitudes, beliefs, and background knowledge. Consider some of the ways in which your personality, attitudes, and personal goals influence you every time you read a text. For example, what do you read on your own? Do you read novels more often, or sports magazines? If you read quite a few novels, then being asked to read 30 pages in a single session might not seem difficult. Your reading habits are just one aspect of what you bring to the reading process.

### The Reading Situation

The reading situation includes *why* you are engaged in reading, *when* you are reading, and *where* you are reading. All of these factors affect your perception.

**Why:** What is your purpose for reading? You may be reading a text because the subject matter interests you, or because your teacher assigned it, or because you need to learn something in order to complete a task.

**When:** Perhaps a story was written hundreds of years ago, but you are reading it in the 21st century. Your perspective will differ from that of the writer and of the text’s original readers.

**Where:** If you are reading a text written by someone from a community like yours, you may understand the text more readily or relate to the author in certain ways that you don’t if you are reading a text by someone from a very different locale.

### The Text

The text is defined as whatever is being read, viewed, heard, and so on, and may include videos, audio, websites, and the like. Textual features vary, depending on the source. For example, a textbook presents text differently from the way a magazine or a pamphlet does. Numerous other factors, from level of difficulty to the font, influence the text.

### Check Your Understanding

Think about your initial analysis of the poem “My Papa’s Waltz.” Describe the Reader, the Reading Situation, and the Text. How did the interaction of these three elements influence your understanding and analysis of the poem?

#### My Notes

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#### INDEPENDENT READING LINK

##### Read and Respond

Think about your independent reading text. In what ways does your personal response to the text depend on where and why you are reading the text? Consider how your own experiences and background affect your reading of the text and how someone with a different background might view it differently. Then, write a short reflection on your response to the text.

# Applying Reader Response Criticism

**LEARNING STRATEGIES:**

Close Reading, Think-Pair-Share, Discussion Groups, Marking the Text, Sketching

My Notes

## Learning Targets

- Closely read a poem while applying the critical lens of Reader Response Criticism.
- Collaboratively discuss interpretations of a poem to create a symbolic representation of the poem’s meaning.

## Preview

In this activity, you will read and analyze a poem through the lens of Reader Response Criticism. Then you will engage in a collaborative group discussion about the poem’s meaning and construct a visual, symbolic representation of the text.

## Setting a Purpose for Reading

- As you read the poem assigned to your group, interact with the text using metacognitive markers:
  - ? Use a question mark to signal confusion or question an idea.
  - \* Use an asterisk for comments about the text.
  - ! Use an exclamation point for reactions to the text.
  - \_ Underline key ideas.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

E. E. Cummings (1894–1962) became known for poems that experimented with form, style, and punctuation. During his career, Cummings examined traditional themes such as love and childhood, but he explored these themes with innovative methods, such as incorporating typography into the poem’s meaning, or using words such as *if* and *because* as nouns. He received the Bollingen Prize in Poetry (1958) and held the Charles Eliot Norton Professorship at Harvard University.

## Poetry

## in just-

by E.E. Cummings

in just-  
spring when the world is mud-  
luscious the little  
lame balloonman

5 whistles far and wee

and eddieandbill come  
running from marbles and  
piracies and it's  
spring

10 when the world is puddle-wonderful

the queer  
old balloonman whistles  
far and wee  
and bettyandisabel come dancing

15 from hop-scotch and jump-rope and

it's  
spring  
and

20 the  
goat-footed

balloonMan whistles  
far  
and  
wee

## My Notes



# Applying Reader Response Criticism

## My Notes

### ABOUT THE AUTHOR

Peter Davison (1928–2004) was both a poet and an editor, serving as poetry editor of *The Atlantic Monthly* for 29 years. The author of 11 collections of poetry, Davison also wrote three prose works, including essays on poetry and the memoir *The Fading Smile*, which includes recollections of his mentor, poet Robert Frost. In his writing and editing, Davison emphasized the power of active language to engage with ideas and events: verbs, he said, not nouns, show what a writer really means.

### Poetry

# The Last Word

by Peter Davison

When I saw your head bow, I knew I had beaten you.  
You shed no tear—not near me—but held your neck  
Bare for the blow I had been too frightened  
Ever to deliver, even in words. And now,

5 In spite of me, plummeting it came.  
Frozen we both waited for its fall.

Most of what you gave me I have forgotten  
With my mind but taken into my body,  
But this I remember well: the bones of your neck

10 And the strain in my shoulders as I heaved up that huge  
Double blade and snapped my wrists to swing  
The handle down and hear the axe's edge  
Nick through your flesh and creak into the block.

**ABOUT THE AUTHOR**

Sylvia Plath (1932–1963) captured the intensity of her turbulent life in an autobiographical novel and personal, revealing poetry. An accomplished scholar and writer, Plath won many awards as a young woman, including a scholarship to Smith College and a Fulbright fellowship to Newnham College in Cambridge University. In 1956, she married poet Ted Hughes. As their marriage dissolved, Plath produced poems of striking pain and power. These poems were published in the collection *Ariel* (1965), which appeared after her suicide in 1963.

**Poetry****Mushrooms**

by Sylvia Plath

Overnight, very

Whitely, **discreetly**,

Very quietly

Our toes, our noses

**5** Take hold on the **loam**,

Acquire the air.

Nobody sees us,

Stops us, betrays us;

The small grains make room.

**10** Soft fists insist on

Heaving the needles,

The leafy bedding,

Even the paving.

Our hammers, our rams,

**15** Earless and eyeless,

Perfectly voiceless,

Widen the **crannies**,

Shoulder through holes. We

Diet on water,

**20** On crumbs of shadow,

Bland-mannered, asking

Little or nothing.

So many of us!

So many of us!

**My Notes**


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**discreetly:** without attracting attention

**loam:** soil that plants thrive in

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**crannies:** tiny holes

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# Applying Reader Response Criticism

## My Notes

25 We are shelves, we are  
Tables, we are meek,  
We are edible.

Nudgers and shovers  
In spite of ourselves.

30 Our kind multiplies:

We shall by morning  
Inherit the earth.  
Our foot's in the door.

## Second Read

- Reread your assigned poem to answer these text-dependent questions.
- Write any additional questions you have about the poem in your Reader/Writer Notebook.

### “in just—”

1. **Key Ideas and Details:** What happens when the “balloonman whistles far and wee”?
2. **Key Ideas and Details:** What can you infer from details in the poem about how the author feels about springtime?
3. **Craft and Structure:** What effect do the short line lengths (lines 16–19 and 22–24) have on the end of the poem?
4. **Craft and Structure:** In line 20, what does the speaker’s description of the “balloon Man” as “goat-footed” suggest to you?

### “The Last Word”

5. **Key Ideas and Details:** To what does the pronoun “it” refer in lines 5–6? Cite evidence from the poem to support your answer.
6. **Key Ideas and Details:** How does the author choose to develop the idea of “the last word” throughout the poem? What effect does this choice have on the meaning of the poem?

7. **Craft and Structure:** What does the author’s use of the phrase “heaved up” suggest about the last word?

8. **Key Ideas and Details:** How might a reader summarize the central idea of the poem? What evidence supports your interpretation?

**“Mushrooms”**

9. **Key Ideas and Details:** What human characteristics does the poem attribute to the mushrooms? What effect does this personification have on the reader’s understanding of the mushrooms?

10. **Craft and Structure:** How does the word “whitely” in line 2 add to the description of the mushrooms’ growing?

11. **Keys Ideas and Details:** Based on details in the poem, what inference can you make about the mushrooms’ intentions in lines 30–33?

**Working from the Text**

12. Reflect on this statement by W. H. Auden, and then discuss it with a partner. How does it apply to Reader Response Criticism?

“What a poem means is the outcome of a dialogue between the words on the page and the person who happens to be reading it; that is to say, its meaning varies from person to person.”

My Notes

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# Applying Reader Response Criticism

## My Notes

13. In preparation for a group discussion about your assigned poem, revisit the text and analyze it from the perspective of Reader Response Criticism. Write a short, interpretive response in which you:
  - Reflect on the ways your experiences, attitudes, and values as the reader contribute to your understanding of the text.
  - Think about the ways the text itself (the fact that it is poetry, the structure, the sound of the poem) affect your perception of the poem’s meaning.
  - Consider the effect the reading situation has on your interpretation.
  
14. **Discussion Groups:** Participate effectively in a collaborative discussion regarding your assigned poem. Reread the poem together and come to a consensus on its meaning. Be sure to:
  - Present well-reasoned ideas supported with relevant examples from the poem.
  - Respond to questions thoughtfully.
  - Build on others’ ideas as you present your own clearly.
  
15. A symbol is something (a person, place, or thing) that stands for something else. A symbolic representation makes use of symbols to represent an idea or concept. Use the following chart or a similar graphic organizer to sketch a symbolic representation of the poem you read in your small group. Your sketch should be in the form of three panels. Also include your interpretation of the meaning of the symbol(s).

<b>Panel 1</b>	<b>Panel 2</b>	<b>Panel 3</b>
<b>Your Interpretation</b>		

### Check Your Understanding

How has your interpretation of your assigned poem changed now that you have had the opportunity to take into consideration the views of others?

## Learning Targets

- Analyze a visual text using the OPTIC strategy, incorporating the precise language of photographic images.
- Write an analytical interpretation of the composition of an image.

## Seeing the World Through Images

1. Just as a reader's perspective affects an interpretation of events, so too does the way a reader looks at visual elements affect perceptions and interpretations of a subject. Scan the words listed below, and use the following coding system to rate your level of understanding of the language of photographic images.

**Q:** Signals a Question—I have never heard this word before.

**H:** Signals familiarity—I have Heard the word before, and I know the context in which I have heard it.

**T:** Signals knowledge—I know what this word means, and I can Teach it to you.

- |                   |                      |
|-------------------|----------------------|
| _____ 1. Frame    | _____ 5. Image       |
| _____ 2. Subject  | _____ 6. Composition |
| _____ 3. Cropping | _____ 7. Space       |
| _____ 4. Lighting |                      |

2. With a partner, research any terms marked with a Q or an H.

## Reading the Visual

3. Use the **OPTIC** strategy to examine the photograph or visual text provided by your teacher. Use the vocabulary words above to guide your discussion about the ***mise en scène***, or composition, of the image. Record your analysis using the graphic organizer on the next page.

**LEARNING STRATEGIES:**  
QHT, Activating Prior Knowledge, Close Reading, OPTIC

### My Notes

### Literary Terms

The ***mise en scène*** is the composition, or setting, of an image.



### WORD CONNECTIONS

#### Etymology

The French term ***mise en scène*** can be traced back to 1833. ***Mise***, literally meaning “a putting, placing,” derives from ***mettre*** (“to put, place”) and Latin ***mittere*** (“to send”). The word ***scene*** has a long theatrical history stretching back to the Latin ***scena*** (“scene, stage of a theater”) and Greek ***skene*** (“wooden stage for actors”), originally referring to a tent or booth.

# Different Ways of Seeing the World

## Analyzing Visuals/Art/Photographs Using the OPTIC Strategy

Brief Description of OPTIC Steps	Literal, Detailed Observations	Interpretation of Observations
<p><b>Overview:</b> Write down a few notes describing the visual and its subject.</p>		
<p><b>Parts:</b> Examine the parts of the visual by reading all labels, images, and symbols, noting any additional details that seem important.</p>		
<p><b>Title/Text:</b> Read the title and any text within the visual. Read all labels and consider how they add to your interpretation.</p>		
<p><b>Interrelationships:</b> Use the title as your theory and the parts of the visual as your clues to detect and identify the interrelationships in the visual/art.</p>		
<p><b>Conclusions:</b> Draw a conclusion about the visual as a whole. What does the visual mean? Summarize the message of the visual in one or two sentences.</p>		



### INDEPENDENT READING LINK

#### Read and Discuss

Choose a key scene or character perspective from your independent reading that reveals an emerging motif or theme. Discuss the scene with your peers, highlighting the evidence in the text that illustrates the theme or motif you have identified.

### Check Your Understanding

Which words from the previous page could you move to the *Teach* category? Which words would you still categorize with *Q* or *H*?

### Writing to Sources: Explanatory Text

Write a brief essay that presents an interpretation of the photo's *mise en scène*. Be sure to:

- Provide a concise thesis statement that presents your interpretation.
- Cite specific details from the image to support your interpretation.
- Use precise language of photography to describe the image and your interpretation.



## Learning Targets

- Identify and analyze the persuasive effect of rhetorical appeals in visual images.
- Use knowledge of the elements of photography and of rhetorical appeals to evaluate the argument presented in an image.

## Rhetorical Appeals

1. Review rhetorical appeals to ethos (the credibility and authority of the author or artist), pathos (emotions), and logos (facts, data, logic). Write examples below.

**Ethos:**

**Pathos:**

**Logos:**

2. Authors can influence audiences by using images or visual elements as powerful support for their arguments. **Visual rhetoric** is a term used to describe images that make or support an argument. Visual rhetoric may also include the use of text features, such as fonts and white space, or graphics, such as illustrations, charts, and cartoons. Reflect on the image or images you studied in Activity 1.6. What rhetorical appeals does it make? Use details from the image to explain your answer.

## What Is a Photo Essay?

An **essay** is an interpretive or analytical composition that reveals the author's perspective on a subject. A **photo essay** reveals the author's perspective on the subject through a collection of photographic images. Just as the words and sentences in a written essay are placed in a specific order, the images in a photo essay are placed in a specific way to express ideas, convey emotions, and show a progression of thoughts or events.

### LEARNING STRATEGIES:

Think-Pair-Share,  
Discussion Groups

### My Notes

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### Literary Terms

**Visual rhetoric** is the argument or points made by visuals such as photographs or by other visual features of a text.

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# The Visual Argument

## My Notes

### Analyzing a Photo Essay

3. As your teacher directs, focus on the following items as you “read” and analyze a photo essay:
  - title
  - sequence of images
  - content of photographs
  - captions
  - purpose
  - target audience
  - issue and position
4. After your initial analysis, revisit the photo essay and interpret its visual rhetoric. Use the elements of photography from Activity 1.6 and your knowledge of rhetorical appeals in your interpretation. Think about what argument the photo essay presents and whether it is effective or not.

### Check Your Understanding

To what extent does the photograph succeed in conveying an argument or a position on an issue? Support your answer by citing specific elements from the photograph.

### Writing to Sources: Explanatory Writing

Analyze the image or images provided by your teacher, or choose another image that presents a strong argument. Write an interpretive response in which you explain the argument being presented and evaluate whether it is effective or not. Be sure to:

- Include a thesis statement that clearly presents your interpretation.
- Explain how the photographer presents an argument, citing specific details from the image or images to support your interpretation.
- Examine the rhetorical appeals used and their effect on viewers.
- Include transitions and a concluding statement.

## Learning Targets

- Analyze the imagery a poet uses to convey perspective.
- Write a vivid description of a memory using imagery and sensory language.

## Preview

In this activity, you will read a poem about memories and analyze the descriptive language and **imagery** the author uses to convey perspective. Then you will use the looping strategy to add sensory language and vivid imagery to your own writing.

## Setting a Purpose for Reading

- As you read the poem, mark the imagery the poet uses to describe his childhood memories.
- Put a star next to sensory details in the poem.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**LEARNING STRATEGIES:**  
Brainstorming, Freewriting,  
Looping, Think-Pair-Share,  
Marking the Text, Rereading

## Literary Terms

**Imagery** is the verbal expression of sensory experience. Sensory details are details that appeal to or evoke one or more of the five senses: sight, touch, smell, hearing, and taste.

## Poetry

# I Remember

by Edward Montez

from *Calafia: The California Poetry Project*  
Ishmael Reed, Project Director

I remember the scent of acorn soup cooking and deer meat frying in quiet evenings of summer.

And shivering under thin blankets in winter and watching the wall paper dance to the force of the winter winds outside.

I remember the cry of an owl in the night and I knew it was an ominous warning, a cry of death.

## My Notes

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# Seeing the World from My Perspective

**reservation:** an area of land where Native Americans live and which they manage under their own tribal government

## My Notes

I remember running in the dust behind the medicine truck when it came to the **reservation**, lifesavers was a free treat.

And grandpa sitting in his favorite resting chair under his favorite shade tree with his dog “Oly” by his side.

I remember running naked and screaming with my aunt in hot pursuit, a stick in her hand, she always caught me.

And every summer we would swim in the river and let the sun bake us until we were a shade less than purple, basking on the riverbank, undisturbed, at peace.

And I remember grandma toiling in the bean fields while I played with my army truck on the fender of a “49” Plymouth.

I remember going to the movies in town on Saturday nights with fifty cents in my pocket, thirty-five cents for the ticket and the rest was mine.

Eating popcorn and drinking water from a discarded coke cup and rooting for the Indians to win, and they never did, but that was yesterday.



## INDEPENDENT READING LINK

### Read and Connect

Compare the perspective of a narrator or character in your independent reading with the perspective of a narrator or character from a reading in this unit. In your journal, note the similarities and differences between the specific senses, such as sight or hearing, that were most important in creating the perspective.



# Seeing the World from My Perspective

## Analyzing Evidence of an Author's Perspective

**Imagery:** The imagery a writer uses tells a lot about the writer's perspective. Identify language from Montez's poem that appeals to your senses, and complete the chart below.

Visual Images (sight)	Auditory Images (hearing)	Tactile Images (touch)	Olfactory Images (smell)	Gustatory Images (taste)

What do these images convey?

**Detail:** Details—such as specific facts, observations, and/or incidents—are also evidence of an author's perspective. Identify details from Montez's poem that reveal his perspective on his subject, and complete the chart below.

	Subject	Setting	Speaker
Identify specific details from Montez's poem "I Remember."			
Discuss how these details contribute to meaning and effect.			
What do these details reveal about the subject, setting, and speaker?			

**Diction:** The words an author uses, carefully chosen to evoke emotions and communicate ideas, also reveal perspective. Identify key examples of diction, the writer’s choice of words, and examine the impact of those choices within the text and on the reader.

Key Word or Phrase	Feeling Evoked by Word or Phrase	Effect on the Meaning of the Sentence	Effect on the Reader

5. Select a memory of a place, event, or time of significance to you. Brainstorm a list of images that you associate with this memory. Then freewrite about the memory you have chosen, using imagery to convey the sensory details that it evokes.
6. Expand on your writing by using the looping strategy. To use looping, circle a key image in your freewrite. Using that word or phrase, expand your ideas by adding more sensory details to create a vivid description of the image for your readers.

### Check Your Understanding

How does adding sensory detail change the overall effect of your writing?

### Narrative Writing Prompt

Using your freewrite about a memory from childhood, create a short narrative about the memory that uses imagery, word choice, and details for effect.

Be sure to:

- Include imagery that creates a vivid picture for the reader.
- Use precise diction to evoke the emotional sense of the experience.
- Provide relevant and telling details to describe the event you remember and its effect on you.

### My Notes

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**LEARNING STRATEGIES:**

Sketching, Quickwrite, Visualizing, Graphic Organizer

**Literary Terms**

A **prologue** is the introduction or preface to a literary work.

**My Notes**

**Learning Targets**

- Analyze a literary passage for style, craft, and syntax.
- Design a visual representation of the imagery in a written text.
- Using vivid imagery and varied syntax, write a paragraph presenting a self-perception.

**Preview**

In this activity, you will read the **prologue** from a novel and analyze the author’s style and craft. Then you will craft your own text, using the prologue as a model.

**Setting a Purpose for Reading**

- As you read the prologue, highlight images the author uses to convey what he is and what he is not.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

**ABOUT THE AUTHOR**

Although Ralph Ellison’s novelistic output is small, its influence is huge. Ellison (1914–1994) is best known for his novel *Invisible Man* (1952). In his masterpiece, an unnamed narrator struggles against racism and urban alienation to find an identity. Ellison employs an all-embracing style—combining elements of African American folklore, Native American mythology, and classical allusions—which he likens to a jazz musician’s improvisation on traditional themes. Ellison is also known for his short stories and for nonfiction writing on literature, music, and African American issues. Though Ellison detested being labeled a black writer, he accepted the label *minority writer*, because, as he put it, “the individual is a minority.”

Prologue

from **INVISIBLE MAN**

by Ralph Ellison

1 I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie **ectoplasm**s. I am a man of substance, of flesh and bone, of fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me. Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass. When they approach me they see only my surroundings, themselves, or figments of their imagination—indeed, everything and anything except me.

2 Nor is my invisibility exactly a matter of a biochemical accident to my **epidermis**. That invisibility to which I refer occurs because of a peculiar **disposition** of the eyes of those with whom I come in contact. A matter of the construction of their inner eyes,

**ectoplasm:** supposedly an energy substance that is the physical form of a spirit or ghost

**epidermis:** the top, outer layer of the skin

**disposition:** characteristic way of thinking or behaving

those eyes with which they look through their physical eyes upon reality. I am not complaining, nor am I protesting either. It is sometimes advantageous to be unseen, although it is most often rather wearing on the nerves. Then too, you're constantly being bumped against by those of poor vision. Or again, you often doubt if you really exist. You wonder whether you aren't simply a phantom in other people's minds. Say, a figure in a nightmare which the sleeper tries with all his strength to destroy. It's when you feel like this that, out of resentment, you begin to bump people back.

3 And, let me confess, you feel that way most of the time. You ache with the need to convince yourself that you do exist in the real world, that you're a part of all the sound and the anguish, and you strike out with your fists, you curse and you swear to make them recognize you. And, alas, it's seldom successful.

## Second Read

- Reread the prologue to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** According to the text, what is the cause of the narrator's invisibility?
  2. **Craft and Structure:** What effect does the narrator's use of semicolons and dashes in the first paragraph have on your understanding of his character?
  3. **Craft and Structure:** How would you describe the narrator's tone in the first two paragraphs of the prologue? How does this tone change by the end of the prologue?
  4. **Key Ideas and Details:** What causes the narrator to reach a point at which "you begin to bump people back"?



## WORD CONNECTIONS

### Roots and Affixes

*Ectoplasm* contains the Greek root *ecto-*, meaning "outside." This root also appears in other scientific words such as *ectoderm* and *ectothermal*. It also contains the Greek word part *-plasm*, which refers to the living matter in an animal or vegetable cell. You have probably noticed this word part in such other words as *protoplasm*.

## GRAMMAR & USAGE

### Sentence Variety

When too many of a writer's sentences are around the same length, the writing can feel monotonous. Effective writers vary sentence length for effect. Too many long, complex sentences can lose the reader. Yet too many short sentences can sound choppy or unsophisticated. Short sentences can also lack clarity, failing to show relationships and the progression from one idea to the next. An occasional short sentence, however, can be startling and memorable, making an important idea or event stand out.

Notice the difference in length between the last two sentences in the prologue. Consider the way Ellison conveys relationships among the ideas within the long, next-to-last sentence. How does this add to the impact of the final short sentence?

# Another Perspective on the World



## INDEPENDENT READING LINK

### Read and Discuss

Select a passage from your independent reading that showcases the author's writing style. Analyze the way the author's style helps communicate a perspective. Share your analysis with a partner and discuss how the styles of your authors compare.

### My Notes

## Working from the Text

5. The prologue contains images that represent Ellison's multiple and conflicting ideas of self. Choose the most significant images, and create a visual (such as a sketch or other graphic) for each.

6. Review the visuals you made to capture the images in Ellison's prologue. Choose one that captures the essence of the prologue. Refine it and sketch it in your Reader/Writer Notebook.

7. Using the following model, based on the structure of the opening of Ellison's prologue, describe your perception of yourself in a brief **quickwrite**.

I am an invisible man. No, I am not a spook like those who haunted Edgar Allan Poe; nor am I one of your Hollywood-movie ectoplasms. I am a man of substance, of flesh and bone, of fiber and liquids—and I might even be said to possess a mind. I am invisible, understand, simply because people refuse to see me.

I am \_\_\_\_\_.

No, I am not \_\_\_\_\_; nor am I

\_\_\_\_\_.

I am \_\_\_\_\_,

and \_\_\_\_\_—and I

might even be said to \_\_\_\_\_.

I am \_\_\_\_\_, understand, \_\_\_\_\_.

## Language and Writer’s Craft: Syntax

**Syntax** is the way words are arranged to form phrases, clauses, and sentences. Authors choose different kinds of sentence structures depending on the sentence’s function and the intended effect on the reader. Read the descriptions of syntax below and the examples provided. Then revisit the prologue from *Invisible Man* to find additional examples, and explain how each is used to advance the tone or theme of the text. Record your ideas in the chart below.

Analyzing Elements of Syntax in <i>Invisible Man</i>	Additional Examples from the Text
<p>A <b>fragment</b> is a word group that is not a complete sentence. It may be lacking a subject, a verb, or both. Although you should usually avoid using fragments, they are sometimes used for effect.</p> <p><b>Example:</b> Nor is my invisibility exactly a matter of a biochemical accident to my epidermis.</p>	<p><b>Additional Example:</b></p> <p><b>Function:</b></p>
<p>A <b>complex sentence</b> contains one independent clause and one or more dependent, or subordinate, clauses.</p> <p><b>Example:</b> Like the bodiless heads you see sometimes in circus sideshows, it is as though I have been surrounded by mirrors of hard, distorting glass.</p>	<p><b>Additional Example:</b></p> <p><b>Function:</b></p>
<p><b>Parallel structure</b> is the use of the same pattern of words (syntactical structure) to show that two or more ideas are related and have the same level of importance.</p> <p><b>Example:</b> You ache with the need to convince yourself that you do exist in the real world, that you’re a part of all the sound and the anguish, and you strike out with your fists, you curse and you swear to make them recognize you.</p>	<p><b>Additional Example:</b></p> <p><b>Function:</b></p>

**PRACTICE** Revise a few phrases or sentences from your quickwrite, or write new sentences, to practice using different syntax for effect. Include a fragment, a complex sentence, and one sentence using parallel structure.

# Another Perspective on the World

## My Notes

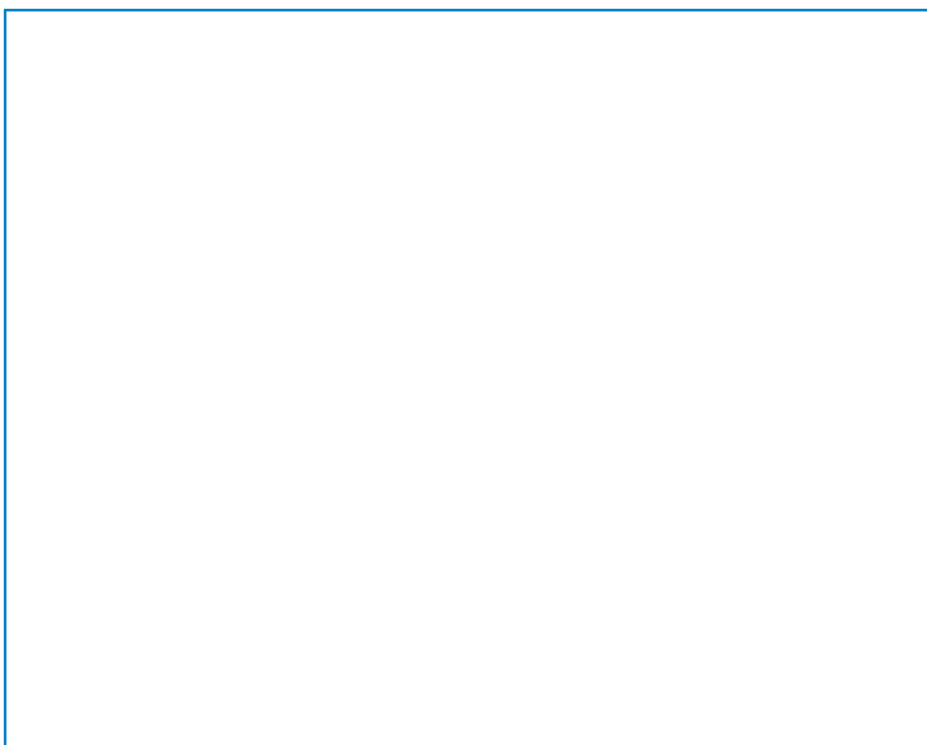
### Explanatory Writing Prompt

Revisit your quickwrite and elaborate on the self-perception you presented, explaining it to your readers with more detailed imagery. Revise it for syntactical variety and clarity. Be sure to:

- Use vivid imagery and precise, sensory language to present and explain your self-perception
- Vary syntax for effect.

### Check Your Understanding

Create a visual representation of your self-perception drawing on the images from your expanded quickwrite. Consider your composition, and arrange images strategically to enhance ideas presented in your text.



## Learning Targets

- Analyze a literary passage for diction and imagery.
- Convert a visual image into a written vignette, using imagery and symbols.

## Preview

In this activity, you will read and analyze a literary **vignette** to understand the author’s use of images and symbols. Then you will use one of your own personal photographs depicting a specific memory as the basis for an original vignette.

## Setting a Purpose for Reading

- As you read the vignette, write an exclamation mark next to words or phrases that create striking visual images.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Born in Chicago in 1954, Sandra Cisneros was the only daughter in a family of seven children. Although she was expected to assume a traditional female role in her patriarchal household, Cisneros successfully struggled to articulate the experience of a Latina woman, publishing the poetry collection *Bad Boys* (1980) and then gaining international acclaim with her first novel, *The House on Mango Street* (1983).

### Vignette

# Four Skinny Trees



by Sandra Cisneros

They are the only ones who understand me. I am the only one who understands them. Four skinny trees with skinny necks and pointy elbows like mine. Four who do not belong here but are here. Four **raggedy** excuses planted by the city. From our room we can hear them, but Nenny just sleeps and doesn’t appreciate these things.

Their strength is secret. They send ferocious roots beneath the ground. They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger. This is how they keep.

Let one forget his reason for being, they’d all droop like tulips in a glass, each with their arms around the other. Keep, keep, keep, trees say when I sleep. They teach.

When I am too sad and too skinny to keep keeping, when I am a tiny thing against so many bricks, then it is I look at trees. When there is nothing left to look at on this street. Four who grew despite concrete. Four who reach and do not forget to reach. Four whose only reason is to be and be.

### LEARNING STRATEGIES:

Visualizing, Brainstorming, Marking the Text, Think-Pair-Share, Drafting, Self-Editing / Peer Editing

### Literary Terms

A **vignette** is a picture or visual or a brief descriptive literary piece.

### GRAMMAR & USAGE

#### Stylistic Devices

**Polysyndeton** is a stylistic device in which coordinating conjunctions—usually *and*—are used in rapid succession. The device not only creates rhythm in writing but also conveys emotion. Notice how Sandra Cisneros uses polysyndeton in this passage: “They grow up and they grow down and grab the earth between their hairy toes and bite the sky with violent teeth and never quit their anger.” Underline the conjunctions she uses.

Think about Cisneros’s use of polysyndeton. What personal emotions does she convey through this intense description of the four trees? How would the effect of the passage be different if she had simply written her ideas as several sentences?

**raggedy** in poor condition

# A Symbolic Perception of Self

## My Notes

### Second Read

- Reread the vignette to answer these text-dependent questions.
  - Write any additional questions you have about the vignette in your Reader/Writer Notebook.
1. **Key Ideas and Details:** What connection does the narrator make between herself and the trees growing outside her window?
  2. **Craft and Structure:** What does the narrator’s use of the words *ferocious*, *bite*, *violent*, and *anger* in paragraph 2 suggest about the trees and the narrator’s character?
  3. **Craft and Structure:** Why do you think the author chose to use internal rhyme—“reason,” “each,” “keep,” “trees,” “sleep,” and “teach”— in paragraph 3? What does it suggest about the narrator?
  4. **Key Ideas and Details:** What is the central idea of the final paragraph of the vignette? How does it build on the connection between the narrator and the skinny trees?

### Working from the Text

5. What is your perception of the writer’s meaning for the four skinny trees? Describe the connections among the title, the speaker’s self-perception, and the imagery in this piece.
6. You have been asked to find a personal photo that presents a specific memory. Using the elements of a photograph discussed in Activity 1.6, write a brief description of the composition of the image.

### Narrative Writing Prompt

Write a literary vignette exploring the memory represented by a photo of significance to you. Be sure to:

- Use imagery, diction, and details to evoke the memory.
- Provide a dominant symbol to make a statement about your self-perception.
- Use punctuation and polysyndeton for effect.



## Learning Targets

- Examine perspective and symbolic images in print ads.
- Explain how advertisers use composition and rhetorical appeals to persuade viewers.

## Creating Visual Text

1. In order to examine the intentional choices made to create an effect, review the following terms; highlight ones that you would like to review and discuss further.

### SHOTS AND FRAMING

**Shot:** a single piece of film, uninterrupted by cuts.

**Establishing Shot:** often a long shot or a series of shots used to set the scene. It establishes setting and shows transitions between locations.

**Long Shot (LS) (also called a full shot):** a shot from some distance. If filming a person, the full body is shown. It may show the isolation or vulnerability of the character.

**Medium Shot (MS):** the most common shot. The camera seems to be a medium distance from the object being filmed. A medium shot shows the person from the waist up. The effect is to ground the story.

**Close-Up (CU):** the image takes up at least 80 percent of the frame.

**Extreme Close-Up:** the image is a part of a whole, such as an eye.

**Two-Shot:** a scene between two people, shot exclusively from an angle that includes both characters more or less equally. It is used in love scenes where interaction between the two characters is important.

### CAMERA ANGLES

**Eye Level:** a shot taken from a normal height; that is, the character's eye level. Ninety to ninety-five percent of the shots seen are eye level, because it is the most natural angle.

**High Angle:** a shot taken from above the subject. This usually has the effect of making the subject look smaller than normal, giving him or her the appearance of being weak, powerless, or trapped.

**Low Angle:** a shot taken from below the subject. It can make the subject look larger than normal and thus strong, powerful, or threatening.

2. Analyze a print advertisement (either provided by your teacher or found in a magazine or newspaper), using the OPTIC strategy:

**Overview:**

**Parts:**

**Text/Title:**

**Interrelationship:**

**Conclusion:**

**LEARNING STRATEGIES:**  
Discussion Groups, Drafting,  
Activating Prior Knowledge,  
Graphic Organizer

### My Notes

# Exploring Visual Rhetoric

## My Notes

3. Use this graphic organizer to continue your analysis of the ad by looking at the elements of composition and rhetorical appeals.

Choices Made by the Artistic Director	Effect of Those Choices on the Viewer
<b>Framing: Long, Short, Close-Up, Extreme Close-Up Shots</b>	
<b>Angle: Eye Level, High, Low Angles</b>	
<b>Strategic Placement of Objects and/or Objects Used as Symbols</b>	
<b>Rhetorical Appeals</b>	

## Check Your Understanding

How do the visual elements and rhetorical appeals in the advertisement advance the advertiser’s claim?

## Argument Writing Prompt

Write an essay in which you argue whether the advertisement you analyzed in this activity is or is not effective in its use of images, composition, and rhetorical appeals to persuade consumers. Be sure to:

- Include a precise claim about the effectiveness of the advertisement.
- Support your claim by citing specific details about the advertisement using precise vocabulary.
- Include transitions between points and a concluding statement that ties your argument together.

### My Notes

**LEARNING STRATEGIES:**  
Activating Prior Knowledge,  
Marking the Text, Graphic  
Organizer

My Notes

## Learning Targets

- Analyze print and nonprint text closely, noting elements of an argument.
- Make specific connections between visual elements and the arguments made in a text.

## Preview

In this activity, you will read a speech and trace the elements of an argument. Then you will make connections between the written text and visual texts, evaluating how visuals can strengthen claims.

## Setting a Purpose for Reading

- As you read the speech, mark the text where you notice the elements of a good argument: hook, claim, concessions and refutations, support, and call to action.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Florence Kelley (1859–1932) was an American social worker and reformer. Starting in 1892 in Chicago, Kelley did extensive investigative work delving into slum and sweatshop conditions. Her findings and articles sparked legislators to limit women’s working hours, prohibit child labor, and regulate sweatshops. She was also instrumental in groundbreaking legislation for minimum wages. She delivered the following speech before the convention of the National American Woman Suffrage Association in Philadelphia on July 22, 1905. This association fought to allow women the right to vote in elections, which they did not have in the United States until 1920.

### Speech

## to the **National American Woman Suffrage Association**

Philadelphia, July 22, 1905  
by Florence Kelley

1 We have, in this country, two million children under the age of sixteen years who are earning their bread. They vary in age from six and seven years (in the cotton mills of Georgia) and eight, nine and ten years (in the coal-breakers of Pennsylvania), to fourteen, fifteen and sixteen years in more enlightened states.



**A boy works in a mill in Lincolnton, North Carolina, in 1908.**

2 Tonight while we sleep, several thousand little girls will be working in **textile** mills, all the night through, in the deafening noise of the spindles and the looms spinning and weaving cotton and wool, silks and ribbons for us to buy.

3 In Alabama the law provides that a child under sixteen years of age shall not work in a cotton mill at night longer than eight hours, and Alabama does better in this respect than any other southern state. North and South Carolina and Georgia place no restriction upon the work of children at night; and while we sleep little white girls will be working tonight in the mills in those states, working eleven hours at night.

4 In Georgia there is no restriction whatever! A girl of six or seven years, just tall enough to reach the bobbins, may work eleven hours by day or by night. And they will do so tonight, while we sleep.

5 Nor is it only in the South that these things occur. Alabama does better than New Jersey. For Alabama limits the children's work at night to eight hours, while New Jersey permits it all night long. Last year New Jersey took a long backward step. A good law was **repealed** which had required women and [children] to stop work at six in the evening and at noon on Friday. Now, therefore, in New Jersey, boys and girls, after their 14th birthday, enjoy the pitiful privilege of working all night long.

6 In Pennsylvania, until last May it was lawful for children, 13 years of age, to work twelve hours at night. A little girl, on her thirteenth birthday, could start away from her home at half past five in the afternoon, carrying her pail of midnight luncheon as happier people carry their midday luncheon, and could work in the mill from six at night until six in the morning, without violating any law of the Commonwealth.

7 If the mothers and the teachers in Georgia could vote, would the Georgia Legislature have refused at every session for the last three years to stop the work in the mills of children under twelve years of age?

8 Would the New Jersey Legislature have passed that shameful repeal bill enabling girls of fourteen years to work all night, if the mothers in New Jersey were **enfranchised**? Until the mothers in the great industrial states are enfranchised, we shall none of us be able to free our consciences from participation in this great evil. No one in this room tonight can feel free from such participation. The children make our shoes in the shoe factories; they knit our stockings, our knitted underwear in the knitting factories. They spin and weave our cotton underwear in the cotton mills. Children braid straw for our hats, they spin and weave the silk and velvet wherewith we trim our hats. They stamp buckles and metal ornaments of all kinds, as well as pins and hat-pins. Under the sweating system, tiny children make artificial flowers and neckwear for us to buy. They carry bundles of garments from the factories to the **tenements**, little beasts of burden, robbed of school life that they may work for us.

9 We do not wish this. We prefer to have our work done by men and women. But we are almost powerless. Not **wholly** powerless, however, are citizens who enjoy the right of **petition**. For myself, I shall use this power in every possible way until the right to the ballot is granted, and then I shall continue to use both.

**textile:** woven fabric

My Notes

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**repealed:** overturned

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**enfranchised:** allowed to vote

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**tenements:** large apartment buildings, often rented by the poor

**wholly:** completely  
**petition:** a document that people sign to show that they want to change something

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# Supporting Argument

## My Notes

**10** What can we do to free our consciences? There is one line of action by which we can do much.

**11** We can enlist the workingmen on behalf of our enfranchisement just in proportion as we strive with them to free the children. No labor organization in this country ever fails to respond to an appeal for help in the freeing of the children.

**12** For the sake of the children, for the Republic in which these children will vote after we are dead, and for the sake of our cause, we should enlist the workingmen voters, with us, in this task of freeing the children from toil!

## Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the speech in your Reader/Writer Notebook.

1. **Craft and Structure:** What is the factual information that Kelley presents about child labor? How is she making appeals to logos, ethos, and pathos with this information?

2. **Craft and Structure:** Where does Kelley state her claim? How is it effective in its placement and rhetorical style?

3. **Craft and Structure:** How does the phrase “little beasts of burden” affect the tone and effectiveness of Kelley’s speech?

4. **Key Ideas and Details:** What is Kelley’s call to action, and how does it relate to her claim about the need for women’s suffrage?

5. **Key Ideas and Details:** What argument does Kelley make over the course of her speech?

### Working from the Text

6. Analyze this speech from the viewpoint of the audience by answering these questions:
- Who is the audience?
  - What do they know about the topic?
  - What can you infer about their values or concerns?
  - What possible biases did you see in the speech, either by the speaker or by the people described?
7. Look at the image next to the first paragraph of the speech. What does the creator of the image intend for the viewer to think about or respond to?
8. Discuss the central ideas in this speech. Then, work with peers to find additional photos that would strengthen the claim or enhance the speaker’s message. Use OPTIC to analyze the photos you find, and present your findings to a group of your peers. Be prepared for your discussion of the argument, and be sure to:
- Refer to evidence from the text and connect the photos to the text with well-reasoned ideas.
  - Express ideas clearly and persuasively.
  - Respond to all ideas brought out in the group discussion to resolve contradictions and to synthesize ideas presented in the argument.

### Check Your Understanding

Explain how images convey a message and can be an important aid in support of an argumentative position.

#### My Notes

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**LEARNING STRATEGIES:**

Marking the Text, Discussion Groups, Close Reading, Graphic Organizer, Sketching

My Notes

## Learning Targets

- Closely read a text to analyze the author’s point of view and use of rhetorical strategies.
- Collaborate and create a plan for a photo essay that uses visuals to present a thesis.

## Preview

In this activity, you will read an essay closely and analyze the author’s attitude toward her subject. Then you will write an essay explaining how the author uses rhetorical strategies to convey her point of view. Finally, you will work collaboratively to sketch a practice photo essay.

## Setting a Purpose for Reading

- As you read the essay, use metacognitive markers to interact with the text.
- Highlight any rhetorical strategies you observe in the text.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Jamaica Kincaid was born Elaine Potter Richardson in 1949 on the Caribbean island of Antigua, an island that would not gain full independence from British colonial rule until 1981. She was a precocious child and a voracious reader. At 17 years old, disillusioned by her family’s lack of support for her talents, Kincaid moved to New York and later became a staff writer for the *New Yorker*. By 1985, writing under her chosen name, she had earned acclaim for two books: *At the Bottom of the River*, a book of short stories, and *Annie John*, a semiautobiographical novel. Using life to inspire fiction, Kincaid cultivated a voice distinct from male Caribbean writers to explore the complexity of relationships, the effects and aftereffects of colonialism, and alienation more generally.

### Essay

## from “On Seeing England for the First Time”

by Jamaica Kincaid

### Chunk 1

1 When I saw England for the first time, I was a child in school sitting at a desk. The England I was looking at was laid out on a map gently, beautifully, delicately, a very special jewel: it lay on a bed of sky blue—the background of the map—its yellow form mysterious, because though it looked like a leg of **mutton**, it could not really look like anything so familiar as a leg of mutton because it was England—with shadings of pink and green, unlike any shadings of pink and green I had seen before, squiggly veins of red running in every direction. England was a special jewel all right, and

**mutton:** lamb



only special people got to wear it. The people who got to wear England were English people. They wore it well and they wore it everywhere: in jungles, in deserts, on plains, on top of the highest mountains, on all the oceans, on all the seas, in places where they were not welcome, in places they should not have been. When my teacher had pinned this map up on the blackboard, she said, “This is England”—and she said it with authority, seriousness, and adoration, and we all sat up. It was as if she had said, “This is Jerusalem, the place you will go to when you die but only if you have been good.” We understood then—we were meant to understand then—that England was to be our source of myth and the source from which we got our sense of reality, our sense of what was meaningful, our sense of what was meaningless—and much about our own lives and much about the very idea of us headed that last list.

**Chunk 2**

2 At the time I was a child sitting at my desk seeing England for the first time, I was already very familiar with the greatness of it. Each morning before I left for school, I ate breakfast of half a grapefruit, an egg, bread and butter and a slice of cheese, and a cup of cocoa; or half a grapefruit, a bowl of oat porridge, bread and butter and a slice of cheese, and a cup of cocoa. The can of cocoa was often left on the table in front of me. It had written on it the name of the company, the year the company was established, and the words “Made in England.” Those words, “Made in England,” were written on the box the oats came in too. They would also have been written on the box the shoes I was wearing came in: a bolt of gray linen cloth lying on the shelf of a store from which my mother had bought three yards to make the uniform that I was wearing had written along its edge those three words. The shoes I wore were made in England; so were my socks and cotton undergarments and the satin ribbons I wore tied at the end of two **plaits** of my hair. My father, who might have sat next to me at breakfast, was a carpenter and cabinet maker. The shoes he wore to work would have been made in England, as were his khaki shirt and brown felt hat. Felt was not the proper material from which a hat that was expected to provide shade from the hot sun should be made, but my father must have seen and admired a picture of an Englishman wearing such a hat in England, and this picture that he saw must have been so compelling that it caused him to wear the wrong hat for a hot climate most of his long life. And this hat—a brown felt hat—became so central to his character that it was the first thing he put on in the morning as he stepped out of bed and the last thing he took off before he stepped back into bed at night. As we sat at breakfast a car might go by. The car, a Hillman or a Zephyr, was made in England. The very idea of the meal itself, breakfast, and its substantial quality and quantity was an idea from England; we somehow knew that in England they began the day with this meal called breakfast and a proper breakfast was a big breakfast. No one I knew liked eating so much food so early in the day: it made us feel sleepy, tired. But this breakfast business was Made in England like almost everything else that surrounded us, the exceptions being the sea, the sky, and the air we breathed.

**Chunk 3**

3 At the time I saw this map—seeing England for the first time—I did not say to myself. “Ah, so that’s what it looks like.” Because there was no longing in me to put a shape to those three words that ran through every part of my life, no matter how small; for me to have had such a longing would have meant that I lived in a certain atmosphere, an atmosphere in which those three words were felt as a burden. But I did not live in such an atmosphere. My father’s brown felt hat would develop a hole in its crown, the lining would separate from the hat itself, and six weeks before he thought that he could not be seen wearing it—he was a very vain man—he would order another hat from England. And my mother taught me to eat my food in the English way: the knife in the right hand, the fork in the left, my elbows held still close to my side, the food carefully balanced on my fork and then brought up to my mouth.

**My Notes**

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**plaits:** braids

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# Digging Deeper for Meaning

## My Notes

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### GRAMMAR & USAGE Clauses

A **clause** is a group of words that has a subject and a verb. An **independent clause** expresses a complete thought and can stand alone as a sentence. A **dependent clause** does not express a complete thought and cannot stand alone. A sentence with an independent clause and one or more dependent clauses is a **complex sentence**. Complex sentences add variety to writing and establish relationships between ideas. Reread this complex sentence from Kincaid’s essay:

“My father, who might have sat next to me at breakfast, was a carpenter and cabinet maker.”

The dependent clause—*who might have sat next to me at breakfast*—cannot stand alone as a sentence. It is set off by commas because it is not essential to our understanding of who the father is. The rest of this complex sentence—*My father was a carpenter and cabinet maker*—forms the independent clause.

Find other examples of complex sentences in Jamaica Kincaid’s essay. Determine which clauses are independent and which are dependent.

When I had finally mastered it, I overheard her saying to a friend, “Did you see how nicely she can eat?” But I knew then that I enjoyed my food more when I ate it with my bare hands, and I continued to do so when she wasn’t looking. And when my teacher showed us the map, she asked us to study it carefully, because no test we would ever take would be complete without this statement: “Draw a map of England.” I did not know then that the statement “Draw a map of England” was something far worse than a declaration of war, for in fact a flat-out declaration of war would have put me on alert, and again in fact, there was no need for war—I had long ago been conquered. I did not know then that this statement was part of a process that would result in my erasure, not my physical erasure, but my erasure all the same. I did not know then that this statement was meant to make me feel in awe and small whenever I heard the word “England”: awe at its existence, small because I was not from it. I did not know very much of anything then—certainly not what a blessing it was that I was unable to draw a map of England correctly.

## Second Read

- Reread the text to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** What does the repetition of the word “England” in paragraph 1 tell you about the author’s point of view?
  2. **Key Ideas and Details:** What can you infer from details in the opening passage about the speaker’s tone?
  3. **Key Ideas and Details:** In Chunk 2, how does the speaker’s perception of England compare or contrast with her father’s perception?
  4. **Craft and Structure:** In Chunk 3, what rhetorical strategies are used and how do they convey Kincaid’s attitude toward “seeing England for the first time”?
  5. **Key Ideas and Details:** How does the author’s notion of England develop and change over the course of the essay?

### Working from the Text

- 6. What visual images came to mind as you were reading this essay?
- 7. Scan the essay to locate words that convey the author’s tone. How do these words help readers understand the author’s point of view?

### Check Your Understanding

Based on your analysis of the essay, briefly summarize the author’s central ideas.

### Writing to Sources: Explanatory Text

Write an essay analyzing the writer’s point of view or attitude toward England. Explain how the writer uses rhetorical strategies to convey and support that point of view. Be sure to:

- Include a clear thesis statement that identifies the author’s point of view.
- Analyze the writer’s use of rhetorical strategies (e.g., diction, imagery, figurative language, tone, and symbolism) to convey and support that point of view.
- Incorporate direct quotations into your essay with correct punctuation.
- Use complex sentences to show the relationship between ideas.

My Notes

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# Digging Deeper for Meaning

## My Notes

8. After writing your essay, use the following graphic organizer to plan a practice photo essay. Sketch or describe images that you could use to support your written essay's thesis.

Supporting Idea	Description/Sketch	Rationale
<b>Conclusion</b>		

## Learning Targets

- Identify an important issue or topic, and compose an argumentative essay with a clear position.
- Obtain and use feedback from a peer to revise for a final draft.

## Reviewing the Structure of an Argument

1. Before writing your own argument, review the following elements of an argument.

### The Hook

- Grabs readers' attention and catches their interest
- May establish a connection between reader and writer and provide background information
- Might be an anecdote, image, definition, or quotation

### The Claim

- Usually comes in the opening section of a text
- States the author's main point
- Can be straightforward and direct (for instance, "I believe that ...")

### Concessions and Refutations

- Recognize arguments made by the other side
- Build credibility by showing ability to discuss each side with (apparent) objectivity
- Grant that the other side has some validity
- Argue against the opposing viewpoint by showing that your side has MORE validity

### Support

- Sets out the reasoning behind an argument
- Provides evidence of the claim (data, quotations, anecdotes, and the like)
- May include logical and emotional appeals

### Call to Action

- Draws the argument to a close and restates the claim
- May make a final, new appeal to values
- May voice a final plea
- Sums up the argument and asks the reader to do something or take action

**LEARNING STRATEGIES:**  
Revising, Self-Editing/Peer Editing, Marking the Text

## My Notes

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# Writing an Argument

## My Notes

### Argument Writing Prompt

The purpose of argumentative writing is to change or influence the reader’s perspective or cause the reader to take action. Write an argumentative essay that clearly identifies your perspective on a controversial issue about which you would like to bring about change. Be sure to:

- Include a thesis statement that presents a clear perspective and precise claim on an issue to effect change.
- Support claims with valid reasoning and relevant and sufficient evidence.
- Distinguish your claim from alternate or opposing claims while developing counterclaims fairly and thoroughly.
- Consider your audience’s knowledge about the topic, as well as their values, concerns, and possible biases.
- Provide a conclusion that articulates the implications of the ideas presented and follows from the argument presented.
- Use varied syntax and a formal style with an objective tone.

**Deconstructing the Prompt:** Deconstruct the prompt to understand the writing task.

- Select a topic of interest to you, and use a prewriting strategy to explore your perspective on the issue. If needed, conduct research to deepen your knowledge of the issue and explore perspectives other than your own.
- Generate a draft that includes a thesis that clearly identifies your perspective on a controversial issue.
- Review your draft to make sure it addresses the prompt and incorporates items on the “be sure to” list. Revise your draft accordingly.
- Share your draft with a peer. Use the “Reviewing the Structure of an Argument” outline to guide your discussion and to make suggestions for revision by adding, deleting, rearranging, and substituting text.
- Use the feedback from your peer review to revise and edit your draft. Use technology to produce and publish your argument.



### Independent Reading Checkpoint

Think about the ideas and perspectives from your independent reading from this half of the unit. How might you represent these ideas and perspectives visually? Do research to find a series of images or photographs that visually summarizes the themes and perspectives from your reading, and present the image series in a small group discussion.

# Creating an Argumentative Photo Essay

EMBEDDED  
ASSESSMENT 1

## ASSIGNMENT

Your assignment is to create and present a photo essay expressing your perspective (position) about an issue or topic of importance to you. You can use the argument you wrote in Activity 1.14 to develop a final product, using at least 10 images to develop a visual argument. Include your intended thesis and a written rationale explaining how your images convey this thesis.

**Planning: Take time to make a plan and research photos for your essay.**

- How might you have to refine your argument for this task? What additional research must you conduct to prepare a visual argument?
- How might you use the photo essay to propose a call to action on the issue?
- What tools will you use to plan and outline the photo essay?

**Drafting: Create a draft of your essay.**

- What photographic elements (such as angles and composition) can you use to draw your audience in?
- How can you make sure that your images clearly connect to your thesis?
- How can a title for the photo essay and/or captions for the images help convey your message?

**Evaluating and Revising: Revise to make your work the best it can be.**

- Can the sequencing of the images be revised to improve the argument of the photo essay? If so, how?
- How can you use your peers and the Scoring Guide to help evaluate your draft and guide your revision?

**Checking and Editing: Make sure your work is ready to be presented.**

- How can you make sure that your photo essay conveys a full argument, including an unstated thesis, with supporting evidence?
- How will you check for grammatical and technical accuracy of your intended thesis and rationale?

**Presentation: Present your essay, and comment on other essays.**

- How will you practice to share your work in the gallery walk?
- What criteria will you use to evaluate other students' essays (using sticky notes for comments) and identify the unstated thesis of each essay?

## Reflection

After presenting your photo essay to the class, think about how you went about accomplishing this assignment, and respond to the following:

- Considering the elements of Reader Response Criticism, how did the feedback from your peers relate to your original intent, and what changes would you make if you were to do this project again?

# Creating an Argumentative Photo Essay

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>uses at least 10 images to creatively convey and support the thesis</li> <li>creatively provides a clear perspective on the issue through titles and captions</li> <li>demonstrates a clear thesis and rationale</li> <li>includes a reflection with a detailed analysis of audience reaction and insightful commentary on potential revisions.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>uses at least 10 images to convey the thesis of the argument</li> <li>provides a clear perspective through titles and captions</li> <li>includes a complete thesis and rationale</li> <li>includes a reflection with adequate analysis of audience reaction and clear commentary on potential revisions.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>uses fewer than 10 images and attempts to convey the thesis of the argument</li> <li>provides only some perspective through titles and captions</li> <li>provides a thesis and rationale that lack clarity or detail</li> <li>includes a reflection that shows inadequate analysis of audience reaction and/or commentary on potential revisions is missing.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>uses fewer than five images that do not convey the thesis of the argument</li> <li>provides very little perspective through titles and captions</li> <li>provides an unclear thesis</li> <li>does not include a reflection, or the reflection has no analysis of audience reaction or commentary for revisions.</li> </ul>
<b>Structure</b>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>advances the argument with an expert layout and design</li> <li>skillfully uses a variety of media production elements to vividly connect to the argument</li> <li>demonstrates thoughtful planning and selection of images.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>uses a layout and design that appropriately convey the argument</li> <li>adequately uses a variety of media production elements to reveal purpose and connection to the argument</li> <li>demonstrates adequate planning.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>uses a layout and design that attempt but do not succeed in conveying the argument</li> <li>attempts to use some media production elements, but connections to the argument may be unclear</li> <li>demonstrates some planning.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>uses a confused layout and design that do not convey the argument</li> <li>uses no media production elements</li> <li>demonstrates very little planning.</li> </ul>
<b>Use of Language</b>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>provides engaging written material to support the subject and purpose</li> <li>contains few, if any, errors in standard English writing conventions.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>provides appropriate written material for the subject and purpose</li> <li>contains few, if any, errors that do not interfere with the effectiveness of the essay.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>provides written material that is not effective for the subject and purpose</li> <li>contains errors in standard English writing conventions that interfere with meaning.</li> </ul>	<p>The photo essay</p> <ul style="list-style-type: none"> <li>provides very little written material, which is unclear and not effective for the subject and purpose</li> <li>contains multiple errors in standard English writing conventions that seriously interfere with meaning.</li> </ul>



## Learning Targets

- Reflect on concepts, Essential Questions, and vocabulary.
- Identify and analyze the knowledge and skills needed to complete Embedded Assessment 2 successfully.

## Making Connections

In the first part of this unit, you explored how point of view presents the reader with a filter or perspective from which to view events. You used Reader Response Criticism to examine a variety of texts to understand how your own perspective and experiences can affect how you interpret a text. In this part of the unit, you will continue to build reading, writing, and collaborative skills as you apply another literary theory—Cultural Criticism—to your reading. Using the lens of Cultural Criticism, you will interpret texts by analyzing elements of culture, such as religious beliefs, ethnicities, class identification, or political beliefs. By the end of the unit, you will have gained a deeper understanding of the texts you are reading and be prepared to write and present a reflective essay for Embedded Assessment 2.

## Essential Questions

Reflect on your responses to the Essential Questions at the beginning of the unit. Would you change your responses now, and, if so, how?

1. How does perspective influence perception?
2. What does it mean to be a stranger in the village?

## Developing Vocabulary

Turn to your Reader/Writer Notebook to review the vocabulary and other words you have learned in this unit. Add notes to show increased understanding of terms/concepts, and identify those words that need additional study.

## Unpacking Embedded Assessment 2

Closely read the assignment for Embedded Assessment 2: Writing a Reflective Essay.

Write and present a reflective essay that illustrates an event in which you or someone you know felt like a “stranger in the village” or was perceived as a stranger by some group.

With your class, create a graphic organizer as you “unpack” the requirements of Embedded Assessment 2. What knowledge must you have (what do you need to know) and what skills must you have (what must you be able to do) to be successful on this assignment?

### LEARNING STRATEGIES:

Close Reading, Graphic Organizer, Marking the Text

### My Notes

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### INDEPENDENT READING LINK

#### Read and Respond

In the second half of the unit, continue your study of different perspectives by selecting an independent reading text that explores an aspect of culture. You might look at a reading in which the author examines his or her place in one’s own or another’s culture. Write a brief reflection in your Reader/Writer Notebook considering the text you have chosen from the perspective of Reader Response Criticism.

# What Is Cultural Criticism?

**LEARNING STRATEGIES:**

Discussion Groups, Rereading, Marking the Text

**Literary Terms**

**Cultural Criticism** focuses on the elements of culture and how they affect one's perceptions and understanding of texts.

**My Notes**

**ACADEMIC VOCABULARY**

To **marginalize** someone is to relegate or confine that person to a lower or outer limit. A **dominant** group is the more powerful one, and it may perceive the marginalized, or **subordinate**, person or group as having a lower social status.

**Learning Targets**

- Analyze an image by applying the elements of Cultural Criticism.
- Explain how the assumptions of Cultural Criticism are used to analyze a poem for meaning.

**Cultural Criticism**

In the first part of this unit, you learned about literary theory and the Reader Response Criticism as one method of analyzing a text.

Another critical lens through which a text can be viewed is **Cultural Criticism**. This form of criticism examines how different religions, ethnicities, class identifications, political beliefs, and individual viewpoints affect the ways in which texts are created and interpreted. Cultural Criticism suggests that being a part of—or excluded from—a specific group or culture contributes to and affects our understanding of texts.

The following statements reflect four common ideas about the use of Cultural Criticism as a lens for understanding literature:

- Ethnicity, religious beliefs, sexual identity, and so on are crucial components in formulating plausible interpretations of text.
- While the emphasis is on diversity of approach and subject matter, Cultural Criticism is not the only means of understanding ourselves and our art.
- An examination or exploration of the relationship between **dominant** cultures and **marginalized** cultures is essential.
- When looking at a text through the perspective of marginalized, or **subordinate**, peoples, new understandings emerge.

Cultural Criticism examines texts from the position of those individuals who are in some way marginalized or not part of the dominant culture.

As you look at the picture below, think about the many aspects of culture that influence the interactions and perceptions of the people in the photograph. Share your thinking with a partner. Using language from the explanation of Cultural Criticism and details from the photograph to support your thinking, work with your partner to summarize the theory and discuss how someone using Cultural Criticism might view this image.



### Preview

In this activity, you will use the Cultural Criticism lens to read, analyze, discuss, and write about a poem.

### Setting a Purpose for Reading

- As you read the poem, underline words and phrases that convey the writer’s culture and the relationships between the people in the poem.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

An award-winning poet, journalist, and critic, Luis J. Rodriguez was born in 1954 in El Paso, Texas, but grew up in the Watts neighborhood of Los Angeles. As a teenager, he joined a gang, but he later found belonging in the Chicano movement and in literature. In prose works like *Always Running: La Vida Loca, Gang Days in L.A.*, and poetry collections like *The Concrete River*, Rodriguez deals with the struggle to survive in a chaotic urban setting.

#### Poetry

# Speaking with Hands

by Luis J. Rodriguez

There were no markets in Watts.

There were these small corner stores  
we called *marketas*

who charged more money

5 for cheaper goods than what existed  
in other parts of town.

The owners were often thieves in white coats  
who talked to you like animals,  
who knew you had no options;

10 who knew Watts was the preferred landfill  
of the city.

One time, Mama started an argument  
at the cash register.

In her broken English,

#### My Notes

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# What Is Cultural Criticism?

## My Notes

15 speaking with her hands,  
she had us children stand around her  
as she fought with her grocer  
on prices & quality & dignity.

Mama became a woman swept

20 by a sobering madness;  
she must have been what Moses saw  
in the burning bush,  
a pillar of fire  
consuming the still air

25 that reeked of overripe fruit  
and bad meat from the frozen food  
section.

She refused to leave  
until the owner called the police.

30 The police came and argued too,  
but Mama wouldn't stop.  
They pulled her into the parking lot,  
called her crazy ...  
and then Mama showed them crazy!

35 They didn't know what to do  
but let her go, and Mama took us children  
back toward home, tired of being tired.

## Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the poem in your Reader/Writer Notebook.

1. **Craft and Structure:** What idea does the author convey by using the phrase “preferred landfill of the city” to describe his neighborhood?

2. **Key Ideas and Details:** In stanza 3, why does the speaker’s mother “start an argument at the cash register”? Use details from the text to make inferences about what she wants.

3. **Craft and Structure:** How does the speaker view Mama in lines 19–24? How does he feel about her?

4. **Key Ideas and Details:** Why do you think the author inserted an ellipsis (...) in line 33? What impact does it have on the reader?

**Working from the Text**

5. Using the lens of Cultural Criticism, write Levels of Questions (three for each level)—literal, interpretative, and universal—to explore the preceding text. Discuss with your group the meaning of this poem when read through that lens.

**Literal:**

**Interpretative:**

**Universal:**

**Check Your Understanding**

Name one way in which the Cultural Criticism lens helped you understand or make meaning from the poem.

**Writing to Sources: Explanatory Text**

Write a paragraph analyzing one stanza of the poem “Speaking with Hands” through the lens of Cultural Criticism. Be sure to:

- Include a clear topic sentence that responds to the prompt.
- Develop your ideas with relevant and well-chosen details from the stanza.
- Provide direct quotations from the stanza if appropriate, and introduce and punctuate them correctly.
- Organize your ideas clearly and provide a concluding statement.

My Notes

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# Imperialism: A Poetic Conversation

**LEARNING STRATEGIES:**

Activating Prior Knowledge  
KWHL Chart, Predicting,  
Questioning the Text

**ACADEMIC VOCABULARY**

**Imperialism** is the policy of extending the rule or influence of one country over other countries or colonies. The word also refers to the political, military, or economic domination of one country by another.

**Learning Targets**

- Compare and contrast two different poets’ perspectives in a Socratic Seminar.
- Use Cultural Criticism to analyze the concept of imperialism in written and visual texts.

**Applying Cultural Criticism to the Concept of Imperialism**

In the last activity, you learned that Cultural Criticism suggests that being a part of—or excluded from—a specific group or culture contributes to and affects our understanding of texts. In the next series of activities, you will apply the concept of Cultural Criticism to the subject of **imperialism**.

Use the KWHL chart below to begin exploring the concept of imperialism. Fill in what you already know about imperialism, what you want to know, and how you will learn what you want to know. After reading and discussing the texts in this activity, return to the chart to fill in the last column with reflections on what you have learned.

Imperialism			
Know	Want to Know	How Will I Learn It?	What Have I Learned?

**My Notes**

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**Preview**

In this activity, you and your classmates will use Cultural Criticism to examine two poems that have contrasting views of imperialism. Then you will participate in a Socratic Seminar to discuss and analyze the poems further. Finally, you will apply your knowledge of imperialism and of Cultural Criticism to a written analysis of a visual text.

### Setting a Purpose for Reading

- As you read your assigned poem, underline words and phrases that reveal the speaker’s perspective on imperialism and colonialism.
- Generate questions in response to the poem and record them in the margin.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

Rudyard Kipling was a British author known for his support of British colonialism and imperialism. Born to British parents in Bombay (now Mumbai), India, in 1865, Kipling was educated in England. He returned to India, where he worked for seven years as a journalist. Kipling was awarded the Nobel Prize for Literature in 1907. His children’s books, including *Just So Stories* (1902), *Kim* (1901), and *The Jungle Books* (1894, 1895), are considered classics. “The White Man’s Burden” was published in 1899.

#### Poetry

# THE WHITE MAN’S BURDEN

by Rudyard Kipling

Take up the White Man’s burden—  
 Send forth the best ye breed—  
 Go bind your sons to exile  
 To serve your captives’ need;  
 5 To wait, in heavy harness,  
 On fluttered folk and wild—  
 Your new-caught **sullen** peoples,  
 Half devil and half child.

Take up the White Man’s burden—  
 10 In patience to **abide**,  
 To veil the threat of terror  
 And check the show of pride;  
 By open speech and simple,  
 An hundred times made plain,

15 To seek another’s profit,  
 And work another’s gain.  
 Take up the White Man’s burden—  
 The savage wars of peace—  
 Fill full the mouth of Famine,

#### My Notes

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**sullen:** moody; sulky

**abide:** to accept

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# Imperialism: A Poetic Conversation

**sloth:** laziness

**heathen:** irreligious; pagan

**tawdry:** morally bad

## My Notes

20 And bid the sickness cease;  
And when your goal is nearest  
(The end for others sought)  
Watch **sloth** and **heathen** folly  
Bring all your hope to naught.

25 Take up the White Man's burden—  
No **tawdry** rule of kings,  
But toil of serf and sweeper—  
The tale of common things.  
The ports ye shall not enter,

30 The roads ye shall not tread,  
Go mark them with your living  
And mark them with your dead.

Take up the White Man's burden—  
And reap his old reward:

35 The blame of those ye better  
The hate of those ye guard—  
The cry of hosts ye humour  
(Ah, slowly!) toward the light:—  
“Why brought ye us from bondage,

40 Our loved Egyptian night?”  
Take up the White Man's burden—  
Ye dare not stoop to less—  
Nor call too loud on Freedom  
To cloak your weariness;

45 By all ye will or whisper,  
By all ye leave or do,  
The silent sullen peoples  
Shall weigh your God and you.

Take up the White Man's burden!

50 Have done with childish days—  
The lightly **proffered** laurel,  
The easy ungrudged praise:  
Comes now, to search your manhood  
Through all the thankless years,

55 Cold, edged with dear-bought wisdom,  
The judgment of your peers.

**proffered:** given or offered



**ABOUT THE AUTHOR**

Born in Massachusetts in 1836, George McNeill grew up in an era when workers put in long hours and had few protections from poor or even dangerous working conditions. McNeill became a labor leader and activist who worked for improved working conditions (such as the eight-hour work day) and social reform. McNeill, not a fan of imperialism, responded to Kipling with this satirical offering in 1899, a few months after Kipling’s poem was published.

Poetry

# The Poor Man’s Burden

by George McNeill

Pile on the Poor Man’s Burden—  
Drive out the beastly breed;  
Go bind his sons in exile  
To serve your pride and greed;

5 To wait in heavy harness,  
Upon your rich and grand;  
The common working peoples,  
The **serfs** of every land.

Pile on the Poor Man’s Burden—

10 His patience will abide;  
He’ll veil the threat of terror  
And check the show of pride.

By pious **cant** and humbug  
You’ll show his pathway plain,

15 To work for another’s profit  
And suffer on in pain.

Pile on the Poor Man’s Burden—  
Your savage wars increase,  
Give him his full of Famine,

20 Nor bid his sickness cease.

And when your goal is nearest  
Your glory’s dearly bought,  
For the Poor Man in his fury,  
May bring your pride to naught.

25 Pile on the Poor Man’s Burden—  
Your Monopolistic rings

My Notes

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**serfs:** people of the lowest social class in medieval feudal society

**cant:** words that are insincere but sound honest and true

 **WORD CONNECTIONS**

**Etymology**

The word *serf* refers to the lowest class in medieval feudal society: the peasants who worked the land under a lord. *Serf* is an Old French word derived from the Latin word *servus*, meaning “servant” or “slave.” Serfs were completely bound to the land owned by their lords, so they were, in a sense, slaves.

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# Imperialism: A Poetic Conversation

## My Notes

Shall crush the serf and sweeper  
Like iron rule of kings.

Your joys he shall not enter,

- 30 Nor pleasant roads shall tread;  
He'll make them with his living,  
And mar them with his dead.

Pile on the Poor Man's Burden—  
The day of reckoning's near—

- 35 He will call aloud on Freedom,  
And Freedom's God shall hear.

He will try you in the balance;  
He will deal out justice true:  
For the Poor Man with his burden

- 40 Weighs more with God than you.

Lift off the Poor Man's Burden—  
My Country, grand and great—  
The Orient has no treasures  
To buy a Christian state,

- 45 Our souls brook not oppression;  
Our needs—if read aright—  
Call not for wide possession.  
But Freedom's sacred light.

## Second Read

- Reread your assigned poem to answer these text-dependent questions.
- Write any additional questions you have about the poem in your Reader/Writer Notebook.

## “The White Man’s Burden”

1. **Craft and Structure:** Why does the author begin each stanza with the same line: “Take up the White Man’s burden”? What is different about the first line of the final stanza?

2. **Key Ideas and Details:** Based on the author’s choice of language and details in the poem, who is the “White Man” and what is his “burden”?

3. **Key Ideas and Details:** Based on details in stanzas 1–3, why is the “White Man’s” task a burden?

4. **Craft and Structure:** How do the “silent sullen peoples” feel about the White Man who calls them “captives” but also serves their “need”? What do the words “silent” and “sullen” suggest about the speaker’s attitude toward them?

5. **Key Ideas and Details:** What is the speaker’s attitude toward imperialism and colonialism in the poem? Which lines from the poem indicate this attitude?

**“The Poor Man’s Burden”**

6. **Knowledge and Ideas:** Scan the first three stanzas of Kipling’s poem. What language has McNeill borrowed from Kipling? How has he changed its meaning or tone?

7. **Key Ideas and Details:** To whom is McNeill’s poem addressed? What words or details tell you?

**My Notes**

Lined writing area for notes.

# Imperialism: A Poetic Conversation

## My Notes

8. **Key Ideas and Details:** Who is “He” in lines 37–38? According to the speaker, what will he do?

9. **Craft and Structure:** How does McNeill’s tone and language change at the end of the poem?

## Working from the Text

10. Reread the poems to compare their perspectives and to prepare for a Socratic Seminar. Respond to the pre-seminar questions and two to three of the questions generated from your reading. For each question, use details from each text to support your response.

Pre-seminar questions:

- What is each poet’s attitude toward imperialism?
- What is the difference between the “white man’s burden” and the “poor man’s burden”?
- To what extent do these poems reflect different cultural perspectives?

## Participating in the Socratic Seminar

A successful seminar depends on the participants and their willingness to engage in the conversation. Be mindful of the following:

- Talk to the participants rather than the teacher or seminar leader.
- Use textual evidence to support your thinking or to challenge an idea.
- Summarize points of agreement or disagreement before justifying your own perspective.

Begin the seminar by asking one of the pre-seminar questions. From there, ask additional questions to explore one another’s interpretation of the poems.

## Post-Seminar Reflection

Review your responses to the pre-seminar questions and reflect on what you learned in the seminar. Add key learnings to the KWHL Chart at the beginning of this activity.

- How has your understanding of imperialism improved?
- How has your understanding of the lens of Cultural Criticism improved?
- What questions do you still have about the texts?
- How would you rate your participation in the seminar?
- What will you do differently in your next seminar?

11. Choose an effective strategy, such as OPTIC, to analyze this advertisement from an 1890s magazine.

THE COSMOPOLITAN.

The first step towards lightening  
**The White Man's Burden**  
is through teaching the virtues of cleanliness.  
**Pears' Soap**  
is a potent factor in brightening the dark corners of the earth as civilization advances, while amongst the cultured of all nations it holds the highest place—it is the ideal toilet soap.

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12. Who is the target audience of this advertisement? What details support your answer?
13. What details in the advertisement reveal a particular cultural position?

My Notes

# Imperialism: A Poetic Conversation

## My Notes

### Check Your Understanding

In what ways is the perspective of imperialism portrayed in the advertisement similar to or different from the perspective of imperialism conveyed by the two poets you read earlier in the activity?

### Explanatory Writing Prompt

Think about the text, illustration, and layout of the Pears' Soap advertisement from an 1890s magazine. Use the space below to write an interpretation of this advertisement using the lens of Cultural Criticism. Be sure to:

- Write a concise interpretive statement about the advertisement.
- Include specific details from the advertisement to support your analysis.
- Use vocabulary appropriate for analysis using a Cultural Criticism lens.

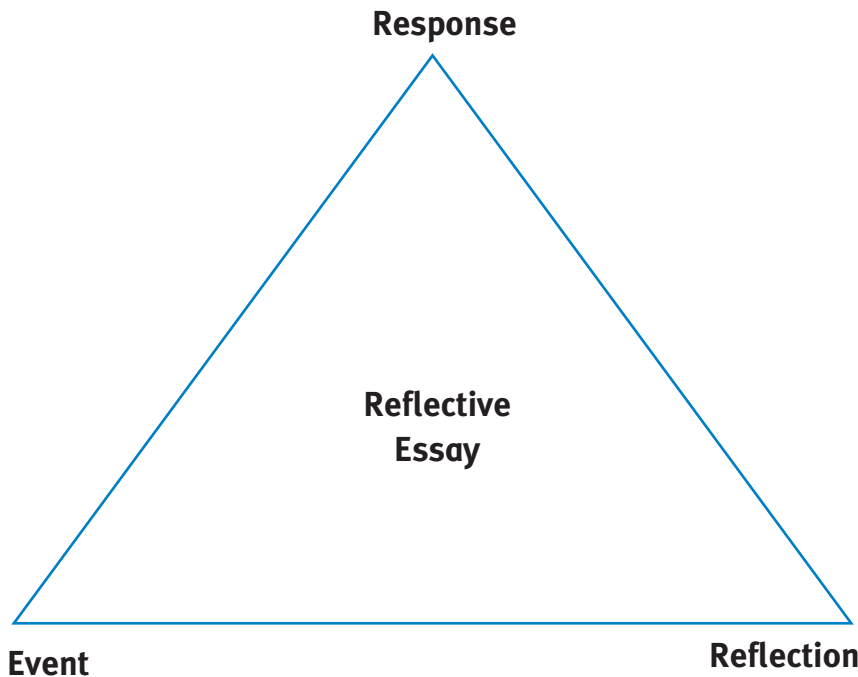
## Learning Targets

- Analyze the ways in which an author conveys a perspective on imperialism through the interaction of individuals, ideas, and events in a reflective essay.
- Analyze the organizational structure of a reflective essay.
- Draft a reflective essay applying the organizational structure studied.

## Organizational Structure of a Reflective Essay

A reflective essay is a kind of personal narrative in which the writer reflects on the significance of an incident.

- **Event or Incident:** The author describes some incident or set of circumstances.
- **Response:** The author describes his or her feelings and thoughts concerning the encounter. This is the initial response, without the benefit of reflection.
- **Reflection:** The author reflects on the incident. This reflection usually occurs sometime after the event or incident. In the reflection, the author often transitions from describing a situation unique to him or her to a discussion more universal in nature.



Think about an event that taught you something valuable. Use the triangle graphic organizer to brainstorm details about the event, your response, and your reflection on the lessons learned. Then compose a quickwrite that includes these details. You will return to this draft later in the activity.

**LEARNING STRATEGIES:**  
Marking the Text, Skimming/Scanning, Diffusing, Think-Pair-Share, Questioning the Text, Quickwrite

## My Notes

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## INDEPENDENT READING LINK

### Read and Discuss

Select a point in your independent reading in which a character or the narrator experiences feeling like an outsider. Discuss with a partner or a group how the character reflects on this incident.

# Reading with a Cultural Criticism Lens

## My Notes

### Preview

In this activity, you will study George Orwell’s reflective essay “Shooting an Elephant” using Cultural Criticism and relate it to the topic of imperialism. After working with the text closely, you will apply what you have learned about the structure of a reflective essay to your own writing.

### Setting a Purpose for Reading

- As you read the essay, put an asterisk (\*) next to the central event, underline the narrator’s response to the event, and highlight the reflection.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

#### ABOUT THE AUTHOR

George Orwell (1903–1950) was born Eric Blair in what was then British India, where his father was a government official. After an education in England, Orwell worked in the Indian Imperial Police, though he left his position at the age of 24 to turn his hand to writing. Throughout his career, Orwell wrote, under his pen name, about the poor and working classes in Asia, England, and France. Working for the BBC during and after WWII, he wrote his two most famous works: *Animal Farm*, a satire of collectivism, and *1984*, a stinging critique of totalitarianism. Orwell, who famously said, “Good prose is like a window pane,” is considered one of the most influential stylists of the 20th century. He wrote extensively on the art of prose, which he considered a powerful political tool.

### Reflective Essay

# Shooting an Elephant

by George Orwell

#### Chunk 1

1 In Moulmein, in lower Burma, I was hated by large numbers of people—the only time in my life that I have been important enough for this to happen to me. I was subdivisional police officer of the town, and in an aimless, petty kind of way an anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the **bazaars** alone somebody would probably spit betel juice over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. When a nimble Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans.

**bazaar:** a kind of market that is often found in North Africa or the Middle East



2 All this was perplexing and upsetting. For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically—and secretly, of course—I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lockups, the gray, cowed faces of the long-term convicts, the scarred buttocks of men who had been flogged with bamboos—all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and ill-educated and I had to think out my problems in the utter silence that is imposed on every Englishman in the East. I did not know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to **supplant** it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in *saecula saeculorum*<sup>1</sup>, upon the will of **prostrate** peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest’s guts. Feelings like these are the normal by-product of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

**Chunk 2**

3 One day something happened which in a roundabout way was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism—the real motives for which despotic governments act. Early one morning the subinspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got onto a pony and started out. I took my rifle, an old .44 Winchester and much too small to kill an elephant, but I thought the noise might be useful *in terrorem*.<sup>2</sup> Various Burmans stopped me on the way and told me about the elephant’s doings. It was not, of course, a wild elephant, but a tame one which had gone “must.” It had been chained up, as tame elephants always are when their attack of “must”<sup>3</sup> is due, but on the previous night it had broken its chain and escaped. Its mahout,<sup>4</sup> the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve hours’ journey away, and in the morning the elephant had suddenly reappeared in the town. The Burmese population had no weapons and were quite helpless against it. It had already destroyed somebody’s bamboo hut, killed a cow and raided some fruit stalls and devoured the stock; also it had met the municipal rubbish van and, when the driver jumped out and took to his heels, had turned the van over and inflicted violences upon it.

4 The Burmese subinspector and some Indian **constables** were waiting for me in the quarter where the elephant had been seen. It was a very poor quarter, a labyrinth of squalid huts, thatched with palm leaf, winding all over a steep hillside. I remember it was a cloudy, stuffy morning at the beginning of the rains. We began questioning the people where the elephant had gone and, as usual, failed to get any definite information. That is invariably the case in the East; a story always sounds clear enough at a distance, but the nearer you get to the scene of events the vaguer it becomes. Some of the people said that the elephant had gone in one direction, some said that it had gone in another,

<sup>1</sup> *saecula saeculorum*: forever and ever  
<sup>2</sup> *in terrorem*: in case of fright or terror  
<sup>3</sup> **must**: a condition of dangerous frenzy  
<sup>4</sup> **mahout**: the keeper and driver of an elephant

**My Notes**

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**supplant**: replace

**prostrate**: overpowered

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**constables**: police officers who are appointed or elected

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# Reading with a Cultural Criticism Lens

## My Notes

some professed not even to have heard of any elephant. I had made up my mind that the whole story was a pack of lies, when I heard yells a little distance away. There was a loud, scandalized cry of “Go away, child! Go away this instant!” and an old woman with a switch in her hand came round the corner of a hut, violently shooing away a crowd of naked children. Some more women followed, clicking their tongues and exclaiming; evidently there was something the children ought not to have seen. I rounded the hut and saw a man’s dead body sprawling in the mud. He was an Indian, a black Dravidian<sup>5</sup> coolie,<sup>6</sup> almost naked, and he could not have been dead many minutes. The people said that the elephant had come suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back, and ground him into the earth. This was the rainy season and the ground was soft, and his face had scored a trench a foot deep and a couple of yards long. He was lying on his belly with arms crucified and head sharply twisted to one side. His face was coated with mud, the eyes wide open, the teeth bared and grinning with an unendurable agony. (Never tell me, by the way, that the dead look peaceful. Most of the corpses I have seen looked devilish.) The friction of the great beast’s foot had stripped the skin from his back as neatly as one skins a rabbit. As soon as I saw the dead man I sent an orderly to a friend’s house nearby to borrow an elephant rifle. I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelt the elephant.

### Chunk 3

**5** The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields below, only a few hundred yards away. As I started forward practically the whole white population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me vaguely uneasy. I had no intention of shooting the elephant—I had merely sent for the rifle to defend myself if necessary—and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metaled road and beyond that a miry waste of paddy fields a thousand yards across, not yet plowed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side toward us. He took not the slightest notice of the crowd’s approach. He was tearing up bunches of grass, beating them against his knees to clean them, and stuffing them into his mouth.

**6** I had halted on the road. As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is a serious matter to shoot a working elephant—it is comparable to destroying a huge and costly piece of machinery—and obviously one ought not to do it if it can possibly be avoided. And at that distance, peacefully eating, the elephant looked no more dangerous than a cow. I thought then and I think now that his attack of “must” was already passing off; in which case he would merely wander harmlessly about until the mahout came back and caught him. Moreover, I did not want in the least to shoot him. I decided that I would watch him a little while to make sure that he did not turn savage again, and then go home.

<sup>5</sup> **Dravidian:** belonging to an ancient race in India

<sup>6</sup> **coolie:** servant

**Chunk 4**

7 But at that moment I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow faces above the garish clothes—faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot. They were watching me as they would watch a conjurer about to perform a trick. They did not like me, but with the magical rifle in my hand I was momentarily worth watching. And suddenly I realized that I would have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped the hollowness, the **futility** of the white man’s dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed crowd—seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. I perceived in this moment that when the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib.<sup>7</sup> For it is the condition of his rule that he shall spend his life in trying to “impress the natives;” and so in every crisis he has got to do what the “natives” expect of him. He wears a mask, and his face grows to fit it. I had got to shoot the elephant. I had committed myself to doing it when I sent for the rifle. A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing—no, that was impossible. The crowd would laugh at me. And my whole life, every white man’s in the East, was one long struggle not to be laughed at.

**Chunk 5**

8 But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a large animal.) Besides, there was the beast’s owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to the experienced-looking Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing; he took no notice of you if you left him alone, but he might charge if you went too close to him.

9 It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behavior. If he charged I could shoot; if he took no notice of me, it would be safe to leave him until the mahout came back. But I also knew that I was going to do no such thing. I was a poor shot with a rifle and the ground was soft mud into which one would sink at every step. If the elephant charged and I missed him, I should have about as much chance as a toad under a steam roller. But even then I was not thinking particularly of my own skin, only of the watchful yellow faces behind. For at that moment, with the crowd watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn’t be frightened in front of “natives;” and so, in general, he isn’t frightened. The thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on, and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do.

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<sup>7</sup> **sahib**: native term for a European gentleman

**My Notes**

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**futility**: uselessness

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# Reading with a Cultural Criticism Lens

## My Notes

**10** There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get a better aim. The crowd grew very still, and a deep, low, happy sigh, as of people who see the theater curtain go up at last, breathed from innumerable throats. They were going to have their bit of fun after all. The rifle was a beautiful German thing with cross-hair sights. I did not know then that in shooting an elephant one would shoot to cut an imaginary bar running from earhole to earhole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his earhole; actually I aimed several inches in front of this, thinking the brain would be further forward.

### Chunk 6

**11** When I pulled the trigger I did not hear the bang or feel the kick—one never does when a shot goes home—but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralyzed him without knocking him down. At last, after what seemed a long time—it might have been five seconds, I dare say—he sagged flabbily to his knees. His mouth slobbered. An enormous senility seemed to have settled upon him. One could have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly erect, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skywards like a tree. He trumpeted for the first and only time. And then down he came, his belly toward me, with a crash that seemed to shake the ground even where I lay.

**12** I got up. The Burmans were already racing past me across the mud. It was obvious that the elephant would never rise again, but he was not dead. He was breathing very rhythmically with long rattling gasps, his great mound of a side painfully rising and falling. His mouth was wide open—I could see far down into caverns of pink throat. I waited a long time for him to die, but his breathing did not weaken. Finally I fired my two remaining shots into the spot where I thought his heart must be. The thick blood welled out of him like red velvet, but still he did not die. His body did not even jerk when the shots hit him, the tortured breathing continued without a pause. He was dying, very slowly and in great agony, but in some world remote from me where not even a bullet could damage him further. I felt that I had got to put an end to that dreadful noise. It seemed dreadful to see the great beast lying there, powerless to move and yet powerless to die, and not even to be able to finish him. I sent back for my small rifle and poured shot after shot into his heart and down his throat. They seemed to make no impression. The tortured gasps continued as steadily as the ticking of a clock.

### Chunk 7

**13** In the end I could not stand it any longer and went away. I heard later that it took him half an hour to die. Burmans were bringing dahs<sup>8</sup> and baskets even before I left, and I was told they had stripped his body almost to the bones by afternoon.

<sup>8</sup> dahs: bowls

**14** Afterwards, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally I had done the right thing, for a mad elephant has to be killed, like a mad dog, if its owner fails to control it. Among the Europeans, opinion was divided. The older men said I was right, the younger men said it was a shame to shoot an elephant for killing a coolie, because an elephant was worth more than any Coringhee coolie. And afterwards I was very glad that the coolie had been killed; it put me legally in the right and gave me a sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.

## Second Read

- Reread the reflective essay to answer these text-dependent questions.
- Write any additional questions you have about the essay in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Based on details in paragraphs 1 and 2, what can readers infer about what the narrator is like as a person? How does he respond to the hatred of the Burmese?
2. **Key Ideas and Details:** How does Orwell use imagery in the first two paragraphs to create a contrast between the people of Burma and the narrator? What is the effect on the reader?
3. **Key Ideas and Details:** In paragraph 3, what does the narrator mean when he uses the word “enlightening”?
4. **Key Ideas and Details:** Explain the sequence of events that leads to the narrator being called to “do something about” a rampaging elephant.

## My Notes

# Reading with a Cultural Criticism Lens

## My Notes

5. **Craft and Structure:** Paragraph 4 ends very differently than it starts. Describe how the narrator reveals the important details in the paragraph.

6. **Key Ideas and Details:** What is the narrator's attitude toward shooting the elephant in paragraphs 5 and 6? Provide evidence from the text to support your answer.

7. **Key Ideas and Details:** What makes the narrator change his mind about shooting the elephant? What does he understand about himself—as an Englishman and a white man—at the moment of this decision?

8. **Key Ideas and Details:** The narrator formulates a logical plan of action in paragraph 9 that will allow him to avoid shooting the elephant, but he does not follow it. Why not? What persistent thought or worry causes him to prepare to shoot the animal?

9. **Key Ideas and Details:** What miscalculation does the narrator make as he prepares to shoot the elephant? How does his error affect what happens next?

10. **Craft and Structure:** Reread Chunk 6 and mark the text for details describing the elephant’s collapse. What do these details reveal about the writer’s attitude?

11. **Key Ideas and Details:** What central idea about the value of life in imperial Burma is revealed by the “endless discussions about the shooting of the elephant” in the final paragraph?

### Working from the Text

12. Revisit the essay and write Levels of Questions—literal, interpretative, and universal—to prepare for a Socratic Seminar exploring the text further. Apply a Cultural Criticism lens and your knowledge of imperialism as you develop your questions.

13. Discuss your questions with your assigned Socratic Seminar group. During the discussion, be sure to:

- Explicitly draw on your knowledge of imperialism as well as evidence from the text to support your ideas.
- Respond thoughtfully to diverse perspectives and interpretations.
- Use appropriate eye contact, adequate volume, and clear pronunciation.

### Check Your Understanding

Orwell’s “Shooting an Elephant” is a reflective essay. Look at your annotations for the event, response, and reflection, and compare with a partner. In what order do these three elements occur?

### My Notes

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# Reading with a Cultural Criticism Lens

## My Notes

### Language and Writer's Craft: Formal and Informal Style

You have learned that a reflective essay is a type of personal narrative in which the writer reflects on the significance of an incident or set of circumstances. Because such an essay reveals a writer's unique feelings and perceptions yet also addresses universal issues and insights, the narrator may use a writing style that combines personal and formal elements.

Note how Orwell strikes a balance between the two styles in this example:

Orwell's language and style demonstrate his political intelligence and awareness of the cruelty of imperialism: "hatred of the empire," "unbreakable tyranny," and "upon the will of the prostrate peoples." He conveys a more personal and emotional style when he uses less formal language, such as "evil spirited little beasts" and "into a Buddhist priests' guts."

"All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in saecula saeculorum, upon the will of prostrate peoples; with another part I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts."

**PRACTICE** Find another passage in the essay that demonstrates a mixture of formal and personal writing styles. Underline the passage in the text, and in the My Notes space, explain how the author uses both styles to achieve balance and convey meaning.

### Narrative Writing Prompt

Using your quickwrite from the beginning of the activity, write a reflective essay about a significant event in your life that taught you a meaningful lesson. Be sure to:

- Include a clear event, response, and reflection.
- Describe the event and response fully and clearly, using vivid and precise language.
- Use language to create a balanced, appropriate style for the task.
- Use transitions to link the major sections of the text.



## Learning Targets

- Analyze the thematic concept of “being a stranger in the village” in text and film.
- Write and present a reflective essay that explores a personal experience.

## Preview

In this activity, you will explore the thematic concept of “being a stranger in the village” by closely reading and analyzing an excerpt from a novel and viewing a film clip. Then you will apply this theme in your own writing and presenting.

## Setting a Purpose for Reading

- As you read the novel excerpt, underline words, phrases, or sentences that reveal the narrator’s ideas about Chinese and American culture.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

Born in 1952 in Oakland, California, Amy Tan is the author of several critically acclaimed novels, including *The Kitchen God’s Wife* and *The Bonesetter’s Daughter*, as well as short stories and children’s books. Her first novel, *The Joy Luck Club* (1989), was an international bestseller that became an award-winning film. Tan’s fiction often deals with tensions between Chinese immigrants and their Americanized children. Praised for her lucid images and gripping storylines, she believes her first career as a business writer helped her develop her simple yet forceful style.

### Novel

## Lindo Jong: DOUBLE FACE from *The Joy Luck Club*

by Amy Tan

- 1 My daughter wanted to go to China for her second honeymoon, but now she is afraid.
- 2 “What if I blend in so well they think I’m one of them?” Waverly asked me. “What if they don’t let me come back to the United States?”
- 3 “When you go to China,” I told her, “you don’t even need to open your mouth. They already know you are an outsider.”
- 4 “What are you talking about?” she asked. My daughter likes to speak back. She likes to question what I say.
- 5 “Aii-ya,” I said. “Even if you put on their clothes, even if you take off your makeup and hide your fancy jewelry, they know. They know just watching the way you walk, the way you carry your face. They know you do not belong.”

**LEARNING STRATEGIES:**  
Think-Pair-Share, Graphic Organizer, Brainstorming

### My Notes

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# Being a Stranger

## GRAMMAR & USAGE Punctuating Dialogue

Writers use **dialogue**—the exact words of the characters—to reveal and develop character, advance the plot, and add life to writing. Direct dialogue is enclosed in quotation marks and set off from the rest of a sentence with a comma, a question mark, or an exclamation point. Commas and periods are always placed inside the quotation marks:

“Finish your coffee,” I told her yesterday. “Don’t throw your blessings away.”

Question marks and exclamation points from the dialogue are placed inside the quotation marks:

“What if I blend in so well they think I’m one of them?” Waverly asked me.

As you read, notice the way punctuation is used to set off dialogue from the surrounding text. Notice when dialogue is used purposefully to develop the conflict between characters and illuminate the theme.

## My Notes

6 My daughter did not look pleased when I told her this, that she didn’t look Chinese. She had a sour American look on her face. Oh, maybe ten years ago, she would have clapped her hands—hurray!—as if this were good news. But now she wants to be Chinese, it is so fashionable. And I know it is too late. All those years I tried to teach her! She followed my Chinese ways only until she learned how to walk out the door by herself and go to school. So now the only Chinese words she can say are *shsh*, *houche*, *chr fan*, and *gwan deng shweijyau*. How can she talk to people in China with these words? Pee-pee, choo-choo train, eat, close light sleep.

7 How can she think she can blend in? Only her skin and her hair are Chinese. Inside—she is all American-made.

8 It’s my fault she is this way. I wanted my children to have the best combination: American circumstances and Chinese character. How could I know these two things do not mix?

9 I taught her how American circumstances work. If you are born poor here, it’s no lasting shame. You are first in line for a scholarship. If the roof crashes on your head, no need to cry over this bad luck. You can sue anybody, make the landlord fix it. You do not have to sit like a Buddha under a tree letting pigeons drop their dirty business on your head. You can buy an umbrella. Or go inside a Catholic church. In America, nobody says you have to keep the circumstances somebody else gives you.

10 She learned these things, but I couldn’t teach her about Chinese character. How to obey parents and listen to your mother’s mind. How not to show your own thoughts, to put your feelings behind your face so you can take advantage of hidden opportunities. Why easy things are not worth pursuing. How to know your own worth and polish it, never flashing it around like a cheap ring. Why Chinese thinking is best.

11 No, this kind of thinking didn’t stick to her: She was too busy chewing gum, blowing bubbles bigger than her cheeks. Only that kind of thinking stuck.

12 “Finish your coffee,” I told her yesterday. “Don’t throw your blessings away.”

13 “Don’t be so old-fashioned, Ma,” she told me, finishing her coffee down the sink. “I’m my own person.”

14 And I think, How can she be her own person? When did I give her up?

## Second Read

- Reread the novel excerpt to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Describe the relationship between the narrator and her daughter. Support your answer with evidence from the text.

2. **Craft and Structure:** What is the narrator’s attitude toward America?

3. **Key Ideas and Details:** What did the narrator try to teach her daughter about “Chinese character”? Why didn’t this kind of thinking “stick” to her daughter?

### Working from the Text

4. Think about how the characters in “Lindo Jong: Double Face” and the narrator of “Shooting an Elephant” are strangers in their environments. Then, respond to the first four items in the graphic organizer. Then you will view a film clip selected by your teacher and respond to the last two items in the graphic organizer.

Stranger in the Village	
1. Brainstorm words related to <i>village</i> .	2. What does it mean to be part of the village, the group encountering the unfamiliar?
3. Brainstorm words related to <i>stranger</i> .	4. What does it mean to be the unfamiliar one, the stranger?
5. View the film clip. How does the filmmaker set the “stranger” apart from the “village”?	6. Brainstorm a list of film clips with which you are familiar, and for each one discuss this question: Who is the “stranger,” and who or what is the “village”?

### My Notes

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# Being a Stranger

## My Notes

### Check Your Understanding

Based on the texts you have read so far and the film clip you viewed, what does it mean to be a stranger in the village?

### Drafting the Embedded Assessment

Think about a time when you were excluded or treated like a stranger. What were your feelings at the time? How did you respond? In what ways did that event shape or change you as an individual? In a draft essay, examine the experience of being treated like a stranger, explain how you responded or felt at the time, and reflect on the ways in which that event has shaped your life. Be sure to:

- Include a clear event, response, and reflection conveyed through a smooth, but not necessarily chronological, progression.
- Incorporate dialogue with correct punctuation.
- Use a variety of techniques to sequence events so that they build on one another coherently.
- Provide a conclusion that follows from and reflects on the experience of being treated like a stranger.

### Presenting Your Reflective Essay

After drafting your reflective essay, present it out loud to a partner. Use appropriate eye contact, adequate volume, and clear pronunciation. Then solicit feedback from your partner about your delivery and about the content of your essay. Does it address the prompt clearly and thoroughly? Is dialogue used appropriately? Does the story unfold in a clear and coherent sequence? Revise your draft and practice your delivery again, incorporating your partner's feedback.

# Understanding the Stranger's Perception of the Village

ACTIVITY  
1.20

## Learning Targets

- Analyze the development and interactions of a complex set of ideas and events in a reflective essay.
- Provide thorough textual evidence and well-reasoned ideas in a collegial discussion.

## Preview

In this activity, you will read and discuss the reflective essay “Stranger in the Village,” analyzing its structure, style, and thematic concepts.

## Setting a Purpose for Reading

- As you read the essay, use metacognitive markers to interact with the text.
- Pause after each chunk and paraphrase the most significant event, action, or idea in that chunk. Write your ideas in the My Notes section.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

### ABOUT THE AUTHOR

James Baldwin (1924–1987) was born in Harlem, into a poor household headed by his rigid and demanding stepfather, an evangelical minister. Though Baldwin had planned to follow in his stepfather’s footsteps and had served as a junior minister, he eventually became disillusioned with Christianity and resolved to become a writer. His move to Paris in 1948 helped provide the critical distance he needed to write the autobiographical *Notes of a Native Son* and his first novel, *Go Tell It on the Mountain*—powerful works about the African American experience. After returning to the United States, he became a leading literary voice for civil rights. While his unsparing view of race issues in the United States drew criticism from his African American and white peers alike, he is now viewed as one of the most significant U.S. writers of the 20th century.

## Reflective Essay

# Stranger in the Village

by James Baldwin (1955)

### Chunk 1

1 From all available evidence no black man had ever set foot in this tiny Swiss village before I came. I was told before arriving that I would probably be a “sight” for the village; I took this to mean that people of my complexion were rarely seen in Switzerland, and also that city people are always something of a “sight” outside of the city. It did not occur to me—possibly because I am an American—that there could be people anywhere who had never seen a Negro.

### Chunk 2

2 It is a fact that cannot be explained on the basis of the inaccessibility of the village. The village is very high, but it is only four hours from Milan and three hours from

### LEARNING STRATEGIES:

Previewing, Diffusing,  
Skimming/Scanning,  
Marking the Text, Think-Pair-Share, Socratic Seminar

### My Notes

# Understanding the Stranger's Perception of the Village



## WORD CONNECTIONS

### Word Relationships

The word *approximately* is an adverb meaning “nearly.” The root word *approximate* may be used as an adjective or a verb, but the pronunciation differs slightly depending on the part of speech.

### My Notes

**disquietingly:** disturbingly

Lausanne. It is true that it is virtually unknown. Few people making plans for a holiday would elect to come here. On the other hand, the villagers are able, presumably, to come and go as they please—which they do: to another town at the foot of the mountain, with a population of approximately five thousand, the nearest place to see a movie or go to the bank. In the village there is no movie house, no bank, no library, no theater; very few radios, one jeep, one station wagon; and, at the moment, one typewriter, mine, an invention which the woman next door to me here had never seen. There are about six hundred people living here, all Catholic—I conclude this from the fact that the Catholic church is open all year round, whereas the Protestant chapel, set off on a hill a little removed from the village, is open only in the summertime when the tourists arrive. There are four or five hotels, all closed now, and four or five *bistros*,<sup>1</sup> of which, however, only two do any business during the winter. These two do not do a great deal, for life in the village seems to end around nine or ten o'clock. There are a few stores, butcher, baker, *epicerie*,<sup>2</sup> a hardware store, and a money-changer—who cannot change travelers' checks, but must send them down to the bank, an operation which takes two or three days. There is something called the *Ballet Haus*, closed in the winter and used for God knows what, certainly not ballet, during the summer. There seems to be only one schoolhouse in the village, and this for the quite young children; I suppose this to mean that their older brothers and sisters at some point descend from these mountains in order to complete their education—possibly, again, to the town just below. The landscape is absolutely forbidding, mountains towering on all four sides, ice and snow as far as the eye can reach. In this white wilderness, men and women and children move all day, carrying washing, wood, buckets of milk or water, sometimes skiing on Sunday afternoons. All week long boys and young men are to be seen shoveling snow off the rooftops, or dragging wood down from the forest in sleds.

**3** The village's only real attraction, which explains the tourist season, is the hot spring water. A **disquietingly** high proportion of these tourists are cripples, or semi-cripples, who come year after year—from other parts of Switzerland, usually—to take the waters. This lends the village, at the height of the season, a rather terrifying air of sanctity, as though it were a lesser Lourdes.<sup>3</sup> There is often something beautiful, there is always something awful, in the spectacle of a person who has lost one of his faculties, a faculty he never questioned until it was gone, and who struggles to recover it. Yet people remain people, on crutches or indeed on deathbeds; and wherever I passed, the first summer I was here, among the native villagers or among the lame, a wind passed with me—of astonishment, curiosity, amusement and outrage. That first summer I stayed two weeks and never intended to return. But I did return in the winter, to work; the village offers, obviously, no distractions whatever and has the further advantage of being extremely cheap. Now it is winter again, a year later, and I am here again. Everyone in the village knows my name, though they scarcely ever use it, knows that I come from America—though this, apparently, they will never really believe: black men come from Africa—and everyone knows that I am the friend of the son of a woman who was born here, and that I am staying in their chalet. But I remain as much a stranger today as I was the first day I arrived, and the children shout *Neger! Neger!* as I walk along the streets.

### Chunk 3

**4** It must be admitted that in the beginning I was far too shocked to have any real reaction. In so far as I reacted at all, I reacted by trying to be pleasant—it being a great

<sup>1</sup> *bistros*: French for “restaurant”

<sup>2</sup> *epicerie*: French for “grocery store”

<sup>3</sup> *Lourdes*: a place of Christian pilgrimage in France



part of the American Negro's education (long before he goes to school) that he must make people "like" him. This smile-and-the-world-smiles-with-you routine worked about as well in this situation as it had in the situation for which it was designed, which is to say that it did not work at all. No one, after all, can be liked whose human weight and complexity cannot be, or has not been, admitted. My smile was simply another unheard-of phenomenon which allowed them to see my teeth—they did not, really, see my smile and I began to think that, should I take to snarling, no one would notice any difference. All of the physical characteristics of the Negro which had caused me, in America, a very different and almost forgotten pain were nothing less than miraculous—or infernal—in the eyes of the village people. Some thought my hair was the color of tar, that it had the texture of wire, or the texture of cotton. It was **jocularly** suggested that I might let it all grow long and make myself a winter coat. If I sat in the sun for more than five minutes some daring creature was certain to come along and gingerly put his fingers on my hair, as though he were afraid of an electric shock, or put his hand on my hand, astonished that the color did not rub off. In all of this, in which it must be conceded there was the charm of genuine wonder and in which there was certainly no element of intentional unkindness, there was yet no suggestion that I was human: I was simply a living wonder.

5 I knew that they did not mean to be unkind, and I know it now; it is necessary, nevertheless, for me to repeat this to myself each time that I walk out of the chalet. The children who shout *Neger!* have no way of knowing the echoes this sound raises in me. They are brimming with good humor and the more daring swell with pride when I stop to speak with them. Just the same, there are days when I cannot pause and smile, when I have no heart to play with them; when, indeed, I mutter sourly to myself, exactly as I muttered on the streets of a city these children have never seen, when I was no bigger than these children are now: *Your mother was a nigger.* Joyce<sup>4</sup> is right about history being a nightmare—but it may be the nightmare from which no one *can* awaken. People are trapped in history and history is trapped in them.

**Chunk 4**

6 There is a custom in the village—I am told it is repeated in many villages—of "buying" African natives for the purpose of converting them to Christianity. There stands in the church all year round a small box with a slot for money, decorated with a black figurine, and into this box the villagers drop their francs. During the carnival which precedes Lent, two village children have their faces blackened—out of which bloodless darkness their blue eyes shine like ice—and fantastic horsehair wigs are placed on their blond heads; thus disguised, they solicit among the villagers for money for missionaries in Africa. Between the box in the church and blackened children, the village "bought" last year six or eight African natives. This was reported to me with pride by the wife of one of the *bistro* owners and I was careful to express astonishment and pleasure at the **solicitude** shown by the village for the souls of black folks. The *bistro* owner's wife beamed with a pleasure far more genuine than my own and seemed to feel that I might now breathe more easily concerning the souls of at least six of my kinsmen.

7 I tried not to think of these so lately baptized kinsmen, of the price paid for them, or the peculiar price they themselves would pay, and said nothing about my father, who having taken his own conversion too literally never, at bottom, forgave the white world (which he described as heathen) for having saddled him with a Christ in whom, to judge at least from their treatment of him, they themselves no longer believed. I thought of white men arriving for the first time in an African village, strangers there, as I am

**My Notes**

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**jocularly:** jokingly



**WORD CONNECTIONS**

**Cognates**

Many Spanish and English words are cognates. This means that the words sound similar in each language and share the same or similar meaning. The Spanish word *fenómeno* is a cognate for the English word *phenomenon*, meaning a fact or event that can be observed. Unlike the Spanish *fenómenos*, the plural in English is *phenomena*.

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**solicitude:** concern

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<sup>4</sup> **Joyce:** James Joyce, Irish author of *Ulysses*

# Understanding the Stranger's Perception of the Village



## WORD CONNECTIONS

### Roots and Affixes

In paragraph 10, the prefix *dis-*, meaning “not or apart, in different directions,” appears in *disesteemed*, *discounted*, and *dissembled*. The prefix *un-* also means not, but *dis-* adds a layer of meaning. For example, how does the word *discounted* differ in meaning from *uncounted*?

### My Notes

**dissembled:** concealed

**naïveté:** innocence

a stranger here, and tried to imagine the astounded populace touching their hair and marveling at the color of their skin. But there is a great difference between being the first white man to be seen by Africans and being the first black man to be seen by whites. The white man takes the astonishment as tribute, for he arrives to conquer and to convert the natives, whose inferiority in relation to himself is not even to be questioned; whereas I, without a thought of conquest, find myself among a people whose culture controls me, has even, in a sense, created me, people who have cost me more in anguish and rage than they will ever know, who yet do not even know of my existence. The astonishment with which I might have greeted them, should they have stumbled into my African village a few hundred years ago, might have rejoiced their hearts. But the astonishment with which they greet me today can only poison mine.

8 And this is so despite everything I may do to feel differently, despite my friendly conversations with the *bistro* owner's wife, despite their three-year-old son who has at last become my friend, despite the *saluts* and *bonsoirs* which I exchange with people as I walk, despite the fact that I know that no individual can be taken to task for what history is doing, or has done. I say that the culture of these people controls me—but they can scarcely be held responsible for European culture. America comes out of Europe, but these people have never seen America, nor have most of them seen more of Europe than the hamlet at the foot of their mountain. Yet they move with an authority which I shall never have; and they regard me, quite rightly, not only as a stranger in their village but as a suspect latecomer, bearing no credentials, to everything they have—however unconsciously—inherited.

9 For this village, even were it incomparably more remote and incredibly more primitive, is the West, the West onto which I have been so strangely grafted. These people cannot be, from the point of view of power, strangers anywhere in the world; they have made the modern world, in effect, even if they do not know it. The most illiterate among them is related, in a way that I am not, to Dante, Shakespeare, Michelangelo, Aeschylus, Da Vinci, Rembrandt, and Racine; the cathedral at Chartres says something to them which it cannot say to me, as indeed would New York's Empire State Building, should anyone here ever see it. Out of their hymns and dances come Beethoven and Bach. Go back a few centuries and they are in their full glory—but I am in Africa, watching the conquerors arrive.

### Chunk 5

10 The rage of the disesteemed is personally fruitless, but it is also absolutely inevitable: this rage, so generally discounted, so little understood even among the people whose daily bread it is, is one of the things that makes history. Rage can only with difficulty, and never entirely, be brought under the domination of the intelligence and is therefore not susceptible to any arguments whatever. This is a fact which ordinary representatives of the *Herrenvolk*,<sup>5</sup> having never felt this rage and being unable to imagine it, quite fail to understand. Also, rage cannot be hidden it can only be **dissembled**. This dissembling deludes the thoughtless, and strengthens rage and adds, to rage, contempt. There are, no doubt, as many ways of coping with the resulting complex of tensions as there are black men in the world, but no black man can hope ever to be entirely liberated from this internal warfare—rage, dissembling, and contempt having inevitably accompanied his first realization of the power of white men. What is crucial here is that, since white men represent in the black man's world so heavy a weight, white men have for black men a reality which is far from being reciprocal; and hence all black men have toward all white men an attitude which is designed, really, either to rob the white man of the jewel of his **naïveté** or else to make it cost him dear.

<sup>5</sup> **Herrenvolk:** German for “master race”



**11** The black man insists, by whatever means he finds at his disposal, that the white man cease to regard him as an exotic rarity and recognize him as a human being. This is a very charged and difficult moment, for there is a great deal of will power involved in the white man's naïveté. Most people are not naturally reflective any more than they are naturally **malicious**, and the white man prefers to keep the black man at a certain human remove because it is easier for him thus to preserve his simplicity and avoid being called to account for crimes committed by his forefathers, or his neighbors. He is inescapably aware, nevertheless, that he is in a better position in the world than black men are, nor can he quite put to death the suspicion that he is hated by black men therefore. He does not wish to be hated, neither does he wish to change places, and at this point in his uneasiness he can scarcely avoid having recourse to those legends which white men have created about black men, the most usual effect of which is that the white man finds himself enmeshed, so to speak, in his own language which describes hell, as well as the attributes which lead one to hell, as being as black as night.

**12** Every legend, moreover, contains its **residuum** of truth, and the root function of language is to control the universe by describing it. It is of quite considerable significance that black men remain, in the imagination, and in overwhelming numbers in fact, beyond the disciplines of salvation; and this despite the fact that the West has been “buying” African natives for centuries. There is, I should hazard, an instantaneous necessity to be divorced from this so visibly unsaved stranger, in whose heart, moreover, one cannot guess what dreams of vengeance are being nourished; and, at the same time, there are few things on earth more attractive than the idea of the unspeakable liberty which is allowed the unredeemed. When, beneath the black mask, a human being begins to make himself felt one cannot escape a certain awful wonder as to what kind of human being it is. What one's imagination makes of other people is dictated, of course, by the laws of one's own personality and it is one of the ironies of black-white relations that, by means of what the white man imagines the black man to be, the black man is enabled to know who the white man is.

**13** I have said, for example, that I am as much a stranger in this village today as I was the first summer I arrived, but this is not quite true. The villagers wonder less about the texture of my hair than they did then, and wonder rather more about me. And the fact that their wonder now exists on another level is reflected in their attitudes and in their eyes. There are the children who make those delightful, hilarious, sometimes astonishingly grave overtures of friendship in the unpredictable fashion of children; other children, having been taught that the devil is a black man, scream in genuine anguish as I approach. Some of the older women never pass without a friendly greeting, never pass, indeed, if it seems that they will be able to engage me in conversation; other women look down or look away or rather contemptuously smirk. Some of the men drink with me and suggest that I learn how to ski—partly, I gather, because they cannot imagine what I would look like on skis—and want to know if I am married, and ask questions about my *métier*.<sup>6</sup> But some of the men have accused *le sale nègre*—behind my back—of stealing wood and there is already in the eyes of some of them the peculiar, intent, paranoid malevolence which one sometimes surprises in the eyes of American white men when, out walking with their Sunday girl, they see a Negro male approach.

#### Chunk 6

**14** There is a dreadful abyss between the streets of this village and the streets of the city in which I was born, between the children who shout *Neger!* today and those who shouted *Nigger!* yesterday—the abyss is experience, the American experience. The



#### WORD CONNECTIONS

##### Roots and Affixes

*Attribute* comes from the Latin word *attribuere*, which means “to assign.” It is related to the word *tribute*, which comes from the Latin word *tribuere*, meaning “to assign, allot, or pay.”

**malicious:** intending to cause harm

**residuum:** something left over or remaining

#### My Notes

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<sup>6</sup> *métier*: profession

# Understanding the Stranger's Perception of the Village

## My Notes

**supposition:** belief

syllable hurled behind me today expresses, above all, wonder: I am a stranger here. But I am not a stranger in America and the same syllable riding on the American air expresses the war my presence has occasioned in the American soul.

**15** For this village brings home to me this fact: that there was a day, and not really a very distant day, when Americans were scarcely Americans at all but discontented Europeans, facing a great unconquered continent and strolling, say, into a marketplace and seeing black men for the first time. The shock this spectacle afforded is suggested, surely, by the promptness with which they decided that these black men were not really men but cattle. It is true that the necessity on the part of the settlers of the New World of reconciling their moral assumptions with the fact—and the necessity—of slavery enhanced immensely the charm of this idea, and it is also true that this idea expresses, with a truly American bluntness, the attitude which to varying extents all masters have had toward all slaves.

**16** But between all former slaves and slave-owners and the drama which begins for Americans over three hundred years ago at Jamestown, there are at least two differences to be observed. The American Negro slave could not suppose, for one thing, as slaves in past epochs had supposed and often done, that he would ever be able to wrest the power from his master's hands. This was a **supposition** which the modern era, which was to bring about such vast changes in the aims and dimensions of power, put to death; it only begins, in unprecedented fashion, and with dreadful implications, to be resurrected today. But even had this supposition persisted with undiminished force, the American Negro slave could not have used it to lend his condition dignity, for the reason that this supposition rests on another: that the slave in exile yet remains related to his past, has some means—if only in memory—of revering and sustaining the forms of his former life, is able, in short, to maintain his identity.

### Chunk 7

**17** This was not the case with the American Negro slave. He is unique among the black men of the world in that his past was taken from him, almost literally, at one blow. One wonders what on earth the first slave found to say to the first dark child he bore. I am told that there are Haitians able to trace their ancestry back to African kings, but any American Negro wishing to go back so far will find his journey through time abruptly arrested by the signature on the bill of sale which served as the entrance paper for his ancestor. At the time—to say nothing of the circumstances—of the enslavement of the captive black man who was to become the American Negro, there was not the remotest possibility that he would ever take power from his master's hands. There was no reason to suppose that his situation would ever change, nor was there, shortly, anything to indicate that his situation had ever been different. It was his necessity, in the words of E. Franklin Frazier,<sup>7</sup> to find a “motive for living under American culture or die.” The identity of the American Negro comes out of this extreme situation, and the evolution of this identity was a source of the most intolerable anxiety in the minds and the lives of his masters.

**18** For the history of the American Negro is unique also in this: that the question of his humanity, and of his rights therefore as a human being, became a burning one for several generations of Americans, so burning a question that it ultimately became one of those used to divide the nation. It is out of this argument that the venom of the epithet *Nigger!* is derived. It is an argument which Europe has never had, and hence Europe quite sincerely fails to understand how or why the argument arose in the first place, why its effects are so frequently disastrous and always so unpredictable, why it refuses until today to be entirely settled. Europe's black possessions remained—and do

<sup>7</sup> E. Franklin Frazier: American sociologist who studied race relations

remain—in Europe’s colonies, at which remove they represented no threat whatever to European identity. If they posed any problem at all for the European conscience, it was a problem which remained comfortably abstract: in effect, the black man, *as a man*, did not exist for Europe. But in America, even as a slave, he was an inescapable part of the general social fabric and no American could escape having an attitude toward him. Americans attempt until today to make an abstraction of the Negro, but the very nature of these abstractions reveals the tremendous effects the presence of the Negro has had on the American character.

**19** When one considers the history of the Negro in America it is of the greatest importance to recognize that the moral beliefs of a person, or a people, are never really as **tenuous** as life—which is not moral—very often causes them to appear; these create for them a frame of reference and a necessary hope, the hope being that when life has done its worst they will be enabled to rise above themselves and to triumph over life. Life would scarcely be bearable if this hope did not exist. Again, even when the worst has been said, to betray a belief is not by any means to have put oneself beyond its power; the betrayal of a belief is not the same thing as ceasing to believe. If this were not so there would be no moral standards in the world at all. Yet one must also recognize that morality is based on ideas and that all ideas are dangerous—dangerous because ideas can only lead to action and where the action leads no man can say. And dangerous in this respect: that confronted with the impossibility of remaining faithful to one’s beliefs, and the equal impossibility of becoming free of them, one can be driven to the most inhuman excesses. The ideas on which American beliefs are based are not, though Americans often seem to think so, ideas which originated in America. They came out of Europe. And the establishment of democracy on the American continent was scarcely as radical a break with the past as was the necessity, which Americans faced, of broadening this concept to include black men.

**20** This was, literally, a hard necessity. It was impossible, for one thing, for Americans to abandon their beliefs, not only because these beliefs alone seemed able to justify the sacrifices they had endured and the blood that they had spilled, but also because these beliefs afforded them their only bulwark<sup>8</sup> against a moral chaos as absolute as the physical chaos of the continent it was their destiny to conquer. But in the situation in which Americans found themselves, these beliefs threatened an idea which, whether or not one likes to think so, is the very warp and woof<sup>9</sup> of the heritage of the West, the idea of white supremacy.

**21** Americans have made themselves notorious by the **shrillness** and the brutality with which they have insisted on this idea, but they did not invent it; and it has escaped the world’s notice that those very excesses of which Americans have been guilty imply a certain, unprecedented uneasiness over the idea’s life and power, if not, indeed, the idea’s validity. The idea of white supremacy rests simply on the fact that white men are the creators of civilization (the present civilization, which is the only one that matters; all previous civilizations are simply “contributions” to our own) and are therefore civilization’s guardians and defenders. Thus it was impossible for Americans to accept the black man as one of themselves, for to do so was to jeopardize their status as white men. But not so to accept him was to deny his human reality, his human weight and complexity, and the strain of denying the overwhelmingly undeniable forced Americans into rationalizations so fantastic that they approached the **pathological**.

### My Notes

**tenuous:** weak; unstable

**shrillness:** loudness or intensity

**pathological:** insane

<sup>8</sup> **bulwark:** defense

<sup>9</sup> **warp and woof:** foundation

# Understanding the Stranger's Perception of the Village

## My Notes

**sustenance:** strength

**heretics:** nonbelievers

**22** At the root of the American Negro problem is the necessity of the American white man to find a way of living with the Negro in order to be able to live with himself. And the history of this problem can be reduced to the means used by Americans—lynch law and law, segregation and legal acceptance, terrorization and concession—either to come to terms with this necessity, or to find a way around it, or (most usually) to find a way of doing both these things at once. The resulting spectacle, at once foolish and dreadful, led someone to make the quite accurate observation that “the Negro-in-America is a form of insanity which overtakes white men.”

**23** In this long battle, a battle by no means finished, the unforeseeable effects of which will be felt by many future generations, the white man’s motive was the protection of his identity; the black man was motivated by the need to establish an identity. And despite the terrorization which the Negro in America endured and endures sporadically until today, despite the cruel and totally inescapable ambivalence of his status in his country, the battle for his identity has long ago been won. He is not a visitor to the West, but a citizen there, an American; as American as the Americans who despise him, the Americans who fear him, the Americans who love him—the Americans who became less than themselves, or rose to be greater than themselves by virtue of the fact that the challenge he represented was inescapable. He is perhaps the only black man in the world whose relationship to white men is more terrible, more subtle, and more meaningful than the relationship of bitter possessed to uncertain possessors. His survival depended, and his development depends, on his ability to turn his peculiar status in the Western world to his own advantage and, it may be, to the very great advantage of that world. It remains for him to fashion out of his experience that which will give him **sustenance**, and a voice. The cathedral at Chartres, I have said, says something to the people of this village which it cannot say to me; but it is important to understand that this cathedral says something to me which it cannot say to them. Perhaps they are struck by the power of the spires, the glory of the windows; but they have known God, after all, longer than I have known him, and in a different way, and I am terrified by the slippery bottomless well to be found in the crypt, down which **heretics** were hurled to death, and by the obscene, inescapable gargoyles jutting out of the stone and seeming to say that God and the devil can never be divorced. I doubt that the villagers think of the devil when they face a cathedral because they have never been identified with the devil. But I must accept the status which myth, if nothing else, gives me in the West before I can hope to change the myth.

**24** Yet, if the American Negro has arrived at his identity by virtue of the absoluteness of his estrangement from his past, American white men still nourish the illusion that there is some means of recovering the European innocence, of returning to a state in which black men do not exist. This is one of the greatest errors Americans can make. The identity they fought so hard to protect has, by virtue of that battle, undergone a change: Americans are as unlike any other white people in the world as it is possible to be. I do not think, for example, that it is too much to suggest that the American vision of the world—which allows so little reality, generally speaking, for any of the darker forces in human life, which tends until today to paint moral issues in glaring black and white—owes a great deal to the battle waged by Americans to maintain between themselves and black men a human separation which could not be bridged. It is only now beginning to be borne in on us—very faintly, it must be admitted, very slowly, and very much against our will—that this vision of the world is dangerously inaccurate, and perfectly useless. For it protects our moral high-mindedness at the terrible expense of weakening our grasp of reality. People who shut their eyes to reality simply invite their own destruction, and anyone who insists on remaining in a state of innocence long after that innocence is dead turns himself into a monster.

**Chunk 8**

**25** The time has come to realize that the interracial drama acted out on the American continent has not only created a new black man, it has created a new white man, too. No road whatever will lead Americans back to the simplicity of this European village where white men still have the luxury of looking on me as a stranger. I am not, really, a stranger any longer for any American alive. One of the things that distinguishes Americans from other people is that no other people has ever been so deeply involved in the lives of black men, and vice versa. This fact faced, with all its implications, it can be seen that the history of the American Negro problem is not merely shameful, it is also something of an achievement. For even when the worst has been said, it must also be added that the **perpetual** challenge posed by this problem was always, somehow, perpetually met. It is precisely this black-white experience which may prove of indispensable value to us in the world we face today. This world is white no longer, and it will never be white again.

**Second Read**

- Reread the essay to answer these text-dependent questions.
  - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** What is the event described in the first paragraph and why might it be significant?
  
  2. **Key Ideas and Details:** What is the function of the details in paragraphs 2–3 about the village and its people? How does Baldwin use these details to create meaning for the reader?
  
  3. **Key Ideas and Details:** How does Baldwin feel about the village? Why does he keep returning to it?
  
  4. **Craft and Structure:** What is the significance of the last sentence in paragraph 4? Characterize Baldwin’s tone or attitude as he writes about the village. Find diction that contributes to the tone.

**My Notes****perpetual:** never-ending

# Understanding the Stranger's Perception of the Village

## My Notes

5. **Craft and Structure:** What is the impact of Baldwin's use of dashes in chunks 2 and 3?

6. **Craft and Structure:** What is the irony of the villagers' custom described in chunk 4? How does it resonate with Baldwin?

7. **Key Ideas and Details:** Which details in paragraphs 8–9 does the author use to develop a theme of “stranger in a village”? What idea is conveyed by this phrase?

8. **Craft and Structure:** What does Baldwin mean when he says in paragraph 10 that “the rage of the disesteemed is personally fruitless, but it is also absolutely inevitable”? What feeling does his choice of diction suggest?

9. **Key Ideas and Details:** According to Baldwin in paragraph 11, why does “the white man” find it “difficult” to regard “the black man . . . as a human being”?

10. **Key Ideas and Details:** According to the details in paragraph 13, how have the villagers' attitudes changed toward Baldwin over time?

11. **Key Ideas and Details:** In paragraph 15, what is the new description of the village in which Baldwin is a stranger?





# Understanding the Stranger's Perception of the Village

## My Notes

### Working from the Text

17. To prepare for a Socratic Seminar, review the preseminar questions below and use them as a model to create sophisticated questions stemming from your study of Baldwin's essay.

### Model Socratic Seminar Questions:

- Baldwin's essay was written almost 60 years ago. Would Baldwin feel the same strangeness today? Explain. Would he have the same reactions? Why or why not?
- How does Baldwin link his experiences in Switzerland with his reflections about the American experience?

Write your own Socratic Seminar questions below. Remember to pose these questions as Levels of Questions, emphasizing interpretive questions more than literal or universal questions.



### Independent Reading Checkpoint

Review your independent reading and reflect on the characters, events, and ideas in the text using the lens of Cultural Criticism. What new understandings emerge from the text when examining it from the perspective of marginalized people? Write a brief summary of your analysis, taking into consideration cultural factors such as religion, political affiliation, ethnicity, and/or class identification.



## ASSIGNMENT

Write and present a reflective essay that illustrates an event in which you or someone you know felt like a “stranger in the village” or were perceived as a stranger by some group.

**Planning and Prewriting:** Make a plan for writing your essay.

- What prewriting strategies will you use to explore your memories and capture ideas needed for a reflective essay organized around the concept of “stranger in the village”?
- How can you best use the general structure of event/response/reflection to plan and organize your reflective essay?
- What can you borrow and adapt from literary examples that you’ve read in this unit to help you plan the content and structure of your writing?
- What sorts of tools will you use to record your ideas and structure the essay (for example, a storyboard, an outline, or a graphic organizer)?

**Drafting:** Determine how you will include the elements of a reflective essay that will assure a successful draft.

- What stylistic devices (voice, diction, figurative language, detail, and the like) will you include to bring the reader into your reflective essay?
- How will you review your draft to ensure that your reflective essay’s structure follows your plan?

**Evaluating and Revising Your Draft:** Review and revise to make your work the best it can be.

- How can you solicit feedback from others, such as peers, that will help you to know what works well and what needs to be added or removed?
- How can you use the Scoring Guide to help guide your revision?

**Checking and Editing:** Confirm that your final draft is ready for publication and presentation.

- How will you check for grammatical correctness and technical accuracy?
- What style manual will you consult for format and correct structure?
- How can you do a final read of your essay? (Will you read it out loud? Or will you have a peer read it to you?)

## Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this assignment, and respond to the following question:

- How did the structure of the reflective essay work for you?

# Writing a Reflective Essay

## SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
<b>Ideas</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>thoroughly demonstrates a perceptive understanding of the relationship between the event and the thematic concept</li> <li>uses specific and well-chosen details to create a convincing, compelling text.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>demonstrates a solid understanding of the relationship between the chosen event and the thematic concept</li> <li>uses specific details to provide support and create a convincing text.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>demonstrates a superficial understanding of the relationship between the event and the thematic concept</li> <li>underutilizes details, and those included do little to create a convincing text.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>demonstrates no obvious understanding of the relationship between the event and the thematic concept</li> <li>uses very few details or language to create an engaging or convincing text.</li> </ul>
<b>Structure</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>shows a perceptive understanding of the relationships among event, response, and reflection</li> <li>uses transitions to enhance overall coherence and to connect ideas smoothly.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses a form or structure that is appropriate to the purpose</li> <li>uses transitional words, phrases, and clauses to link events and signal shifts between ideas.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses a form or structure that shows little understanding of the relationships among event, response, and reflection</li> <li>may contain minimal use of transitions.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses a confusing form or structure that shows a lack of understanding of the relationships among event, response, and reflection</li> <li>moves between ideas without use of transitions.</li> </ul>
<b>Use of Language</b>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses diction, syntax, and stylistic devices that are notable and appropriate for the subject, purpose, and audience</li> <li>demonstrates strong command of the conventions of standard English capitalization, punctuation, spelling, grammar, and usage with few or no errors.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses diction, syntax, and other stylistic devices that are appropriate for the subject, purpose, and audience</li> <li>demonstrates adequate command of standard writing conventions; may contain minor errors that do not interfere with meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses vague diction, confusing syntax, and other stylistic devices less effectively for the subject, purpose, and audience</li> <li>contains errors in standard writing conventions that interfere with meaning.</li> </ul>	<p>The essay</p> <ul style="list-style-type: none"> <li>uses inappropriate diction, confusing syntax, and other stylistic devices that do not support the subject, purpose, and audience</li> <li>contains multiple serious errors in standard writing conventions that interfere with meaning.</li> </ul>