11th Grade
ELA

Week of:
APRIL 6TH
WICHITA PUBLIC SCHOOLS
9th, 10th, 11th and 12th Grades

Your child should spend up to 90 minutes over the course of each day on this packet. Consider other family-friendly activities during the day such as:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Website/Link</th>
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</thead>
<tbody>
<tr>
<td>Help with a chore, meal, or yardwork around the house.</td>
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</tr>
<tr>
<td>Listen to age appropriate podcast and discuss with a friend.</td>
<td>stories.audible.com</td>
</tr>
<tr>
<td>Encourage someone with a compliment, text, or letter.</td>
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</tr>
<tr>
<td>Listen to a free audio story at stories.audible.com.</td>
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<tr>
<td>Explore art at artsandculture.google.com/</td>
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<tr>
<td>Text or call a friend to say hello.</td>
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<tr>
<td>Journal about your experiences during this timeframe.</td>
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<tr>
<td>Mindful Minutes: Each day to focus on the 5 senses.</td>
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</tbody>
</table>

*All activities are optional. Parents/Guardians please practice responsibility, safety, and supervision.

For students with an Individualized Education Program (IEP) who need additional support, Parents/Guardians can refer to the Specialized Instruction and Supports webpage, contact their child’s IEP manager, and/or speak to the special education provider when you are contacted by them. Contact the IEP manager by emailing them directly or by contacting the school. The Specialized Instruction and Supports webpage can be accessed by clicking HERE or by navigating in a web browser to https://www.usd259.org/Page/17540

WICHITA PUBLIC SCHOOLS
CONTINUOUS LEARNING HOTLINE AVAILABLE
316-973-4443
MARCH 30 – MAY 21, 2020
MONDAY – FRIDAY
11:00 AM – 1:00 PM ONLY

For Multilingual Education Services (MES) support, please call (316) 866-8000 (Spanish and Proprio) or (316) 866-8003 (Vietnamese).

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# 11th Grade English Language Arts Packet Schedule: Week 2

**Day 1:** 750-793  **Day 2:** 758-763  **Day 3:** 765-775  **Day 4:** 775-786  **Day 5:** 787-793

<table>
<thead>
<tr>
<th>Word</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Insight- Noun (pg 758)</td>
<td>*The capacity to gain an accurate and deep understanding of a person or thing. *</td>
</tr>
<tr>
<td>Unprecedented-Adjective (pg 759)</td>
<td>*Never done before</td>
</tr>
<tr>
<td>Escalating-Adjective (pg 760)</td>
<td>*Increasing rapidly</td>
</tr>
<tr>
<td>Optimism-Noun (pg 760)</td>
<td>*Hopefulness and confidence about the future or the successful outcome of something.</td>
</tr>
<tr>
<td>Momentous-Adjective (pg 761)</td>
<td>*(of a decision, event, or change) of great importance of significance, especially in its bearing on the future.</td>
</tr>
</tbody>
</table>

- Read Aloud Accommodations are available on the specialized instruction and supports website referenced at the beginning of this packet.
Week 2: Read Aloud accommodations

11th: 750-778
Old Man at the Bridge  https://www.youtube.com/watch?v=8aiaJnv-5uU
A Fast-Changing Society

11th grade: Everyday Use:  https://www.youtube.com/watch?v=gFTgRPJSceU
Ordinary Lives, Extraordinary Tales

The American Short Story

Discuss It
Which of the thoughts expressed in this video are most similar to your own thoughts about stories?
Write your response before sharing your ideas.
**UNIT INTRODUCTION**

**ESSENTIAL QUESTION:** What do stories reveal about the human condition?

**WHOLE-CLASS LEARNING**

**HISTORICAL PERSPECTIVES**
Focus Period: 1950–Present
A Fast-Changing Society

**ANCHOR TEXT: SHORT STORY**
Everyday Use
Alice Walker

**ANCHOR TEXT: SHORT STORY**
Everything Stuck to Him
Raymond Carver

**ANCHOR TEXT: SHORT STORY**
The Leap
Louise Erdrich

**SMALL-GROUP LEARNING**

**LITERARY HISTORY**
A Brief History of the Short Story
D. F. McCourt

**SHORT STORY**
An Occurrence at Owl Creek Bridge
Ambrose Bierce

**SHORT STORY**
The Jilting of Granny Weatherall
Katherine Anne Porter

**SHORT STORY**
Ambush
Tim O’Brien

**SHORT STORY**
Housepainting
Lan Samantha Chang

**INDEPENDENT LEARNING**

**SHORT STORY**
The Tell-Tale Heart
Edgar Allan Poe

**SHORT STORY**
The Man to Send Rain Clouds
Leslie Marmon Silko

**SHORT STORY**
Old Man at the Bridge
Ernest Hemingway

**PERFORMANCE TASK**

**WRITING FOCUS:**
Write a Narrative

**PERFORMANCE TASK**

**SPEAKING AND LISTENING FOCUS:**
Present a Narrative

**PERFORMANCE-BASED ASSESSMENT PREP**
Review Notes for a Narrative

**PERFORMANCE-BASED ASSESSMENT**

Narrative: Short Story and Storytelling Session

**PROMPT:**
How does a fictional character or characters respond to life-changing news?
Unit Goals

Throughout this unit, you will deepen your perspective on how stories explore the human condition by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

Rate how well you meet these goals right now. You will revisit your ratings later when you reflect on your growth during this unit.

<table>
<thead>
<tr>
<th>SCALE</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>NOT AT ALL WELL</td>
<td>NOT VERY WELL</td>
<td>SOMEWHAT WELL</td>
<td>VERY WELL</td>
<td>EXTREMELY WELL</td>
</tr>
</tbody>
</table>

**READING GOALS**

- Analyze narratives to understand how authors order the action, introduce and develop characters, and introduce and develop multiple themes.
- Expand your knowledge and use of academic and concept vocabulary.

**WRITING AND RESEARCH GOALS**

- Write a narrative text that uses effective narrative techniques to develop fictional experiences, events, and characters.
- Conduct research projects of various lengths to explore topics and clarify meaning.

**LANGUAGE GOALS**

- Make effective style choices regarding figurative language and dialect.
- Demonstrate an understanding of frequently confused words, passive voice, and sentence fragments.

**SPEAKING AND LISTENING GOALS**

- Collaborate with your team to build on the ideas of others, develop consensus, and communicate.
- Integrate audio, visuals, and text to present information.

**STANDARDS**

Language

Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.
**Academic Vocabulary: Narrative Text**

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

**Complete the chart.**

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

<table>
<thead>
<tr>
<th>WORD</th>
<th>MENTOR SENTENCES</th>
<th>PREDICT MEANING</th>
<th>RELATED WORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>colloquial</td>
<td>1. When I was studying Spanish, I learned formal terms more easily than <em>colloquial</em> expressions. 2. I love how the poet combines cultured diction with <em>colloquial</em> language.</td>
<td></td>
<td>colloquially; colloquialism</td>
</tr>
<tr>
<td>protagonist</td>
<td>1. Is the <em>protagonist</em> of the story really a talking dog? 2. In this movie, the <em>protagonist</em> must defeat a politician who has a sinister goal.</td>
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<tr>
<td>tension</td>
<td>1. News of an important announcement increased the level of <em>tension</em> at school. 2. What <em>tension</em> I felt as my turn to speak drew close!</td>
<td></td>
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</tr>
<tr>
<td>resolution</td>
<td>1. In the play's <em>resolution</em>, the thief is caught and taken to jail. 2. The two sides in the dispute reached a surprising and imaginative <em>resolution</em>.</td>
<td></td>
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</tr>
<tr>
<td>epiphany</td>
<td>1. That <em>epiphany</em> changed my life because it made my career choice clear. 2. At the end of the story, Julia has an <em>epiphany</em>, but we aren't sure if she will act on that insight.</td>
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</tbody>
</table>
This selection is an example of a narrative text. It is a fictional narrative because it is narrated by a character and describes events that did not actually happen. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit. 

As you read, look closely at the author’s use of details and dialogue. Mark words and phrases that suggest the personalities of the narrator and the old man, as well as the tension of the situation in which they meet.

Old Man at the Bridge

Ernest Hemingway

An old man with steel rimmed spectacles and very dusty clothes sat by the side of the road. There was a pontoon bridge across the river and carts, trucks, and men, women and children were crossing it. The mule-drawn carts staggered up the steep bank from the bridge with soldiers helping push against the spokes of the wheels. The trucks ground up and away heading out of it all and the peasants plodded along in the ankle deep dust. But the old man sat there without moving. He was too tired to go any farther.

It was my business to cross the bridge, explore the bridgehead beyond and find out to what point the enemy had advanced. I did this and returned over the bridge. There were not so many carts now and very few people on foot, but the old man was still there.

“Where do you come from?” I asked him.

“From San Carlos,” he said, and smiled.

That was his native town and so it gave him pleasure to mention it and he smiled.

“I was taking care of animals,” he explained.

“Oh,” I said, not quite understanding.

“Yes,” he said, “I stayed, you see, taking care of animals. I was the last one to leave the town of San Carlos.”

He did not look like a shepherd nor a herdsman and I looked at his black dusty clothes and his gray dusty face and his steel rimmed spectacles and said, “What animals were they?”

“Various animals,” he said, and shook his head. “I had to leave them.”

I was watching the bridge and the African looking country of the Ebro Delta and wondering how long now it would be before we would see the enemy, and listening all the while for the first noises that would signal that ever mysterious event called contact, and the old man still sat there.

“What animals were they?” I asked.

“There were three animals altogether,” he explained. “There were two goats and a cat and then there were four pairs of pigeons.”

“And you had to leave them?” I asked.

“Yes. Because of the artillery. The captain told me to go because of the artillery.”
“And you have no family?” I asked, watching the far end of the bridge where a few last carts were hurrying down the slope of the bank.

“No,” he said, “only the animals I stated. The cat, of course, will be all right. A cat can look out for itself, but I cannot think what will become of the others.”

“What politics have you?” I asked.

“I am without politics,” he said. “I am seventy-six years old. I have come twelve kilometers now and I think now I can go no further.”

“This is not a good place to stop,” I said. “If you can make it, there are trucks up the road where it forks for Tortosa.”

“I will wait a while,” he said, “and then I will go. Where do the trucks go?”


“I know no one in that direction,” he said, “but thank you very much. Thank you again very much.”

He looked at me very blankly and tiredly, then said, having to share his worry with someone, “The cat will be all right, I am sure. There is no need to be unquiet about the cat. But the others. Now what do you think about the others?”

“You think so?”

“Why not,” I said, watching the far bank where now there were no carts.

“But what will they do under the artillery when I was told to leave because of the artillery?”

“Did you leave the dove cage unlocked?” I asked.

“Yes.”

“Then they’ll fly.”

“Yes, certainly they’ll fly. But the others. It’s better not to think about the others,” he said.

“If you are rested I would go,” I urged. “Get up and try to walk now.”

“Thank you,” he said and got to his feet, swayed from side to side and then sat down backwards in the dust.

“I was taking care of animals,” he said dully, but no longer to me. “I was only taking care of animals.”

There was nothing to do about him. It was Easter Sunday and the Fascists were advancing toward the Ebro. It was a gray overcast day with a low ceiling so their planes were not up. That and the fact that cats know how to look after themselves was all the good luck that old man would ever have.
Summary
Write a summary of “Old Man at the Bridge.” Remember that a summary is a concise, complete, and accurate overview of a text. It should not include a statement of your opinion or an analysis.

Launch Activity
Create an Alternate Ending Consider this statement by the narrator near the end of “Old Man at the Bridge”: There was nothing to be done for him. Discuss how you might rewrite the story’s ending so that something could be done for the old man.

• With a small group, brainstorm for ways in which the narrator might do something for the old man, after all. Record the two options that your group likes best.

  Option 1: ____________________________________________
  Option 2: ____________________________________________

• Choose the option that you think would better communicate a message about the human condition—about human nature or situations that are part of human experience.

• Frame your group’s idea for an alternate ending: We think that an ending in which __________________________, would show that ____________________________ is part of the human condition.
QuickWrite
Consider class discussions, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: How does a fictional character or characters respond to life-changing news?

EOVIDENCE LOG FOR THE HUMAN CONDITION
Review your QuickWrite. Summarize your initial idea in one sentence to record in your Evidence Log. Then, record details from “Old Man at the Bridge” that connect to your idea.
Prepare for the Performance-Based Assessment at the end of the unit by completing the Evidence Log after each selection.

Tool Kit
Evidence Log Model
ESSENTIAL QUESTION:
What do stories reveal about the human condition?

As you read these selections, work with your whole class to explore how short stories provide insights into what it means to be human.

From Text to Topic For one family, conflict over an heirloom highlights individual strengths and weaknesses, and suggests different ways of valuing the past. For one father and daughter, a present moment opens a window to a poignant memory. For one woman, a series of anecdotes reveals her mother’s extraordinary character. As you read these stories, consider the understanding of human nature that informs each one—how it reveals qualities that we equate with the human condition, regardless of time or place.

Whole-Class Learning Strategies
Throughout your life, in school, in your community, and in your career, you will continue to learn and work in large-group environments.

Review these strategies and the actions you can take to practice them as you work with your whole class. Add ideas of your own for each step. Get ready to use these strategies during Whole-Class Learning.

<table>
<thead>
<tr>
<th>STRATEGY</th>
<th>ACTION PLAN</th>
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<tbody>
<tr>
<td>Listen actively</td>
<td>• Eliminate distractions. For example, put your cellphone away.</td>
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<td></td>
<td>• Record brief notes on main ideas and points of confusion.</td>
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<tr>
<td>Clarify by asking questions</td>
<td>• If you’re confused, other people probably are, too. Ask a question to help your whole class.</td>
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<td></td>
<td>• Ask follow-up questions as needed.</td>
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<td>Monitor understanding</td>
<td>• Notice what information you already know, and be ready to build on it.</td>
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<td></td>
<td>• Ask for help if you are struggling.</td>
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<td>•</td>
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<tr>
<td>Interact and share ideas</td>
<td>• Share your ideas and offer answers, even if you are unsure.</td>
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<tr>
<td></td>
<td>• Build on the ideas of others by adding details or making a connection.</td>
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HISTORICAL PERSPECTIVES

Focus Period: 1950–Present

A Fast-Changing Society

The years that span the middle of the twentieth century through the beginning of the twenty-first century were marked by unprecedented changes in society and technology. Americans related to each other in new ways and enjoyed the benefits of scientific progress.

ANCHOR TEXT: SHORT STORY

Everyday Use

Alice Walker

How can family keepsakes stir up tensions for members of different generations?

 MEDIA CONNECTION: Alice Walker’s “Everyday Use”

ANCHOR TEXT: SHORT STORY

Everything Stuck to Him

Raymond Carver

A father’s visit with his adult daughter evokes memories of early parenthood.

ANCHOR TEXT: SHORT STORY

The Leap

Louise Erdrich

What unexpected benefits might result from having a mother who was a trapeze artist?

PERFORMANCE TASK

WRITING FOCUS

Write a Narrative

The Whole-Class readings introduce you to characters with various motivations. After reading, you will write a story of your own, using an element of a story in this section as a model.
A Fast-Changing Society

Voices of the Period

“There is more recognition now that things are changing, but not because there is a political move to do it. It is simply a result of the information being there. Our survival won’t depend on political or economic systems. It’s going to depend on the courage of the individual to speak the truth, and to speak it lovingly and not destructively.”

—Buckminster Fuller, architect and inventor

“Experience has taught me that you cannot value dreams according to the odds of their coming true. Their real value is in stirring within us the will to aspire.”

—Sonia Sotomayor, Supreme Court Justice

“Beyond work and love, I would add two other ingredients that give meaning to life. First, to fulfill whatever talents we are born with. However blessed we are by fate with different abilities and strengths, we should try to develop them to the fullest . . . Second, we should try to leave the world a better place than when we entered.”

—Michio Kaku, futurist, theoretical physicist, and author

History of the Period

**Chasing the American Dream**  By the 1950s, postwar America was “on top of the world” with pride and confidence in its position as a world power. The nation had a booming economy and a booming population. As a result of a strong job market and the availability of federal loans to returning soldiers and other service personnel, Americans purchased houses in record numbers. More than eighty percent of new homes were in suburbs, which became the new lifestyle norm—a change made possible by the rise of “car culture.”

**The Age of Aquarius**  Elected president in 1960, John F. Kennedy spearheaded new domestic and foreign programs, known collectively as the New Frontier. Among these initiatives was the goal of landing an American on the moon and the establishment of the Peace Corps, an overseas volunteer program. A national spirit of optimism turned to grief, however, when Kennedy was assassinated in 1963.

The escalating and increasingly unpopular war in Vietnam elicited waves of protest, with idealistic but strident demands for an end to the conflict, as well as changes in society. As the 1960s wore on, more and more Americans made strong assertions of their individuality. This new spirit of independence energized passions for justice and equality. Some Americans expressed idealistic values that called for an “Age of Aquarius”—an era of universal peace and love. At the same time, some Americans created a counterculture, seeking lifestyles that challenged the prevailing

**TIMELINE**

1952: The U.S. detonates the first hydrogen bomb.

1957: President Eisenhower sends troops to Little Rock, Arkansas, to enforce high school integration.

1957: Jack Kerouac’s *On the Road* is published.

1963: President John F. Kennedy is assassinated.

Protest and Progress  Although there were times of crisis and confrontation, the 1960s also was an era of genuine progress, especially in the continuing struggle for civil rights and racial equality. Civil rights leaders and other Americans, both black and white, protested segregation and racism. Violence and unrest spread as protestors faced resistance in places such as Birmingham and Selma, Alabama. The nation made momentous progress when, under the leadership of President Lyndon B. Johnson, Congress passed key legislation in 1964 and 1965 to counter racism. A century after constitutional amendments guaranteed rights to African Americans, the struggle to claim them continued.

Changing Roles  Throughout the 1960s, American women struggled for greater economic and social power, changing the workforce and the political landscape in the process. In 1970, thousands of women marched to honor the fiftieth anniversary of women’s suffrage. The women’s movement continued to gain strength in the 1970s, with various groups forming to protest gender discrimination.

Following the lead of the civil rights and women’s movements, other groups from a variety of backgrounds, ranging from Native Americans to migrant workers to gays and lesbians, organized to demand their rights. Over time, most Americans have come to appreciate the variety of perspectives that diversity can bring. Today, virtually every societal group has entered into the mainstream of American political, business, and artistic life.

Leadership and Conflict  Voters sent Ronald Reagan, the Republican governor of California, to the White House in 1980 and again in 1984. George H. W. Bush, Reagan’s vice president, was elected president in 1988 and sought reelection in 1992, but was defeated by to Democrats Bill Clinton and his running mate, Al Gore—the youngest ticket in American history—who were reelected in 1996. In 2000, Vice President Al Gore lost his presidential bid to George Bush’s son, George W. Bush. Bush was reelected in 2004. The contests of 2008 and 2012 resulted in historic victories, with the election and reelection of Barack Obama, the nation’s first African American president.

9/11: A World Transformed  The terrorist attacks of September 11, 2001, had an enormous impact on the American consciousness. In addition to the tragic loss of thousands of lives, the threat of terrorism brought profound changes to the sense of security and openness that Americans had long enjoyed. The 9/11 attacks also precipitated controversial military action in Afghanistan and later in Iraq. Today, the continued rise of global terrorism continues to challenge the world’s safety.

Planet Earth  In 1962, Rachel Carson’s book Silent Spring exposed the sometimes catastrophic effect of human actions on the natural world. In 1972, American astronauts took a photograph of Earth that became famously known as “the big blue marble.” Over the years, Americans have become increasingly aware of the importance of caring for the planet’s health. In recent years, human-induced climate change—long a concern of scientists—has emerged as a significant issue in the public’s consciousness and actions to slow its impact are widely discussed and argued about in the media and in government.
A Technological Revolution  With the introduction of the microprocessor in the 1970s, life shifted dramatically. In a breathtakingly short time, computers—which began as military and business tools—transformed industry and became personal companions for many Americans. Ever smaller, faster, and easier to use, technology—via the Internet—can now electronically connect anyone with everyone, raising complex questions about privacy and personal relations.

The New Millennium  Despite technological advances, traditional issues still dominate human affairs. How do—and how should—human beings relate to the natural world? How can people of different cultures live together peacefully? How can people build a better future? One thing is certain: Although the world will continue to change as the new millennium moves forward, Americans will continue to explore new aspects and applications of the principles of life, liberty, and the pursuit of happiness.

Integration of Knowledge and Ideas

**Notebook**  According to this survey, what total percentage of teenagers go online at least once a day? What do the graph and table suggest about entertainment among today’s teens?

**Teenagers Online, 2015**
- 56% Online several times/day
- 24% Online almost constantly
- 12% Online once/day
- 6% Online weekly
- 2% Online less than once/week

**Teenagers and Video Games, 2015**

<table>
<thead>
<tr>
<th>Own or have access to a game console</th>
</tr>
</thead>
<tbody>
<tr>
<td>GIRLS</td>
</tr>
<tr>
<td>BOYS</td>
</tr>
<tr>
<td>70%</td>
</tr>
<tr>
<td>91%</td>
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</table>

<table>
<thead>
<tr>
<th>Play video games online or on their phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>GIRLS</td>
</tr>
<tr>
<td>BOYS</td>
</tr>
<tr>
<td>59%</td>
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<tr>
<td>84%</td>
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Source: Pew Research Center’s Teens Relationship Survey 2014, 2015
ESSENTIAL QUESTION: What do stories reveal about the human condition?

Literature Selections

**Literature of the Focus Period** Some of the selections in this unit were written during the Focus Period and pertain to an exploration of the human condition:

- “Everyday Use,” Alice Walker
- “Everything Stuck to Him,” Raymond Carver
- “The Leap,” Louise Erdrich
- “A Brief History of the Short Story,” D. F. McCourt
- “The Man to Send Rain Clouds,” Leslie Marmon Silko
- “Ambush,” Tim O’Brien
- “Housepainting,” Lan Samantha Chang

**Connections Across Time** Literary works that consider aspects of the human condition are not confined to the Focus Period, of course. They have been a topic of interest in every era of literature in every culture since ancient times. These American short stories are from a period that precedes the Focus Period by several decades:

- “An Occurrence at Owl Creek Bridge,” Ambrose Bierce
- “The Jilting of Granny Weatherall,” Katherine Anne Porter
- “The Tell-Tale Heart,” Edgar Allan Poe
- “Speech to the Young Progress Toward,” Gwendolyn Brooks
- “The Pedestrian,” Ray Bradbury
- “Sweet Land of . . . Conformity?” Claude Fischer
- “Hamadi,” Naomi Shihab Nye
- “In the Longhouse, Oneida Museum,” Roberta Hill
- “Cloudy Day,” Jimmy Santiago Baca
- “The Rockpile,” James Baldwin
- “Books as Bombs,” Louis Menand
- from *The Warmth of Other Suns*, Isabel Wilkerson
- “What You Don’t Know Can Kill You,” Jason Daley
- “Runagate Runagate,” Robert Hayden
- “For Black Women Who Are Afraid,” Toi Derricote
- “What Are You So Afraid Of?” Akiko Busch

ADDITIONAL FOCUS PERIOD LITERATURE

**Student Edition**

UNIT 1
- “Speech to the Young Progress Toward,” Gwendolyn Brooks
- “The Pedestrian,” Ray Bradbury

UNIT 2
- “Sweet Land of . . . Conformity?” Claude Fischer
- “Hamadi,” Naomi Shihab Nye

UNIT 3
- from *The Warmth of Other Suns*, Isabel Wilkerson
- “Books as Bombs,” Louis Menand

UNIT 4
- “In the Longhouse, Oneida Museum,” Roberta Hill
- “Cloudy Day,” Jimmy Santiago Baca
- “The Rockpile,” James Baldwin

UNIT 5
- *The Crucible*, Arthur Miller
- from *Farewell to Manzanar*, Jeannette Wakatsuki Houston and James D. Houston
- “What You Don’t Know Can Kill You,” Jason Daley
- “Runagate Runagate,” Robert Hayden
- “For Black Women Who Are Afraid,” Toi Derricote
- “What Are You So Afraid Of?” Akiko Busch

Present

1993: Toni Morrison wins the Nobel Prize for Literature.

1996: Scotland “Dolly” the sheep becomes the first mammal to be cloned from an adult cell.

2001: Terrorists use commercial planes to attack the United States on 9/11, killing some 3,000 people.

2008: Barack Obama is elected the first African American president of the United States.

2010: The population of the United States reaches 308.7 million.
About the Author

When Alice Walker (b. 1944) was eight, she suffered an injury that blinded her in one eye and left her scarred. For comfort, she turned to reading and writing poetry. Later, she became a highly successful writer with many bestsellers—among them the novel *The Color Purple*, a 1983 Pulitzer Prize winner. Her writing is renowned for its keen observations about relationships and for its strong personal voice. Walker has also published numerous short-story collections and many volumes of poetry.

Everyday Use

Concept Vocabulary

You will encounter the following words as you read “Everyday Use.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (6).

<table>
<thead>
<tr>
<th>WORD</th>
<th>YOUR RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>sidle</td>
<td></td>
</tr>
<tr>
<td>shuffle</td>
<td></td>
</tr>
<tr>
<td>furtive</td>
<td></td>
</tr>
<tr>
<td>cowering</td>
<td></td>
</tr>
<tr>
<td>awkward</td>
<td></td>
</tr>
<tr>
<td>hangdog</td>
<td></td>
</tr>
</tbody>
</table>

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

First Read FICTION

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

STANDARDS

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

764 UNIT 6 • ORDINARY LIVES, EXTRAORDINARY TALES
Quilts play an important part in this story. Quilting, in which layers of fabric and padding are sewn together, dates back to the Middle Ages and perhaps even to ancient Egypt. Today, quilts serve both practical and aesthetic purposes: keeping people warm, recycling old clothing, providing focal points for social gatherings, preserving precious bits of family history, and adding color and beauty to a home. Pay attention to how these purposes relate to the tension that arises among the characters you meet in this story.

I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon. A yard like this is more comfortable than most people know. It is not just a yard. It is like an extended living room. When the hard clay is swept clean as a floor and the fine sand around the edges lined with tiny, irregular grooves, anyone can come and sit and look up into the elm tree and wait for the breezes that never come inside the house.

Maggie will be nervous until after her sister goes: she will stand hopelessly in corners, homely and ashamed of the burn scars down her arms and legs, eying her sister with a mixture of envy and awe. She thinks her sister has held life always in the palm of one hand, that “no” is a word the world never learned to say to her.

**BACKGROUND**
Quilts play an important part in this story. Quilting, in which layers of fabric and padding are sewn together, dates back to the Middle Ages and perhaps even to ancient Egypt. Today, quilts serve both practical and aesthetic purposes: keeping people warm, recycling old clothing, providing focal points for social gatherings, preserving precious bits of family history, and adding color and beauty to a home. Pay attention to how these purposes relate to the tension that arises among the characters you meet in this story.

1. I will wait for her in the yard that Maggie and I made so clean and wavy yesterday afternoon. A yard like this is more comfortable than most people know. It is not just a yard. It is like an extended living room. When the hard clay is swept clean as a floor and the fine sand around the edges lined with tiny, irregular grooves, anyone can come and sit and look up into the elm tree and wait for the breezes that never come inside the house.

2. Maggie will be nervous until after her sister goes: she will stand hopelessly in corners, homely and ashamed of the burn scars down her arms and legs, eying her sister with a mixture of envy and awe. She thinks her sister has held life always in the palm of one hand, that “no” is a word the world never learned to say to her.

**CLOSE READ**
ANNOTATE: In paragraph 2, mark the adjectives that describe Maggie.

QUESTION: Why does the author choose these adjectives?

CONCLUDE: What portrait of Maggie do these adjectives help paint?
You’ve no doubt seen those TV shows where the child who has “made it” is confronted, as a surprise, by her own mother and father, tottering in weakly from backstage. (A pleasant surprise, of course: What would they do if parent and child came on the show only to curse out and insult each other?) On TV mother and child embrace and smile into each other’s faces. Sometimes the mother and father weep, the child wraps them in her arms and leans across the table to tell how she would not have made it without their help. I have seen these programs.

Sometimes I dream a dream in which Dee and I are suddenly brought together on a TV program of this sort. Out of a dark and soft-seated limousine I am ushered into a bright room filled with many people. There I meet a smiling, gray, sporty man like Johnny Carson who shakes my hand and tells me what a fine girl I have. Then we are on the stage and Dee is embracing me with tears in her eyes. She pins on my dress a large orchid, even though she has told me once that she thinks orchids are tacky flowers.

In real life I am a large, big-boned woman with rough, man-working hands. In the winter I wear flannel nightgowns to bed and overalls during the day. I can kill and clean a hog as mercilessly as a man. My fat keeps me hot in zero weather. I can work outside all day, breaking ice to get water for washing; I can eat pork liver cooked over the open fire minutes after it comes steaming from the hog. One winter I knocked a bull calf straight in the brain between the eyes with a sledge hammer and had the meat hung up to chill before nightfall. But of course all of this does not show on television. I am the way my daughter would want me to be: a hundred pounds lighter, my skin like an uncooked barley pancake. My hair glistens in the hot bright lights. Johnny Carson has much to do to keep up with my quick and witty tongue.

But that is a mistake. I know even before I wake up. Who ever knew a Johnson with a quick tongue? Who can even imagine me looking a strange white man in the eye? It seems to me I have talked to them always with one foot raised in flight, with my head turned in whichever way is farthest from them. Dee, though. She would always look anyone in the eye. Hesitation was no part of her nature.

“How do I look, Mama?” Maggie says, showing just enough of her thin body enveloped in pink skirt and red blouse for me to know she’s there, almost hidden by the door.

“Come out into the yard,” I say.

Have you ever seen a lame animal, perhaps a dog run over by some careless person rich enough to own a car, sidle up to someone who is ignorant enough to be kind to him? That is the way my Maggie walks. She has been like this, chin on chest, eyes on ground, feet in shuffle, ever since the fire that burned the other house to the ground.

**sidle** (SY duhl) v. move sideways, as in an unobtrusive, stealthy, or shy manner

**shuffle** (SHUHF uhl) n. dragging movement of the feet over the ground or floor without lifting them
Dee is lighter than Maggie, with nicer hair and a fuller figure. She’s a woman now, though sometimes I forget. How long ago was it that the other house burned? Ten, twelve years? Sometimes I can still hear the flames and feel Maggie’s arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. Her eyes seemed stretched open, blazed open by the flames reflected in them. And Dee. I see her standing off under the sweet gum tree she used to dig gum out of; a look of concentration on her face as she watched the last dingy gray board of the house fall in toward the red-hot brick chimney. Why don’t you do a dance around the ashes? I’d want to ask her. She had hated the house that much.

I used to think she hated Maggie, too. But that was before we raised the money, the church and me, to send her to Augusta to school. She used to read to us without pity; forcing words, lies, other folks’ habits, whole lives upon us two, sitting trapped and ignorant underneath her voice. She washed us in a river of make-believe, burned us with a lot of knowledge we didn’t necessarily need to know. Pressed us to her with the serious way she read, to shove us away at just the moment, like dimwits, we seemed about to understand.

Dee wanted nice things. A yellow organdy dress to wear to her graduation from high school; black pumps to match a green suit she’d made from an old suit somebody gave me. She was determined to stare down any disaster in her efforts. Her eyelids would not flicker for minutes at a time. Often I fought off the temptation to shake her. At sixteen she had a style of her own, and knew what style was.

I never had an education myself. After second grade the school was closed down. Don’t ask me why: in 1927 colored asked fewer questions than they do now. Sometimes Maggie reads to me. She stumbles along good-naturedly but can’t see well. She knows she is not bright. Like good looks and money, quickness passed her by. She will marry John Thomas (who has mossy teeth in an earnest face) and then I’ll be free to sit here and I guess just sing church songs to myself. Although I never was a good singer. Never could carry a tune. I was always better at a man’s job. I used to love to milk till I was hooved in the side in ’49. Cows are soothing and slow and don’t bother you, unless you try to milk them the wrong way.

I have deliberately turned my back on the house. It is three rooms, just like the one that burned, except the roof is tin; they don’t make shingle roofs any more. There are no real windows, just some holes cut in the sides, like the portholes in a ship, but not round and not square, with rawhide holding the shutters up on the outside. This house is in a pasture, too, like the other one. No doubt when Dee sees it she will want to tear it down. She wrote me once that no matter where we “choose” to live, she will manage to come see us. But she will never bring her friends. Maggie and I thought about this and Maggie asked me, “Mama, when did Dee ever have any friends?”
She had a few. **Furtive** boys in pink shirts hanging about on washday after school. Nervous girls who never laughed. Impressed with her they worshiped the well-turned phrase, the cute shape, the scalding humor that erupted like bubbles in lye.1 She read to them.

When she was courting Jimmy T she didn’t have much time to pay to us, but turned all her faultfinding power on him. He flew to marry a cheap city girl from a family of ignorant flashy people. She hardly had time to recompose herself.

When she comes I will meet—but there they are!

Maggie attempts to make a dash for the house, in her shuffling way, but I stay her with my hand. “Come back here,” I say. And she stops and tries to dig a well in the sand with her toe.

It is hard to see them clearly through the strong sun. But even the first glimpse of leg out of the car tells me it is Dee. Her feet were always neat-looking, as if God himself had shaped them with a certain style. From the other side of the car comes a short, stocky man. Hair is all over his head a foot long and hanging from his chin like a kinky mule tail. I hear Maggie suck in her breath. “Uhnnnh,” is what it sounds like. Like when you see the wriggling end of a snake just in front of your foot on the road. “Uhnnnh.”

Dee next. A dress down to the ground, in this hot weather. A dress so loud it hurts my eyes. There are yellows and oranges enough to throw back the light of the sun. I feel my whole face warming from the heat waves it throws out. Earrings gold, too, and hanging down to her shoulders. Bracelets dangling and making noises when she moves her arm up to shake the folds of the dress out of her armpits. The dress is loose and flows, and as she walks closer, I like it. I hear Maggie go “Uhnnnh” again. It is her sister’s hair. It stands straight up like the wool on a sheep. It is black as night and around the edges are two long pigtails that rope about like small lizards disappearing behind her ears.

“Wa-su-zo-Tea-n-o!”2 she says, coming on in that gliding way the dress makes her move. The short stocky fellow with the hair to his navel is all grinning and he follows up with “Asalamalakim,3 my mother and sister!” He moves to hug Maggie but she falls back, right up against the back of my chair. I feel her trembling there and when I look up I see the perspiration falling off her chin.

“Don’t get up,” says Dee. Since I am stout it takes something of a push. You can see me trying to move a second or two before I make it. She turns, showing white heels through her sandals, and goes back to the car. Out she peeks next with a Polaroid. She stoops down quickly and lines up picture after picture of me sitting there in front

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1. **Lye** (ly) n. strong alkaline solution used in cleaning and making soap.
2. **Wa-su-zo-Tea-n-o** (wah soo zoh TEEN oh) “Good morning” in Lugandan, a language spoken in the African country of Uganda.
3. **Asalamalakim** Salaam alekhim (suh LAHM ah LY keem) Arabic greeting meaning “Peace be with you” that is commonly used by Muslims.
of the house with Maggie cowering behind me. She never takes a
shot without making sure the house is included. When a cow comes
nibbling around the edge of the yard she snaps it and me and Maggie
and the house. Then she puts the Polaroid in the back seat of the car,
and comes up and kisses me on the forehead.

Meanwhile Asalamalakim is going through motions with Maggie’s
hand. Maggie’s hand is as limp as a fish, and probably as cold,
despite the sweat, and she keeps trying to pull it back. It looks like
Asalamalakim wants to shake hands but wants to do it fancy. Or
maybe he don’t know how people shake hands. Anyhow, he soon
gives up on Maggie.


“No, Mama,” she says. “Not ‘Dee,’ Wangero Leewanika Kemanjo!”

“What happened to ‘Dee’?” I wanted to know.

“She’s dead.” Wangero said. “I couldn’t bear it any longer, being
named after the people who oppress me.”

“You know as well as me you was named after your
aunt Dicie,” I said. Dicie is my sister. She named Dee. We
called her “Big Dee” after Dee was born.

“But who was she named after?” asked Wangero.

“I guess after Grandma Dee,” I said.

“And who was she named after?” asked Wangero.

“Her mother,” I said, and saw Wangero was getting
tired. “That’s about as far back as I can trace it,” I said.
Though, in fact, I probably could have carried it back
beyond the Civil War through the branches.

“Well,” said Asalamalakim, “there you are.”

“Uhnnnh,” I heard Maggie say.

“There I was not,” I said, “before ‘Dicie’ cropped up in our family,
so why should I try to trace it that far back?”

He just stood there grinning, looking down on me like somebody
inspecting a Model A car. Every once in a while he and Wangero sent
eye signals over my head.

“How do you pronounce this name?” I asked.

“You don’t have to call me by it if you don’t want to,” said
Wangero.

“Why shouldn’t I?” I asked. “If that’s what you want us to call
you, we’ll call you.”

“I know it might sound awkward at first,” said Wangero.

“I’ll get used to it,” I said. “Ream it out again.”

Well, soon we got the name out of the way. Asalamalakim had
a name twice as long and three times as hard. After I tripped over
it two or three times he told me to just call him Hakim-a-barber.
I wanted to ask him was he a barber, but I didn’t really think he was,
so I didn’t ask.

“You must belong to those beef-cattle people down the road,” I said.
They said “Asalamalakim” when they met you, too, but they didn’t
shake hands. Always too busy: feeding the cattle, fixing the fences,
putting up salt-lick shelters, throwing down hay. When the white folks poisoned some of the herd the men stayed up all night with rifles in their hands. I walked a mile and a half just to see the sight.

Hakim-a-barber said, “I accept some of their doctrines, but farming and raising cattle is not my style.” (They didn’t tell me, and I didn’t ask, whether Wangero (Dee) had really gone and married him.)

We sat down to eat and right away he said he didn’t eat collards and pork was unclean. Wangero, though, went on through the chitlins and corn bread, the greens and everything else. She talked a blue streak over the sweet potatoes. Everything delighted her. Even the fact that we still used the benches her daddy made for the table when we couldn’t afford to buy chairs.

“Oh, Mama!” she cried. Then turned to Hakim-a-barber. “I never knew how lovely these benches are. You can feel the rump prints,” she said, running her hands underneath her and along the bench. Then she gave a sigh and her hand closed over Grandma Dee’s butter dish. “That’s it!” she said. “I knew there was something I wanted to ask you if I could have.” She jumped up from the table and went over in the corner where the churn stood, the milk in it clabber by now. She looked at the churn and looked at it.

“This churn top is what I need,” she said. “Didn’t Uncle Buddy whittle it out of a tree you all used to have?”

“Yes,” I said.

“Oh huh,” she said happily. “And I want the dasher, too.”

“Uncle Buddy whittle that, too?” asked the barber.

Dee (Wangero) looked up at me.

“Aunt Dee’s first husband whittled the dash,” said Maggie so low you almost couldn’t hear her. “His name was Henry, but they called him Stash.”

“Maggie’s brain is like an elephant’s,” Wangero said, laughing. “I can use the churn top as a centerpiece for the alcove table,” she said, sliding a plate over the churn, “and I’ll think of something artistic to do with the dasher.”

When she finished wrapping the dasher the handle stuck out. I took it for a moment in my hands. You didn’t even have to look close to see where hands pushing the dasher up and down to make butter had left a kind of sink in the wood. In fact, there were a lot of small sinks; you could see where thumbs and fingers had sunk into the wood. It was beautiful light yellow wood, from a tree that grew in the yard where Big Dee and Stash had lived.

After dinner Dee (Wangero) went to the trunk at the foot of my bed and started rifling through it. Maggie hung back in the kitchen over the dishpan. Out came Wangero with two quilts. They had been pieced by Grandma Dee and then Big Dee and me had hung them on the quilt frames on the front porch and quilted them. One was in the Lone Star pattern. The other was Walk Around the Mountain. In both of them

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4. **collards** *n.* leaves of the collard plant, often referred to as “collard greens.”

5. **chitlins** *n.* chitterlings, a pork dish popular among southern African Americans.
were scraps of dresses Grandma Dee had worn fifty and more years ago. Bits and pieces of Grandpa Jarrell’s Paisley shirts. And one teeny faded blue piece, about the size of a penny matchbox, that was from Great Grandpa Ezra’s uniform that he wore in the Civil War.

“Mama,” Wangero said sweet as a bird. “Can I have these old quilts?”

I heard something fall in the kitchen, and a minute later the kitchen door slammed.

“Why don’t you take one or two of the others?” I asked. “These old things was just done by me and Big Dee from some tops your grandma pieced before she died.”

“No,” said Wangero. “I don’t want those. They are stitched around the borders by machine.”

“That’ll make them last better,” I said.

“That’s not the point,” said Wangero. “These are all pieces of dresses Grandma used to wear. She did all this stitching by hand. Imagine!” She held the quilts securely in her arms, stroking them.

“Some of the pieces, like those lavender ones, come from old clothes her mother handed down to her,” I said, moving up to touch the quilts. Dee (Wangero) moved back just enough so that I couldn’t reach the quilts. They already belonged to her.

“Imagine!” she breathed again, clutching them closely to her bosom.

“The truth is,” I said, “I promised to give them quilts to Maggie, for when she marries John Thomas.”

She gasped like a bee had stung her.

“Maggie can’t appreciate these quilts!” she said. “She’d probably be backward enough to put them to everyday use.”

“I reckon she would,” I said. “God knows I been saving ’em for long enough with nobody using ’em. I hope she will!” I didn’t want to bring up how I had offered Dee (Wangero) a quilt when she went away to college. Then she had told me they were old-fashioned, out of style.

“But they’re priceless!” she was saying now, furiously; for she has a temper. “Maggie would put them on the bed and in five years they’d be in rags. Less than that!”

“She can always make some more,” I said. “Maggie knows how to quilt.”

Dee (Wangero) looked at me with hatred. “You just will not understand. The point is these quilts, these quilts!”

“Well,” I said, stumped. “What would you do with them?”

“Hang them,” she said. As if that was the only thing you could do with quilts.

Maggie by now was standing in the door. I could almost hear the sound her feet made as they scraped over each other.

“She can have them, Mama,” she said, like somebody used to never winning anything, or having anything reserved for her.

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“I can ’member Grandma Dee without the quilts.”

I looked at her hard. She had filled her bottom lip with checkerberry snuff and it gave her face a kind of dopey, hangdog look. It was Grandma Dee and Big Dee who taught her how to quilt herself. She stood there with her scarred hands hidden in the folds of her skirt. She looked at her sister with something like fear but she wasn’t mad at her. This was Maggie’s portion. This was the way she knew God to work.

When I looked at her like that something hit me in the top of my head and ran down to the soles of my feet. Just like when I’m in church and the spirit of God touches me and I get happy and shout. I did something I never had done before: hugged Maggie to me, then dragged her on into the room, snatched the quilts out of Miss Wangero’s hands and dumped them into Maggie’s lap. Maggie just sat there on my bed with her mouth open.

“Take one or two of the others,” I said to Dee.

But she turned without a word and went out to Hakim-a-barber.

“You just don’t understand,”“ she said, as Maggie and I came out to the car.

“What don’t I understand?” I wanted to know.

“Your heritage,” she said. And then she turned to Maggie, kissed her, and said, “You ought to try to make something of yourself, too, Maggie. It’s really a new day for us. But from the way you and Mama still live you’d never know it.”

She put on some sunglasses that hid everything above the tip of her nose and her chin.

Maggie smiled; maybe at the sunglasses. But a real smile, not scared. After we watched the car dust settle I asked Maggie to bring me a dip of snuff. And then the two of us sat there just enjoying, until it was time to go in the house and go to bed.

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**CLOSE READ**

**ANNOTATE:** In paragraph 76, mark the sentences in which Mama expresses Maggie’s feelings and thoughts.

**QUESTION:** Why does the author choose to have Mama express Maggie’s feelings?

**CONCLUDE:** How does this choice emphasize differences in Mama’s relationships with her two daughters?

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**MEDIA CONNECTION**

Discuss It How does listening to someone tell this story help you understand Mama and the tensions among the characters?

Write your response before sharing your ideas.

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Comprehension Check

Complete the following items after you finish your first read.

1. Early in the story, how does Mama describe herself?

2. According to Mama, how did Dee treat her and Maggie when she came home from college?

3. Who arrives with Dee/Wangero on this visit?

4. Why has Dee changed her name to Wangero?

5. What household objects does Dee/Wangero want? Which ones does Mama give her?

6. Notebook To confirm your understanding, write a summary of “Everyday Use.”

RESEARCH

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

Research to Explore Conduct research on an aspect of the text you find interesting. For example, you may want to learn about the Black Power movement of the 1970s that led to the cultural nationalism Dee/Wangero and Asalamalakim find appealing.
Making Meaning

Close Read the Text

1. This model, from paragraph 10 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

Sometimes I can still . . . feel Maggie’s arms sticking to me, her hair smoking and her dress falling off her in little black papery flakes. . . . And Dee. I see her standing off under the sweet gum tree. . . . Why don’t you do a dance around the ashes? I’d want to ask her.

**ANNOTATE:** These details contrast the two daughters’ reactions to the fire.
**QUESTION:** Why does the author include these details?
**CONCLUDE:** The details emphasize Maggie’s involvement and Dee’s distance.

**ANNOTATE:** This question is sarcastic and funny.
**QUESTION:** What does this detail reveal about Mama?
**CONCLUDE:** Mama is not naive; she has good insight about her daughters.

2. For more practice, go back into the text and complete the close-read notes.
3. Revisit a section of the text you found important during your first read. Read this section closely, and **annotate** what you notice. Ask yourself **questions** such as “Why did the author make this choice?” What can you **conclude**?

Analyze the Text

**Notebook**  Respond to these questions.

1. **Make Inferences** What does Mama’s dream of being on Johnny Carson’s show illustrate about her relationship to Dee/Wangero?
2. **Interpret** What do the quilts symbolize, or represent?
   (a) **Compare and Contrast** In what ways do the quilts hold different meanings for Dee/Wangero and for Maggie?
3. **What** What does Dee/Wangero plan to do with the items that she requests?
   (b) **Evaluate** What is ironic about her request for these objects and her professed interest in her heritage?
4. **Historical Perspectives** How do Dee/Wangero’s and her companion’s clothing and overall appearances reflect a change in African American culture in the 1960s?
5. **Essential Question:** *What do stories reveal about the human condition?* What has reading this story taught you about family relationships?

**STANDARDS**

**Reading Literature**
- Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
- Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama.

**Tool Kit**

Close-Read Guide and Model Annotation

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Analyze Craft and Structure

Literary Elements: Character  Writers reveal key messages or themes in stories through characterization—what characters say, what they do, and how they interact with other characters.

Short stories often feature a main character as a first-person narrator. It is through this character’s eyes that readers learn about events and perceive the other characters. This first-person narrator serves as a guide through the world of the story, presenting his or her thoughts, feelings, observations, and perceptions. Inevitably, every narrator comes with biases, or leanings, so readers have to decide how much they trust the narrator’s interpretation of events. The perspective the first-person narrator brings to the story is a key element that leads readers to the story’s themes, or insights about life.

Practice

Notebook  Respond to these questions.

1. (a) Who is the narrator of “Everyday Use”? (b) Identify three thoughts and feelings that the narrator shares with readers. (c) Do you trust this narrator’s account of people and events? Explain.

2. In the chart, record details about Mama and Dee/Wangero related to their appearances, life experiences, relationships, and values. Then, identify a possible theme that Walker develops by setting up contrasts between these two characters.

<table>
<thead>
<tr>
<th>MAMA</th>
<th>DEE (WANGERO)</th>
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<td></td>
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<tr>
<td>THEME:</td>
<td></td>
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</table>

3. Think about the words and actions of Hakim-a-barber. How does the inclusion of this character help develop other characters in the story?
Concept Vocabulary

(sidle) furtive awkward

shuffle cowering hangdog

Why These Words? These concept vocabulary words help reveal the tentative way Maggie acts in the story. Mama describes Maggie as cowering behind her and as moving her feet in a shuffle. These words describe a person who wants to be invisible.

1. How do the concept vocabulary words help you understand why Mama and Dee/Wangero have different attitudes toward Maggie?

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

Practice

Notebook The concept vocabulary words appear in “Everyday Use.”

1. Write three sentences, using two of the concept words in each sentence, to demonstrate your understanding of the words’ meanings.

2. Choose an antonym—a word with an opposite meaning—for each concept vocabulary word. How would the story be different if these words were used to describe Maggie?

Word Study

Exocentric Compounds Most compound words contain at least one word part that connects directly to what is being named or described. For example, the compound word sunflower names a type of flower. Some compound words, however, connect two words of which neither names the thing or person described. These exocentric compound words are often used to name or describe people—for example, tattletale, birdbrain, and pickpocket. In “Everyday Use,” the narrator describes Maggie as having “a dopey, hangdog look.” Hangdog means “guilty” or “ashamed.”

1. Use a dictionary to find five examples of exocentric compounds. Record them here.

2. Use each of your choices in a sentence. Be sure to include context clues that hint at each word’s meaning.
Conventions and Style

**Dialect** Writers may use dialect and regionalisms to add depth to characters and settings.

- **Dialect** is a way of using English that is specific to a certain area or group of people.
- **A regionalism** is an expression common to a specific place.

These nonstandard forms of language can make characters more realistic by reflecting culture, customs, and educational levels.

**Read It**

1. Study the examples of dialogue in this chart. Then, use formal English to rewrite each sentence. One example has been done for you.

<table>
<thead>
<tr>
<th>FROM “EVERYDAY USE”</th>
<th>FORMAL ENGLISH</th>
</tr>
</thead>
<tbody>
<tr>
<td>“You know as well as me you was named after your aunt Dicie.” (paragraph 28)</td>
<td>“You know as well as I do that you were named after your aunt Dicie.”</td>
</tr>
<tr>
<td>“I’ll get used to it. . . . Ream it out again.” (paragraph 41)</td>
<td></td>
</tr>
<tr>
<td>“The truth is . . . I promised to give them quilts to Maggie, for when she marries John Thomas.” (paragraph 64)</td>
<td></td>
</tr>
<tr>
<td>“I reckon she would. . . . God knows I been saving ‘em for long enough with nobody using ‘em.” (paragraph 67)</td>
<td></td>
</tr>
</tbody>
</table>

2. **Connect to Style** Find one other example of dialect or regionalism in “Everyday Use.” Explain how the example develops a character or the setting.

**Write It**

**Notebook** Use examples from “Everyday Use” to describe what would be lost if Alice Walker had chosen to write dialogue using the same style that she uses for description.
Writing to Sources

Narrative writing would be dull if it only reported basic events. However, vivid descriptive details about setting and characters can bring a narrative to life and engage readers. For example, recall how the narrator in “Everyday Use” describes Maggie: “Have you ever seen a lame animal, perhaps a dog run over by some careless person rich enough to own a car, sidle up to someone who is ignorant enough to be kind to him?” This description helps readers picture precisely how Maggie moves and acts around other people.

Assignment

Write a short narrative of 500 words or less in which you retell an event from “Everyday Use” from the perspective of a character other than Mama. You may choose to describe Dee’s visit or an event from the past. Make sure your narrative is consistent with the characters and setting created by Walker. Include descriptive details that illustrate the character’s thoughts and engage the reader.

Include these elements in your narrative:

- a narrator other than Mama from “Everyday Use”
- a clear description of the event, including how the narrator feels about it
- dialect or regionalisms in dialogue or narration, as appropriate

Vocabulary Connection

Consider including a few of the concept vocabulary words in your narrative.

sidle    furtive    awkward
shuffle    cowering    hangdog

Reflect on Your Writing

After you have written your short narrative, answer these questions.

1. How did writing your narrative strengthen your understanding of Walker’s story?

2. What part of writing this narrative was most challenging, and how did you handle it?

3. Why These Words? The words you choose make a difference in your writing. Which words did you choose to create vivid descriptive details?
ESSENTIAL QUESTION: What do stories reveal about the human condition?

Speaking and Listening

Assignment
Have a partner discussion about what factors lead a person to embrace, reject, or feel neutral about his or her heritage. Before working with your partner, think about the two daughters’ perspectives on heritage, and take notes about how the text inspires your own thoughts on the subject. As you discuss, build on one another’s ideas, asking respectful questions, listening politely, and adding your own insights. At the end of your discussion, create an extended definition of heritage. Follow these steps to complete the assignment.

1. Focus on the Text  Choose examples from the story.
   - Consider ways the author indirectly describes characters.
   - Compare and contrast the three women’s attitudes toward objects in the house.
   - Discuss what the story’s resolution says about heritage.

2. Share Personal Experiences  Share your own experiences with heritage and traditions in your family. Consider questions such as the following:
   - What are some objects in your home or family that are part of a heritage or tradition?
   - How and when are these objects used? Every day? Only on holidays?
   - Does everyone recognize the objects as special?

3. Craft an Extended Definition  To create an extended definition of heritage, come to a consensus about the most important ideas to include.
   - Summarize your notes in three main points.
   - Summarize your personal experiences with heritage.
   - Draft and refine an extended definition that includes all of your most important thoughts.

4. Evaluate the Activity  When you have finished, use the evaluation guide to analyze the way that you and your partner worked together to discuss a topic and create an extended definition.

EVALUATION GUIDE
Rate each statement on a scale of 1 (not demonstrated) to 5 (demonstrated).

☐ Both partners contributed equally to the discussion.
☐ Partners commented upon the text and also shared personal experiences.
☐ Partners were attentive to and respectful of the thoughts presented.
☐ Partners worked collaboratively to create an extended definition of heritage.

Evidence Log
Before moving on to a new selection, go to your Evidence Log and record what you learned from “Everyday Use.”
About the Author

Born in a small Oregon logging town to a mill worker and a waitress, Raymond Carver (1938–1988) drew heavily from his life in his stories about the hardships of the working poor. By age twenty, Carver had two children and was struggling to support his family, taking on a series of jobs as a janitor, a sawmill worker, and a gas-station attendant. In 1958, he took a creative writing class, and soon he began to work nights and study writing during the day. His earliest acclaim was for his 1967 story “Will You Please Be Quiet, Please?” In 1971, he began a decade-long partnership with the editor Gordon Lish, who encouraged a “less-is-more” writing approach. Carver’s writing became lean and sparse, earning him a reputation as an expert minimalist and one of the greatest storytellers of his time.

Everything Stuck to Him

Concept Vocabulary

You will encounter the following words as you read “Everything Stuck to Him.” Before reading, note how familiar you are with each word. Then, rank the words in order from most familiar (1) to least familiar (4).

<table>
<thead>
<tr>
<th>WORD</th>
<th>YOUR RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>waterfowl</td>
<td></td>
</tr>
<tr>
<td>letterhead</td>
<td></td>
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<tr>
<td>overcast</td>
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<td>shotgun</td>
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</table>

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

First Read FICTION

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

- **NOTICE** whom the story is about, what happens, where and when it happens, and why those involved react as they do.
- **CONNECT** ideas within the selection to what you already know and what you have already read.
- **ANNOTATE** by marking vocabulary and key passages you want to revisit.
- **RESPOND** by completing the Comprehension Check and by writing a brief summary of the selection.

STANDARDS

Reading Literature

By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11–CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.
BACKGROUND
This is a frame story, or a story within a story. There are many frame narratives in world literature, including the Arabian Nights and The Canterbury Tales. “The Notorious Jumping Frog of Calaveras County,” by Mark Twain (in Unit 4), is an American example. In frame narratives, the introductory story is typically of secondary importance to the internal one. Consider whether this is true of Carver’s tale.

She’s in Milan for Christmas and wants to know what it was like when she was a kid.

Tell me, she says. Tell me what it was like when I was a kid. She sips Strega,1 waits, eyes him closely.

She is a cool, slim, attractive girl, a survivor from top to bottom. That was a long time ago. That was twenty years ago, he says. You can remember, she says. Go on.

What do you want to hear? he says. What else can I tell you? I could tell you about something that happened when you were a baby. It involves you, he says. But only in a minor way.

1. Strega Italian herbal liqueur.
Tell me, she says. But first fix us another so you won’t have to stop in the middle.

He comes back from the kitchen with drinks, settles into his chair, begins.

They were kids themselves, but they were crazy in love, this eighteen-year-old boy and this seventeen-year-old girl when they married. Not all that long afterwards they had a daughter.

The baby came along in late November during a cold spell that just happened to coincide with the peak of the waterfowl season. The boy loved to hunt, you see. That’s part of it.

The boy and girl, husband and wife, father and mother, they lived in a little apartment under a dentist’s office. Each night they cleaned the dentist’s place upstairs in exchange for rent and utilities. In summer they were expected to maintain the lawn and the flowers. In winter the boy shoveled snow and spread rock salt on the walks. Are you still with me? Are you getting the picture?

I am, she says.

That’s good, he says. So one day the dentist finds out they were using his letterhead for their personal correspondence. But that’s another story.

He gets up from his chair and looks out the window. He sees the tile rooftops and the snow that is falling steadily on them.

Tell the story, she says.

The two kids were very much in love. On top of this they had great ambitions. They were always talking about the things they were going to do and the places they were going to go.
Now the boy and girl slept in the bedroom, and the baby slept in the living room. Let’s say the baby was about three months old and had only just begun to sleep through the night.

On this one Saturday night after finishing his work upstairs, the boy stayed in the dentist’s office and called an old hunting friend of his father’s.

Carl, he said when the man picked up the receiver, believe it or not, I’m a father.

Congratulations, Carl said. How is the wife?

She’s fine, Carl. Everybody’s fine.

That’s good, Carl said, I’m glad to hear it. But if you called about going hunting, I’ll tell you something. The geese are flying to beat the band. I don’t think I’ve ever seen so many. Got five today. Going back in the morning, so come along if you want to.

I want to, the boy said.

The boy hung up the telephone and went downstairs to tell the girl. She watched while he laid out his things. Hunting coat, shell bag, boots, socks, hunting cap, long underwear, pump gun.

What time will you be back? the girl said.

Probably around noon, the boy said. But maybe as late as six o’clock. Would that be too late?

It’s fine, she said. The baby and I will get along fine. You go and have some fun. When you get back, we’ll dress the baby up and go visit Sally.

The boy said, Sounds like a good idea.

Sally was the girl’s sister. She was striking. I don’t know if you’ve seen pictures of her. The boy was a little in love with Sally, just as he
was a little in love with Betsy, who was another sister the girl had. The boy used to say to the girl, If we weren’t married, I could go for Sally.

What about Betsy? the girl used to say. I hate to admit it, but I truly feel she’s better looking than Sally and me. What about Betsy?

Betsy too, the boy used to say.

After dinner he turned up the furnace and helped her bathe the baby. He marveled again at the infant who had half his features and half the girl’s. He powdered the tiny body. He powdered between fingers and toes.

He emptied the bath into the sink and went upstairs to check the air. It was overcast and cold. The grass, what there was of it, looked like canvas, stiff and gray under the street light.

Snow lay in piles beside the walk. A car went by. He heard sand under the tires. He let himself imagine what it might be like tomorrow, geese beating the air over his head, shotgun plunging against his shoulder.

Then he locked the door and went downstairs.

In bed they tried to read. But both of them fell asleep, she first, letting the magazine sink to the quilt.

It was the baby’s cries that woke him up.

The light was on out there, and the girl was standing next to the crib rocking the baby in her arms. She put the baby down, turned out the light, and came back to the bed.

He heard the baby cry. This time the girl stayed where she was. The baby cried fitfully and stopped. The boy listened, then dozed. But the baby’s cries woke him again. The living room light was burning. He sat up and turned on the lamp.

I don’t know what’s wrong, the girl said, walking back and forth with the baby. I’ve changed her and fed her, but she keeps on crying. I’m so tired I’m afraid I might drop her.

You come back to bed, the boy said. I’ll hold her for a while.

He got up and took the baby, and the girl went to lie down again. Just rock her for a few minutes, the girl said from the bedroom. Maybe she’ll go back to sleep.

The boy sat on the sofa and held the baby. He jiggled it in his lap until he got its eyes to close, his own eyes closing right along. He rose carefully and put the baby back in the crib.

It was a quarter to four, which gave him forty-five minutes. He crawled into bed and dropped off. But a few minutes later the baby was crying again, and this time they both got up.

The boy did a terrible thing. He swore.

For God’s sake, what’s the matter with you? the girl said to the boy. Maybe she’s sick or something. Maybe we shouldn’t have given her the bath.

The boy picked up the baby. The baby kicked its feet and smiled.

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overcast (OH vuhr kast) adj. covered with clouds, as a gray sky

shotgun (SHOT guhn) n. gun with a long, smooth barrel, that is often used to fire "shot," or small, pellet-like ammunition
Look, the boy said, I really don’t think there’s anything wrong with her.

How do you know that? the girl said. Here, let me have her. I know I ought to give her something, but I don’t know what it’s supposed to be.

The girl put the baby down again. The boy and the girl looked at the baby, and the baby began to cry.

The girl took the baby. Baby, baby, the girl said with tears in her eyes.

Probably it’s something on her stomach, the boy said.

The girl didn’t answer. She went on rocking the baby, paying no attention to the boy.

The boy waited. He went to the kitchen and put on water for coffee. He drew his woolen underwear on over his shorts and T-shirt, buttoned up, then got into his clothes.

What are you doing? the girl said.

Going hunting, the boy said.

I don’t think you should, she said. I don’t want to be left alone with her like this.

Carl’s planning on me going, the boy said. We’ve planned it.

I don’t care about what you and Carl planned, she said. And I don’t care about Carl, either. I don’t even know Carl.

You’ve met Carl before. You know him, the boy said. What do you mean you don’t know him?

That’s not the point and you know it, the girl said.

What is the point? the boy said. The point is we planned it.

The girl said, I’m your wife. This is your baby. She’s sick or something. Look at her. Why else is she crying?

I know you’re my wife, the boy said.

The girl began to cry. She put the baby back in the crib. But the baby started up again. The girl dried her eyes on the sleeve of her nightgown and picked the baby up.

The boy laced up his boots. He put on his shirt, his sweater, his coat. The kettle whistled on the stove in the kitchen.

You’re going to have to choose, the girl said. Carl or us. I mean it.

What do you mean? the boy said.

You heard what I said, the girl said. If you want a family, you’re going to have to choose.

They stared at each other. Then the boy took up his hunting gear and went outside. He started the car. He went around to the car windows and, making a job of it, scraped away the ice.

He turned off the motor and sat awhile. And then he got out and went back inside.
The living-room light was on. The girl was asleep on the bed. The baby was asleep beside her.

The boy took off his boots. Then he took off everything else. In his socks and his long underwear, he sat on the sofa and read the Sunday paper.

The girl and the baby slept on. After a while, the boy went to the kitchen and started frying bacon.

The girl came out in her robe and put her arms around the boy.

Hey, the boy said.

I’m sorry, the girl said.

It’s all right, the boy said.

I didn’t mean to snap like that.

It was my fault, he said.

You sit down, the girl said. How does a waffle sound with bacon?

Sounds great, the boy said.

She took the bacon out of the pan and made waffle batter. He sat at the table and watched her move around the kitchen.

She put a plate in front of him with bacon, a waffle. He spread butter and poured syrup. But when he started to cut, he turned the plate into his lap.

I don’t believe it, he said, jumping up from the table.

If you could see yourself, the girl said.

The boy looked down at himself, at everything stuck to his underwear.

I was starved, he said, shaking his head.

You were starved, she said, laughing.

He peeled off the woolen underwear and threw it at the bathroom door. Then he opened his arms and the girl moved into them.

We won’t fight anymore, she said.

The boy said, We won’t.

He gets up from his chair and refills their glasses.

That’s it, he says. End of story. I admit it’s not much of a story.

I was interested, she says.

He shrugs and carries his drink over to the window. It’s dark now but still snowing.

Things change, he says. I don’t know how they do. But they do without your realizing it or wanting them to.

Yes, that’s true, only—But she does not finish what she started.

She drops the subject. In the window’s reflection he sees her study her nails. Then she raises her head. Speaking brightly, she asks if he is going to show her the city, after all.

He says, Put your boots on and let’s go.

But he stays by the window, remembering. They had laughed. They had leaned on each other and laughed until the tears had come, while everything else—the cold, and where he’d go in it—was outside, for a while anyway.
Comprehension Check
Complete the following items after you finish your first read.

1. Where and at what time of year does the introductory story take place?

2. How old are the boy and girl in the internal story?

3. What does the boy want to do on Sunday?

4. What causes the quarrel between the young husband and wife?

5. What event at breakfast explains the story's title?

6. **Notebook** Write a summary of “Everything Stuck to Him” to confirm your understanding of the text.

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**RESEARCH**

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

**Research to Explore** Conduct research on an aspect of the text you find interesting. Think about ways in which your research helped deepen your understanding of the story.
Close Read the Text

1. This model, from paragraph 11 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

   ANNOTATE: The narrator uses third-person pronouns.
   QUESTION: Why does the narrator use this point of view?
   CONCLUDE: The narrator may be trying to distance himself from the person he was.

   Each night they cleaned the dentist’s place upstairs in exchange for rent and utilities. In summer they were expected to maintain the lawn and the flowers. In winter the boy shoveled snow and spread rock salt on the walks. Are you still with me? Are you getting the picture?

2. For more practice, go back into the text, and complete the close-read notes.

3. Revisit a section of the text you found important during your first read. Read this section closely, and annotate what you notice. Ask yourself questions such as “Why did the author make this choice?” What can you conclude?

**Tool Kit**

Close-Read Guide and Model Annotation

**STANDARDS**

Reading Literature
• Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.
• Analyze how an author’s choices concerning how to structure specific parts of a text contribute to its overall structure and meaning as well as its aesthetic impact.

Analyze the Text

**Notebook** Respond to these questions.

1. **Make Inferences** What does the daughter’s request suggest about her relationship to her father?

2. (a) **Interpret** Why might the boy have been so eager to go hunting with Carl? (b) **Support** What details in the text support your interpretation?

3. **Make a Judgment** Was the girl right to insist that the boy stay home? Explain your answer.

4. **Historical Perspectives** Could this story have taken place in any historical period, or do you see evidence that the tale is specifically anchored in the mid-twentieth century? Explain.

5. **Essential Question:** What do stories reveal about the human condition? What have you learned about relationships and youth by reading this text?
Analyze Craft and Structure

**Narrative Structure**  A *frame story* is a narrative that consists of two parts: an introductory story and an internal story. The narrative begins and ends with the *introductory story*, which frames the *internal story* like bookends.

- In this narrative structure, the internal story, or story-within-a-story, is typically the more important tale.
- The internal story usually takes place in another time and place.
- The narrator of the introductory story may or may not be a character in the internal story.

**Practice**

**Notebook**  Respond to these questions.

1. In which paragraph does the internal story begin? How do you know?
2. Use this chart to record notes about the internal story in “Everything Stuck to Him.”

<table>
<thead>
<tr>
<th>ELEMENTS</th>
<th>DETAILS AND IMAGES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Setting</td>
<td></td>
</tr>
<tr>
<td>Characters</td>
<td></td>
</tr>
<tr>
<td>Conflict</td>
<td></td>
</tr>
<tr>
<td>Climax</td>
<td></td>
</tr>
<tr>
<td>Resolution</td>
<td></td>
</tr>
</tbody>
</table>

3. Suppose that the internal story had a first-person narrator. How do you think the story’s emotional impact would be different? Explain.

4. Reread paragraphs 93–99, when the narrative returns to the introductory story.
   (a) What do you think the father may mean when he says, “Things change”?
   (b) Why do you think the adult daughter “does not finish what she started”?
Concept Vocabulary

waterfowl  letterhead  overcast  shotgun

Why These Words? The concept vocabulary words are all compound words. They help create a sense of the internal story’s setting and action. For example, the sky was overcast, and the boy planned to hunt waterfowl.

1. How does the concept vocabulary clarify the reader’s understanding of the internal story’s setting and action?

2. What other compound words in the selection can you identify?

Practice

Notebook The concept vocabulary words appear in “Everything Stuck to Him.”

1. Use each word in a sentence that demonstrates your understanding of the word’s meaning.

2. Challenge yourself to replace each concept vocabulary word in the sentences you wrote with one or two related words. How does each word change affect the meaning of your original sentence?

Word Study

Endocentric Compounds A compound word is made up of two or more individual words. An endocentric compound combines one word that conveys the basic meaning and a modifier that restricts or specifies the meaning of the word. For example, the compound word waterfowl combines the words water and fowl. The modifier water describes the type of fowl, or bird.

1. Find five examples of endocentric compounds, and record them.

2. For each word, note the base word and the modifier. Finally, provide a definition of each word.
Conventions and Style

**Pronouns and Antecedents** An experienced writer may stretch or break the rules and conventions of standard English in order to achieve an effect, create a personal style, or capture the reader’s attention.

Carver purposely breaks English conventions in “Everything Stuck to Him.” For example, he does not enclose dialogue with quotation marks. He also leaves the subjects of some sentences deliberately ambiguous, or unclear. This is especially true when the subjects of his sentences are pronouns, words that stand for a person, place, or thing, without a clear antecedent, what the pronoun refers to.

**EXAMPLE**

“She’s in Milan for Christmas and wants to know what it was like when she was a kid.”

The pronoun *she* does not have a clear antecedent. Readers need to gather details over the next few paragraphs before concluding that “She” is the narrator’s adult daughter.

**Read It**

1. Analyze examples of pronouns in Carver’s story that lack a clear antecedent. In the right-hand column, rewrite the example so that the meaning is clear.

<table>
<thead>
<tr>
<th>PASSAGE</th>
<th>REWRITE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The boy loved to hunt, you see. That’s part of it. (paragraph 10)</td>
<td>When he was younger, the narrator loved to hunt. His love of hunting will be an important part of the story.</td>
</tr>
<tr>
<td>He gets up from his chair and looks out the window. (paragraph 14)</td>
<td></td>
</tr>
<tr>
<td>It’s fine, she said. (paragraph 27)</td>
<td></td>
</tr>
<tr>
<td>That’s not the point and you know it, the girl said. (paragraph 62)</td>
<td></td>
</tr>
<tr>
<td>It was my fault, he said. (paragraph 81)</td>
<td></td>
</tr>
</tbody>
</table>

2. **Connect to Style** Reread paragraphs 94–95 of “Everything Stuck to Him.” Mark the pronouns, and identify their antecedents. Then, write a possible explanation of why Carver leaves pronoun-antecedent relationships unclear. What effect does this ambiguity have on readers?

**Write It**

**Notebook** Choose a short passage from “Everything Stuck to Him” that contains unclear antecedents, and rewrite it to be unambiguous. Then, explain how the rewrite changes the impact of the passage.
Writing to Sources

Narrative writing often contains factual details that make the plot and setting seem realistic, even when the story is fictional.

**Assignment**

Colic is a condition in which an otherwise healthy baby cries for extended periods of time. Conduct research on colic and its effects on newborns and parents. Then, integrate the information you find into a realistic narrative scene that shows how the boy and the girl in “Everything Stuck to Him” might have reacted if they had known what colic is and whether or not their baby had it.

Your narrative should include:

- information about colic and its effects
- details from “Everything Stuck to Him,” used as background to develop events and dialogue
- a minimalist style consistent with Carver’s

**Vocabulary and Conventions Connection** In your narrative, consider including several of the concept vocabulary words. Consider whether ambiguous pronouns will help you create an effective narrative.

- waterfowl
- letterhead
- overcast
- shotgun

**Reflect on Your Writing**

After you have written your narrative, answer the following questions.

1. How did your effort to imitate Carver’s style influence your understanding of his story and writing style?

2. What details about colic or characteristics of the boy and the girl characters did you use in your writing? How did they help support your narrative?

3. **Why These Words?** The words you choose make a difference in your writing. Which words helped you to convey important ideas precisely?
Speaking and Listening

Assignment
With a partner, improvise a dialogue between the father and his daughter that continues the conversation they were having at the end of “Everything Stuck to Him.” Once you have polished and rehearsed your dialogue, present it to the class. After your presentation, lead a whole-class discussion about how the dialogue connected to the story and continued its themes. Follow these steps to complete the assignment.

1. Analyze the Characters With your partner, discuss the relationship between the father and his daughter. Decide what the daughter was starting to say at the end of the story before she changed the subject. Draw a conclusion about what happened to the mother. Make sure your decisions are consistent with information in the story.
2. Plan Your Dialogue As you develop your dialogue, focus on each character’s motivations. Why is the daughter bringing this topic up now? Is there anything the father has been wanting to say to his daughter? Do the characters want to reach an understanding or resolution before their dialogue is over?
3. Prepare Your Delivery Practice your dialogue with your partner. Pay attention to nonverbal methods of communication, such as tone, pitch, volume, pacing, facial expressions, and body language.
4. Evaluate Dialogues As your classmates deliver their dialogues, listen carefully. Use an evaluation guide like the one shown to analyze their dialogues.

EVALUATION GUIDE
Rate each statement on a scale of 1 (not demonstrated) to 4 (demonstrated).

- Partners clearly enacted the characters and the situation.
- Partners crafted a dialogue consistent with the story.
- Partners communicated clearly and expressively.
- Partners used a variety of speaking tones and pitches.
- Partners used gestures and other body language effectively.

Before moving on to a new selection, go to your Evidence Log and record what you learned from “Everything Stuck to Him.”