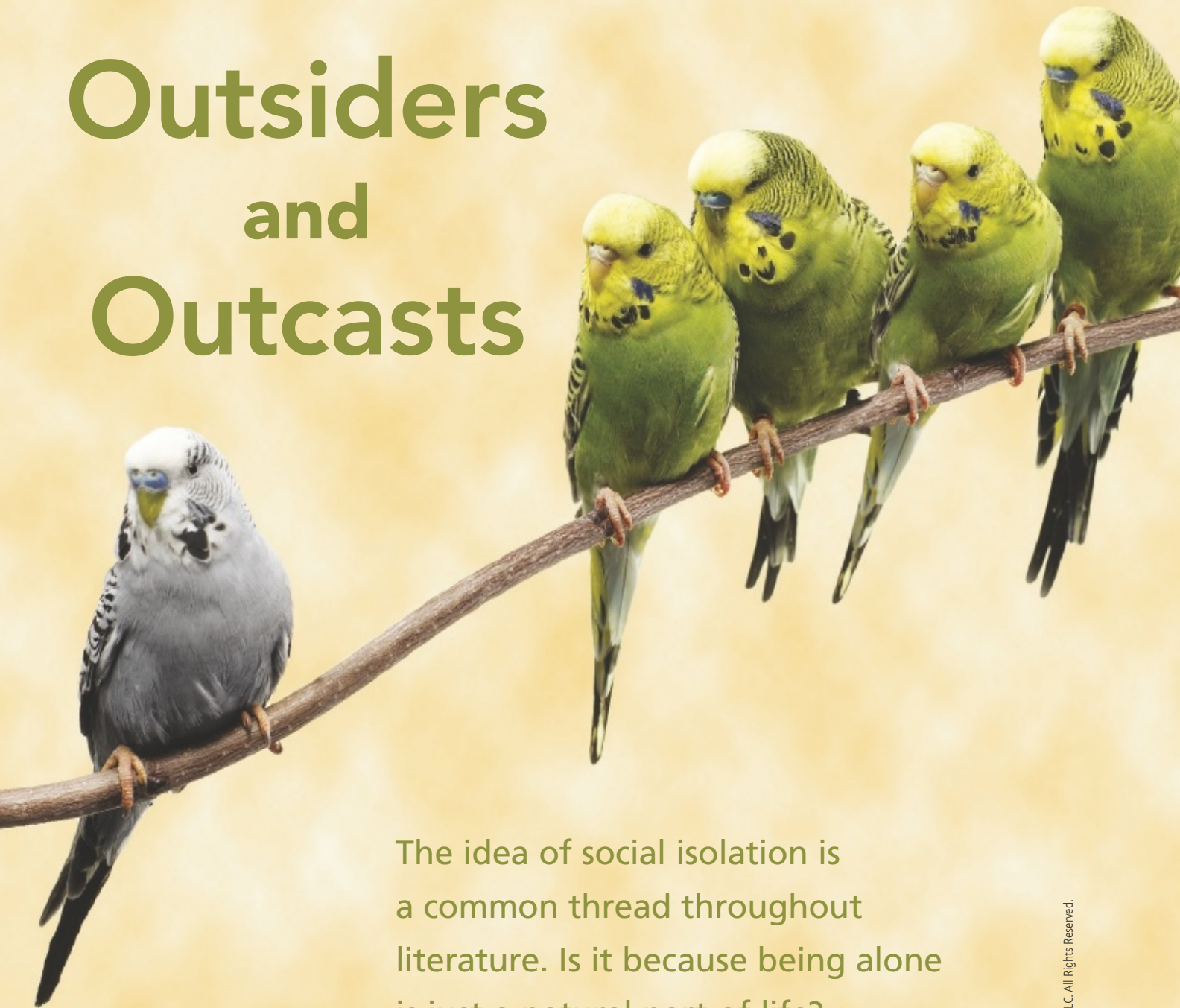



# Outsiders and Outcasts



The idea of social isolation is a common thread throughout literature. Is it because being alone is just a natural part of life?



Socrates

 **Discuss It** What can happen to great thinkers when their ideas are critical of others?

Write your response before sharing your ideas.

ESSENTIAL QUESTION:

# Do people need to belong?

LAUNCH TEXT  
ARGUMENT MODEL  
Isn't Everyone a Little  
Bit Weird?

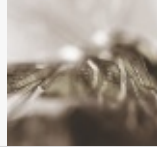


## WHOLE-CLASS LEARNING

### ANCHOR TEXT: SHORT STORY

#### The Metamorphosis

Franz Kafka,  
translated by  
Ian Johnston



### MEDIA: VIDEO

#### Franz Kafka and Metamorphosis

BBC



## SMALL-GROUP LEARNING

### SHORT STORY

#### The Doll's House

Katherine Mansfield



### POETRY COLLECTION

#### Sonnet, With Bird

Sherman Alexie



#### Elliptical

Harryette Mullen

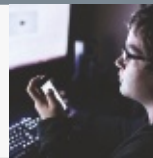
#### Fences

Pat Mora

### ARGUMENT

#### Revenge of the Geeks

Alexandra Robbins



### LECTURE

#### Encountering the Other: The Challenge for the 21st Century

Ryszard Kapuscinski



## INDEPENDENT LEARNING

### MYTH

#### The Orphan Boy and the Elk Dog

Blackfoot,  
retold by Richard Erdoes  
and Alfonso Ortiz



### MEMOIR

#### By Any Other Name

from Gifts of Passage

Santha Rama Rau



### NEWSPAPER ARTICLE

#### Outsider's Art Is Saluted at Columbia, Then Lost Anew

Vivian Yee



### MEDIA: RADIO BROADCAST

#### Fleeing to Dismal Swamp, Slaves and Outcasts Found Freedom

Sandy Hausman



### PERFORMANCE TASK

WRITING FOCUS:

Write an Argument

### PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS:

Deliver a Multimedia Presentation

### PERFORMANCE-BASED ASSESSMENT PREP

Review Evidence for  
an Argument

## PERFORMANCE-BASED ASSESSMENT

Argument: Essay and Oral Presentation

PROMPT:

Is the experience of being an outsider universal?

## Unit Goals

Throughout this unit, you will deepen your perspective of outsiders and outcasts by reading, writing, speaking, presenting, and listening. 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.

SCALE	1	2	3	4	5
	NOT AT ALL WELL	NOT VERY WELL	SOMEWHAT WELL	VERY WELL	EXTREMELY WELL
<b>READING GOALS</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Evaluate written arguments by analyzing how authors state and support their claims. <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/></li> <li>Expand your knowledge and use of academic and concept vocabulary. <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/></li> </ul>				
<b>WRITING AND RESEARCH GOALS</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Write an argumentative essay in which you effectively incorporate the key elements of an argument. <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/></li> <li>Conduct research projects of various lengths to explore a topic and clarify meaning. <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/></li> </ul>				
<b>LANGUAGE GOAL</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Correctly use phrases and clauses to convey meaning and add variety and interest to your writing and presentations. <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/></li> </ul>				
<b>SPEAKING AND LISTENING GOALS</b>					
	1	2	3	4	5
	<ul style="list-style-type: none"> <li>Collaborate with your team to build on the ideas of others, develop consensus, and communicate. <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/></li> <li>Integrate audio, visuals, and text in presentations. <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/> — <input type="radio"/></li> </ul>				

### 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: Argument

Academic terms appear in all subjects and can help you read, write, and discuss with more precision. Here are five academic words that will be useful to you in this unit as you analyze and write arguments.

Complete the chart.

1. Review each word, its base, 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.

**TIP**

**FOLLOW THROUGH**

Study the words in this chart, and mark them or their forms wherever they appear in the unit.

WORD	MENTOR SENTENCES	PREDICT MEANING	RELATED WORDS
<p><b>contradict</b></p> <p>ROOT: <b>-dict-</b> "speak"; "talk"</p>	<ol style="list-style-type: none"> <li>1. Your sister will probably be unhappy if you continue to <i>contradict</i> her.</li> <li>2. The two sources that I used for my research paper <i>contradict</i> one another on some important points.</li> </ol>		<p><i>contradiction;</i> <i>contradictory</i></p>
<p><b>negate</b></p> <p>ROOT: <b>-neg-</b> "no"; "not"</p>	<ol style="list-style-type: none"> <li>1. The one time you lie may <i>negate</i> all the times you tell the truth.</li> <li>2. Getting a bad grade on the final exam will <i>negate</i> all the hard work I put into this class.</li> </ol>		
<p><b>objection</b></p> <p>ROOT: <b>-ject-</b> "throw"</p>	<ol style="list-style-type: none"> <li>1. My only <i>objection</i> to the plan is that some of the steps seem vague and should be more precise.</li> <li>2. When you have an <i>objection</i> to a proposal, explain your concerns in polite terms.</li> </ol>		
<p><b>verify</b></p> <p>ROOT: <b>-ver-</b> "truth"</p>	<ol style="list-style-type: none"> <li>1. Maria will <i>verify</i> the information before we include it in the presentation.</li> <li>2. I checked the band's tour schedule to <i>verify</i> that the concert is this weekend.</li> </ol>		
<p><b>advocate</b></p> <p>ROOT: <b>-voc-</b> "voice"; "call out"</p>	<ol style="list-style-type: none"> <li>1. I'm voting for her because she has always been an <i>advocate</i> for causes that are important to me.</li> <li>2. I would <i>advocate</i> that we study tonight so that we can go to the movies tomorrow.</li> </ol>		

## LAUNCH TEXT | ARGUMENT MODEL

This selection is an example of an **argumentative text**, a type of writing in which an author states and defends a position on a topic. This is the type of writing you will develop in the Performance-Based Assessment at the end of the unit.

**As you read**, look at the way the writer builds a case. What is the writer's position and how is it supported?



# Isn't Everyone a Little Bit Weird?

## NOTES

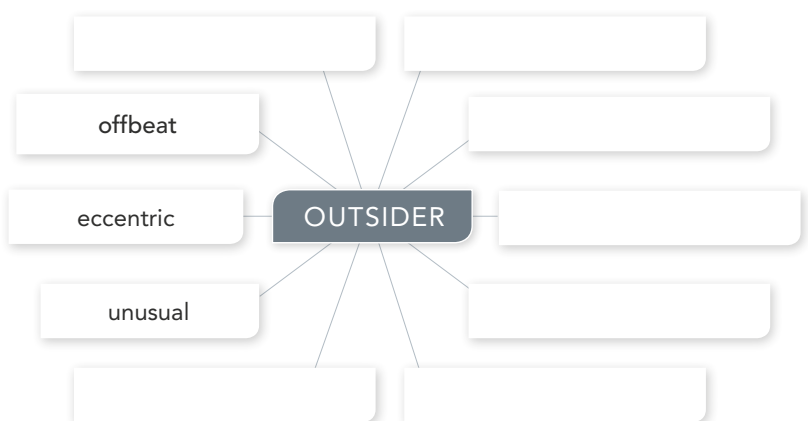
- 1 **E**veryone is a little bit weird. That's not a bad thing. It just happens to be true.
- 2 The common definition of the adjective *weird* is "unusual or strange." The connotation, or implied meaning, of the term is that there is something wrong with a person who is described in this way. While many people might feel the connotation is accurate, I would argue that it's wrong for two reasons. First, the most gifted, successful people are often eccentric. Second, some traits we now think of as being weird were once highly regarded and not weird at all.
- 3 Consider Benjamin Franklin. One of the framers of the United States Constitution, Franklin (1706–1790) was a leading author, political theorist, politician, scientist, inventor, activist, and businessperson. He invented the lightning rod, bifocal glasses, and the Franklin stove. His discoveries regarding electricity are important to the history of physics. His public push for colonial solidarity was vital to the formation of the Union. He became wealthy as the writer and publisher of *Poor Richard's Almanack*.
- 4 There's nothing weird in that list of accomplishments. *Brilliant* would better describe Franklin, and yet the man some call "the first American" had certain ways about him you might consider odd. He once pranked a competing publisher by astrologically predicting when the man's life would end. He created his own alphabet, dispensing with the letters *c, j, q, w, x, and y*, and adding others he made up to stand in for common sounds. He is said to have favored "air baths," often writing his essays and letters while sitting in a cold room with nothing on.

NOTES

- 5 Some aspects of Franklin’s life that people today might see as weird would have been viewed as unremarkable during his lifetime. Take, for example, his appearance. In famous portraits, he wears ruffled shirts, breeches, and tight stockings pulled up to the knee. He wore his hair long well into old age. Today’s viewers of those portraits might think him odd, but those were common fashions of his era. Likewise, consider Franklin’s education. He quit school at age ten and was apprenticed as a printer at age twelve—a career move that today would be considered both weird and illegal.
- 6 Perhaps Franklin’s oddness actually sparked his genius. He saw things in ways that challenged what other people accepted as fact. Additionally, he had the courage to communicate his insights, act on them, and turn them into achievements. It may have been Franklin’s weirdness that made him great.
- 7 Some might argue that weird people are just plain weird. By most people’s standards, an undressed man sitting in a cold room writing with a quill pen is undoubtedly strange. But that view of human nature is too narrow. It doesn’t recognize the important idea that many of those who see things differently turn out to be the most creative and ingenious among us.
- 8 Everyone has eccentricities—slightly odd, perhaps unique ways of thinking or behaving. These might be the first traits you notice in someone, or the last. Being a little bit weird may be one of the things that actually connects us, and makes us uniquely human.
- 9 Ben Franklin wrote, “Life’s tragedy is that we get old too soon and wise too late.” It takes wisdom to look past what seems weird in people—what makes them different—to find the offbeat humanity that unites us all.

 WORD NETWORK FOR OUTSIDERS AND OUTCASTS

**Vocabulary** A Word Network is a collection of words related to a topic. As you read the selections in this unit, identify interesting words related to the idea of the outsider and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as *weird*, *eccentric*, and *unusual*. Continue to add words as you complete the unit.



 **Tool Kit**  
Word Network Model



## QuickWrite

Consider class discussions, presentations, the video, and the Launch Text as you think about the prompt. Record your first thoughts here.

PROMPT: **Is the experience of being an outsider universal?**

A large rectangular area with horizontal lines for writing, intended for the QuickWrite response.

### EVIDENCE LOG FOR OUTSIDERS AND OUTCASTS

Review your QuickWrite, and summarize your initial position in one sentence to record in your Evidence Log. Then, record evidence from “Isn’t Everyone a Little Bit Weird?” that supports your position.

After each selection, you will continue to use your Evidence Log to record the evidence you gather and the connections you make.

#### Tool Kit

Evidence Log Model

Title of Text: _____		Date: _____
CONNECTION TO PROMPT	TEXT EVIDENCE/DETAILS	ADDITIONAL NOTES/IDEAS
How does this text change or add to my thinking?		Date: _____





ESSENTIAL QUESTION:

# Do people need to belong?

Do we all feel like outsiders at some point in our lives? Is being an outsider always a negative experience? Can being an outsider offer any advantages? You will work with your whole class to explore the ins and outs of being an outsider.

## 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.

STRATEGY	ACTION PLAN
Listen actively	<ul style="list-style-type: none"><li>• Eliminate distractions. For example, put your cell phone away.</li><li>• Keep your eyes on the speaker.</li><li>•</li></ul>
Clarify by asking questions	<ul style="list-style-type: none"><li>• If you're confused, other people probably are, too. Ask a question to help your whole class.</li><li>• If you see that you are guessing, ask a question instead.</li><li>•</li></ul>
Monitor understanding	<ul style="list-style-type: none"><li>• Notice what information you already know and be ready to build on it.</li><li>• Ask for help if you are struggling.</li><li>•</li></ul>
Interact and share ideas	<ul style="list-style-type: none"><li>• Share your ideas and answer questions, even if you are unsure.</li><li>• Build on the ideas of others by adding details or making a connection.</li><li>•</li></ul>

## CONTENTS

### ANCHOR TEXT: SHORT STORY

#### The Metamorphosis

Franz Kafka,  
translated by Ian Johnston

A man wakes up one morning to discover he has changed into a giant “verminous bug.” Is it a nightmare? Is it real? Will it end?



### MEDIA: VIDEO

#### Franz Kafka and Metamorphosis

BBC

Franz Kafka’s classic story of terrifying transformation may capture a fear of change that is simply part of being human.



### PERFORMANCE TASK

WRITING FOCUS

#### Write an Argument

After reading Kafka’s “The Metamorphosis” and watching the video, you will write an argument on the topic of outsiders and outcasts.



About the Author



**Franz Kafka** (1883–1924) was one of the greatest German-speaking writers of the twentieth century, but he received no support from his family. His mother did not understand his passion for literature. His father, a man obsessed with materialism, would not accept “author” as a legitimate profession. Kafka was also torn between multiple social worlds. His German identity clashed constantly with his Jewish heritage. Themes of domestic pressure and social anxiety recur often in Kafka’s fiction.

**Tool Kit**  
First-Read Guide and Model Annotation

**STANDARDS**  
**Reading Literature**  
By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9-10 text complexity band independently and proficiently.

# The Metamorphosis

## Concept Vocabulary

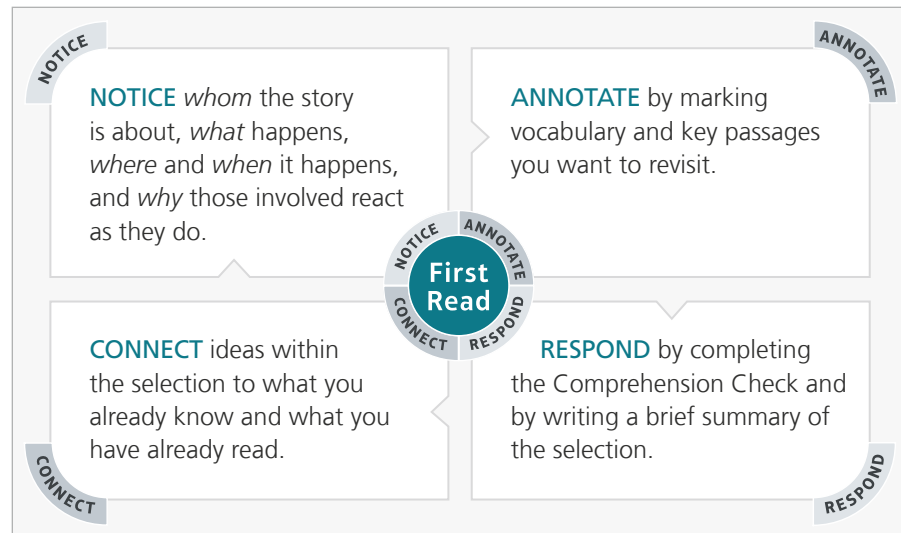
You will encounter the following words as you read “The Metamorphosis.” Before reading, note how familiar you are with each word. Rank the words in order from most familiar (1) to least familiar (6).

WORD	YOUR RANKING
distress	
amelioration	
aversion	
asphyxiation	
listlessly	
travail	

After completing your first read, come back to the selection 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.



# The Metamorphosis

Franz Kafka

translated by Ian Johnston

## BACKGROUND

Many authors produce great writing that moves, challenges, and inspires readers. Only a few, however, make such distinctive contributions that their names become synonymous with specific literary qualities. Such is the case with Kafka. The term *Kafkaesque* describes a nightmarish mood—specifically the feeling that one is trapped in a dangerous, distorted world. This story, which many scholars consider to be one of the greatest literary works of the twentieth century, is a prime example of Kafka’s work.



- 1 **O**ne morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug. He lay on his armor-hard back and saw, as he lifted his head up a little, his brown, arched abdomen divided up into rigid bow-like sections. From this height the blanket, just about ready to slide off completely, could hardly stay in place. His numerous legs, pitifully thin in comparison to the rest of his circumference, flickered helplessly before his eyes.
- 2 “What’s happened to me,” he thought. It was no dream. His room, a proper room for a human being, only somewhat too small, lay quietly between the four well-known walls. Above the table, on which an unpacked collection of sample cloth goods was spread out (Samsa was a traveling salesman), hung the picture which he had cut out of an illustrated magazine a little while ago and set in a pretty gilt frame. It was a picture of a woman with a fur hat and a fur boa. She sat erect there, lifting up in the direction of the viewer a solid fur muff into which her entire forearm disappeared.

## NOTES

## NOTES

### CLOSE READ

**ANNOTATE:** In paragraphs 3–5, mark details that relate to Gregor’s physical transformation. Mark other details that show what he is thinking.

**QUESTION:** Why does Kafka devote so much more space to Gregor’s thoughts than to his physical change?

**CONCLUDE:** What is the effect of this choice?

- 3 Gregor’s glance then turned to the window. The dreary weather (the raindrops were falling audibly down on the metal window ledge) made him quite melancholy. “Why don’t I keep sleeping for a little while longer and forget all this foolishness,” he thought. But this was entirely impractical, for he was used to sleeping on his right side, and in his present state he couldn’t get himself into this position. No matter how hard he threw himself onto his right side, he always rolled again onto his back. He must have tried it a hundred times, closing his eyes, so that he would not have to see the wriggling legs, and gave up only when he began to feel a light, dull pain in his side which he had never felt before.
- 4 “O God,” he thought, “what a demanding job I’ve chosen! Day in, day out on the road. The stresses of trade are much greater than the work going on at head office, and, in addition to that, I have to deal with the problems of traveling, the worries about train connections, irregular bad food, temporary and constantly changing human relationships, which never come from the heart. To hell with it all!” He felt a slight itching on the top of his abdomen. He slowly pushed himself on his back closer to the bedpost so that he could lift his head more easily, found the itchy part, which was entirely covered with small white spots (he did not know what to make of them), and wanted to feel the place with a leg. But he retracted it immediately, for the contact felt like a cold shower all over him.
- 5 He slid back again into his earlier position. “This getting up early,” he thought, “makes a man quite idiotic. A man must have his sleep. Other traveling salesmen live like harem women. For instance, when I come back to the inn during the course of the morning to write up the necessary orders, these gentlemen are just sitting down to breakfast. If I were to try that with my boss, I’d be thrown out on the spot. Still, who knows whether that mightn’t be really good for me. If I didn’t hold back for my parents’ sake, I would’ve quit ages ago. I would’ve gone to the boss and told him just what I think from the bottom of my heart. He would’ve fallen right off his desk! How weird it is to sit up at the desk and talk down to the employee from way up there. The boss has trouble hearing, so the employee has to step up quite close to him. Anyway, I haven’t completely given up that hope yet. Once I’ve got together the money to pay off the parents’ debt to him—that should take another five or six years—I’ll do it for sure. Then I’ll make the big break. In any case, right now I have to get up. My train leaves at five o’clock.”
- 6 And he looked over at the alarm clock ticking away by the chest of drawers. “Good God,” he thought. It was half past six, and the hands were going quietly on. It was past the half hour, already nearly quarter to. Could the alarm have failed to ring? One saw from the bed that it was properly set for four o’clock. Certainly it had rung. Yes, but was it possible to sleep through this noise that made the furniture shake? Now, it’s true he’d not slept quietly, but evidently he’d slept all the more deeply. Still, what should he do now? The

next train left at seven o'clock. To catch that one, he would have to go in a mad rush. The sample collection wasn't packed up yet, and he really didn't feel particularly fresh and active. And even if he caught the train, there was no avoiding a blow up with the boss, because the firm's errand boy would've waited for the five o'clock train and reported the news of his absence long ago. He was the boss's minion, without backbone or intelligence. Well then, what if he reported in sick? But that would be extremely embarrassing and suspicious, because during his five years' service Gregor hadn't been sick even once. The boss would certainly come with the doctor from the health insurance company and would reproach his parents for their lazy son and cut short all objections with the insurance doctor's comments; for him everyone was completely healthy but really lazy about work. And besides, would the doctor in this case be totally wrong? Apart from a really excessive drowsiness after the long sleep, Gregor in fact felt quite well and even had a really strong appetite.

- 7 As he was thinking all this over in the greatest haste, without being able to make the decision to get out of bed (the alarm clock was indicating exactly quarter to seven) there was a cautious knock on the door by the head of the bed.
- 8 "Gregor," a voice called (it was his mother!), "it's quarter to seven. Don't you want to be on your way?" The soft voice! Gregor was startled when he heard his voice answering. It was clearly and unmistakably his earlier voice, but in it was intermingled, as if from below, an irrepressibly painful squeaking which left the words positively distinct only in the first moment and distorted them in the reverberation, so that one didn't know if one had heard correctly. Gregor wanted to answer in detail and explain everything, but in these circumstances he confined himself to saying, "Yes, yes, thank you, Mother. I'm getting up right away." Because of the wooden door the change in Gregor's voice was not really noticeable outside, so his mother calmed down with this explanation and shuffled off. However, as a result of the short conversation the other family members became aware of the fact that Gregor was unexpectedly still at home, and already his father was knocking on one side door, weakly but with his fist. "Gregor, Gregor," he called out, "what's going on?" And after a short while he urged him on again in a deeper voice. "Gregor! Gregor!" At the other side door, however, his sister knocked lightly. "Gregor? Are you all right? Do you need anything?" Gregor directed answers in both directions, "I'll be ready right away." He made an effort with the most careful articulation and by inserting long pauses between the individual words to remove everything remarkable from his voice. His father turned back to his breakfast. However, his sister whispered, "Gregor, open the door, I beg you." Gregor had no intention of opening the door, but congratulated himself on his precaution, acquired from traveling, of locking all doors during the night, even at home.

**CLOSE READ**

**ANNOTATE:** In paragraph 10, mark words and phrases that describe how Gregor is moving.

**QUESTION:** What do these details suggest about Gregor's ability to control his new body?

**CONCLUDE:** What is the effect of this word choice?

- 9 First he wanted to stand up quietly and undisturbed, get dressed, above all have breakfast, and only then consider further action, for (he noticed this clearly) by thinking things over in bed he would not reach a reasonable conclusion. He remembered that he had already often felt a light pain or other in bed, perhaps the result of an awkward lying position, which later turned out to be purely imaginary when he stood up, and he was eager to see how his present fantasies would gradually dissipate. That the change in his voice was nothing other than the onset of a real chill, an occupational illness of commercial travelers, of that he had not the slightest doubt.
- 10 It was very easy to throw aside the blanket. He needed only to push himself up a little, and it fell by itself. But to continue was difficult, particularly because he was so unusually wide. He needed arms and hands to push himself upright. Instead of these, however, he had only many small limbs which were incessantly moving with very different motions and which, in addition, he was unable to control. If he wanted to bend one of them, then it was the first to extend itself, and if he finally succeeded doing with this limb what he wanted, in the meantime all the others, as if left free, moved around in an excessively painful agitation. "But I must not stay in bed uselessly," said Gregor to himself.
- 11 At first he wanted to get out of bed with the lower part of his body, but this lower part (which he incidentally had not yet looked at and which he also couldn't picture clearly) proved itself too difficult to move. The attempt went so slowly. When, having become almost frantic, he finally hurled himself forward with all his force and without thinking, he chose his direction incorrectly, and he hit the lower bedpost hard. The violent pain he felt revealed to him that the lower part of his body was at the moment probably the most sensitive.
- 12 Thus, he tried to get his upper body out of the bed first and turned his head carefully toward the edge of the bed. He managed to do this easily, and in spite of its width and weight his body mass at last slowly followed the turning of his head. But as he finally raised his head outside the bed in the open air, he became anxious about moving forward any further in this manner, for if he allowed himself eventually to fall by this process, it would take a miracle to prevent his head from getting injured. And at all costs he must not lose consciousness right now. He preferred to remain in bed.
- 13 However, after a similar effort, while he lay there again sighing as before and once again saw his small limbs fighting one another, if anything worse than before, and didn't see any chance of imposing quiet and order on this arbitrary movement, he told himself again that he couldn't possibly remain in bed and that it might be the most reasonable thing to sacrifice everything if there was even the slightest hope of getting himself out of bed in the process. At the same moment, however, he didn't forget to remind himself from time to time of the fact that calm (indeed the calmest) reflection might

be better than the most confused decisions. At such moments, he directed his gaze as precisely as he could toward the window, but unfortunately there was little confident cheer to be had from a glance at the morning mist, which concealed even the other side of the narrow street. "It's already seven o'clock," he told himself at the latest striking of the alarm clock, "already seven o'clock and still such a fog." And for a little while longer he lay quietly with weak breathing, as if perhaps waiting for normal and natural conditions to reemerge out of the complete stillness.

14 But then he said to himself, "Before it strikes a quarter past seven, whatever happens I must be completely out of bed. Besides, by then someone from the office will arrive to inquire about me, because the office will open before seven o'clock." And he made an effort then to rock his entire body length out of the bed with a uniform motion. If he let himself fall out of the bed in this way, his head, which in the course of the fall he intended to lift up sharply, would probably remain uninjured. His back seemed to be hard; nothing would really happen to that as a result of the fall. His greatest reservation was a worry about the loud noise which the fall must create and which presumably would arouse, if not fright, then at least concern on the other side of all the doors. However, it had to be tried.

15 As Gregor was in the process of lifting himself half out of bed (the new method was more of a game than an effort; he needed only to rock with a constant rhythm) it struck him how easy all this would be if someone were to come to his aid. Two strong people (he thought of his father and the servant girl) would have been quite sufficient. They would have only had to push their arms under his arched back to get





**distress** (dihz TREHS) *n.*  
unhappiness or pain

him out of the bed, to bend down with their load, and then merely to exercise patience and care that he completed the flip onto the floor, where his diminutive legs would then, he hoped, acquire a purpose. Now, quite apart from the fact that the doors were locked, should he really call out for help? In spite of all his **distress**, he was unable to suppress a smile at this idea.

- 16 He had already got to the point where, with a stronger rocking, he maintained his equilibrium with difficulty, and very soon he would finally have to decide, for in five minutes it would be a quarter past seven. Then there was a ring at the door of the apartment. "That's someone from the office," he told himself, and he almost froze while his small limbs only danced around all the faster. For one moment everything remained still. "They aren't opening," Gregor said to himself, caught up in some absurd hope. But of course then, as usual, the servant girl with her firm tread went to the door and opened it. Gregor needed to hear only the visitor's first word of greeting to recognize immediately who it was, the manager himself. Why was Gregor the only one condemned to work in a firm where at the slightest lapse someone immediately attracted the greatest

Then there was a ring at the door of the apartment. "That's someone from the office," he told himself, and he almost froze while his small limbs only danced around all the faster.

suspicion? Were all the employees then collectively, one and all, scoundrels? Was there then among them no truly devoted person who, if he failed to use just a couple of hours in the morning for office work, would become abnormal from pangs of conscience and really be in no state to get out of bed? Was it really not enough to let an apprentice make inquiries, if such questioning was even necessary? Must the manager himself come, and in the process must it be demonstrated to the entire innocent family that the investigation of this suspicious circumstance could only be entrusted to the intelligence of the manager? And more as a consequence of the excited state in which this idea put Gregor than as a result of an actual decision, he swung himself with all his might out of the bed. There was a loud thud, but not a real crash. The fall was absorbed somewhat by the carpet and, in addition, his back was more elastic than

Gregor had thought. For that reason the dull noise was not quite so conspicuous. But he had not held his head up with sufficient care and had hit it. He turned his head, irritated and in pain, and rubbed it on the carpet.

- 17 "Something has fallen in there," said the manager in the next room on the left. Gregor tried to imagine to himself whether anything similar to what was happening to him today could have also happened at some point to the manager. At least one had to concede the possibility of such a thing. However, as if to give a rough answer to this question, the manager now took a few determined steps in the next room, with a squeak of his polished boots. From the neighboring room on the right

his sister was whispering to inform Gregor: “Gregor, the manager is here.” “I know,” said Gregor to himself. But he did not dare make his voice loud enough so that his sister could hear.

18 “Gregor,” his father now said from the neighboring room on the left, “Mr. Manager has come and is asking why you have not left on the early train. We don’t know what we should tell him. Besides, he also wants to speak to you personally. So please open the door. He will be good enough to forgive the mess in your room.”

19 In the middle of all this, the manager called out in a friendly way, “Good morning, Mr. Samsa.” “He is not well,” said his mother to the manager, while his father was still talking at the door, “He is not well, believe me, Mr. Manager. Otherwise how would Gregor miss a train! The young man has nothing in his head except business. I’m almost angry that he never goes out at night. Right now he’s been in the city eight days, but he’s been at home every evening. He sits there with us at the table and reads the newspaper quietly or studies his travel schedules. It’s quite a diversion for him if he busies himself with fretwork.<sup>1</sup> For instance, he cut out a small frame over the course of two or three evenings. You’d be amazed how pretty it is. It’s hanging right inside the room. You’ll see it immediately, as soon as Gregor opens the door. Anyway, I’m happy that you’re here, Mr. Manager. By ourselves, we would never have made Gregor open the door. He’s so stubborn, and he’s certainly not well, although he denied that this morning.”

20 “I’m coming right away,” said Gregor slowly and deliberately and didn’t move, so as not to lose one word of the conversation. “My dear lady, I cannot explain it to myself in any other way,” said the manager; “I hope it is nothing serious. On the other hand, I must also say that we businesspeople, luckily or unluckily, however one looks at it, very often simply have to overcome a slight indisposition for business reasons.”

21 “So can Mr. Manager come in to see you now?” asked his father impatiently and knocked once again on the door. “No,” said Gregor. In the neighboring room on the left a painful stillness descended. In the neighboring room on the right his sister began to sob.

22 Why didn’t his sister go to the others? She’d probably just gotten up out of bed now and hadn’t even started to get dressed yet. Then why was she crying? Because he wasn’t getting up and wasn’t letting the manager in; because he was in danger of losing his position, and because then his boss would badger his parents once again with the old demands? Those were probably unnecessary worries right now. Gregor was still here and wasn’t thinking at all about abandoning his family. At the moment he was lying right there on the carpet, and no one who knew about his condition would’ve seriously demanded that he let the manager in. But Gregor wouldn’t be casually dismissed right away because of this small discourtesy, for which he would find an easy and suitable excuse later on. It

1. **fretwork** (FREHT wurk) *n.* decorative woodworking.

seemed to Gregor that it might be far more reasonable to leave him in peace at the moment, instead of disturbing him with crying and conversation. But it was the very uncertainty which distressed the others and excused their behavior.

23 “Mr. Samsa,” the manager was now shouting, his voice raised, “what’s the matter? You are barricading yourself in your room, answer with only a yes and a no, are making serious and unnecessary troubles for your parents, and neglecting (I mention this only incidentally) your commercial duties in a truly unheard-of manner. I am speaking here in the name of your parents and your employer, and I am requesting you in all seriousness for an immediate and clear explanation. I am amazed. I am amazed. I thought I knew you as a calm, reasonable person, and now you appear suddenly to want to start parading around in weird moods. The Chief indicated to me earlier this very day a possible explanation for your neglect—it concerned the collection of cash entrusted to you a short while ago—but in truth I almost gave him my word of honor that this explanation could not be correct. However, now I see here your unimaginable pigheadedness, and I am totally losing any desire to speak up for you in the slightest. And your position is not at all the most secure. Originally I intended to mention all this to you privately, but since you are letting me waste my time here uselessly, I don’t know why the matter shouldn’t come to the attention of your parents. Your productivity has also been very unsatisfactory recently. Of course, it’s not the time of year to conduct exceptional business, we recognize that, but a time of year for conducting no business, there is no such thing at all, Mr. Samsa, and such a thing must never be.”

24 “But Mr. Manager,” called Gregor, beside himself and in his agitation forgetting everything else, “I’m opening the door immediately, this very moment. A slight indisposition, a dizzy spell, has prevented me from getting up. I’m still lying in bed right now. But now I’m quite refreshed once again. I’m in the midst of getting out of bed. Just have patience for a short moment! Things are not going so well as I thought. But things are all right. How suddenly this can overcome someone! Just yesterday evening everything was fine with me. My parents certainly know that. Actually just yesterday evening I had a small premonition. People must have seen that in me. Why have I not reported that to the office! But people always think that they’ll get over sickness without having to stay at home. Mr. Manager! Take it easy on my parents! There is really no basis for the criticisms which you are now making against me, and really nobody has said a word to me about that. Perhaps you have not read the latest orders which I shipped. Besides, now I’m setting out on my trip on the eight o’clock train; the few hours’ rest have made me stronger. Mr. Manager, do not stay. I will be at the office in person right away. Please have the goodness to say that and to convey my respects to the Chief.”

- 25 While Gregor was quickly blurting all this out, hardly aware of what he was saying, he had moved close to the chest of drawers without effort, probably as a result of the practice he had already had in bed, and now he was trying to raise himself up on it. Actually, he wanted to open the door; he really wanted to let himself be seen by and to speak with the manager. He was keen to witness what the others now asking after him would say at the sight of him. If they were startled, then Gregor had no more responsibility and could be calm. But if they accepted everything quietly, then he would have no reason to get excited and, if he got a move on, could really be at the station around eight o'clock.
- 26 At first he slid down a few times from the smooth chest of drawers. But at last he gave himself a final swing and stood upright there. He was no longer at all aware of the pains in his lower body, no matter how they might still sting. Now he let himself fall against the back of a nearby chair, on the edge of which he braced himself with his thin limbs. By doing this he gained control over himself and kept quiet, for he could now hear the manager.
- 27 "Did you understand a single word?" the manager asked the parents. "Is he playing the fool with us?" "For God's sake," cried the mother already in tears, "perhaps he's very ill and we're upsetting him. Grete! Grete!" she yelled at that point. "Mother?" called the sister from the other side. They were making themselves understood through Gregor's room. "You must go to the doctor right away. Gregor is sick. Hurry to the doctor. Have you heard Gregor speak yet?"
- 28 "That was an animal's voice," said the manager, remarkably quietly in comparison to the mother's cries.
- 29 "Anna! Anna!" yelled the father through the hall into the kitchen, clapping his hands, "fetch a locksmith right away!" The two young women were already running through the hall with swishing skirts (how had his sister dressed herself so quickly?) and yanked open the doors of the apartment. One couldn't hear the doors closing at all. They probably had left them open, as is customary in an apartment in which a huge misfortune has taken place.
- 30 However, Gregor had become much calmer. All right, people did not understand his words any more, although they seemed clear enough to him, clearer than previously, perhaps because his ears had gotten used to them. But at least people now thought that things were not all right with him and were prepared to help him. The confidence and assurance with which the first arrangements had been carried out made him feel good. He felt himself included once again in the circle of humanity and was expecting from both the doctor and the locksmith, without differentiating between them with any real precision, splendid and surprising results. In order to get as clear a voice as possible for the critical conversation which was imminent, he coughed a little, and certainly took the trouble to do this in a really subdued way, since it was possible that even this noise sounded like something different from a human cough. He no longer



trusted himself to decide any more. Meanwhile in the next room it had become really quiet. Perhaps his parents were sitting with the manager at the table and were whispering; perhaps they were all leaning against the door and listening.

- 31 Gregor pushed himself slowly toward the door, with the help of the easy chair, let go of it there, threw himself against the door, held himself upright against it (the balls of his tiny limbs had a little sticky stuff on them), and rested there momentarily from his exertion. Then he made an effort to turn the key in the lock with his mouth. Unfortunately it seemed that he had no real teeth. How then was he to grab hold of the key? But to make up for that his jaws were naturally very strong; with their help he managed to get the key really moving, and he did not notice that he was obviously inflicting some damage on himself, for a brown fluid came out of his mouth, flowed over the key, and dripped onto the floor.
- 32 “Just listen for a moment,” said the manager in the next room, “he’s turning the key.” For Gregor that was a great encouragement. But they all should’ve called out to him, including his father and mother, “Come on, Gregor!” They should’ve shouted, “Keep going, keep working on the lock!” Imagining that all his efforts were being followed with suspense, he bit down frantically on the key with all the force he could muster. As the key turned more, he danced around the lock. Now he was holding himself upright only with his mouth, and he had to hang onto the key or then press it down again with the whole weight of his body, as necessary. The quite distinct click of the lock as it finally snapped really woke Gregor up. Breathing heavily he

said to himself, “So I didn’t need the locksmith,” and he set his head against the door handle to open the door completely.

33 Because he had to open the door in this way, it was already open very wide without him yet being really visible. He first had to turn himself slowly around the edge of the door, very carefully, of course, if he did not want to fall awkwardly on his back right at the entrance into the room. He was still preoccupied with this difficult movement and had no time to pay attention to anything else, when he heard the manager exclaim a loud “Oh!” (it sounded like the wind whistling), and now he saw him, nearest to the door, pressing his hand against his open mouth and moving slowly back, as if an invisible constant force was pushing him away. His mother (in spite of the presence of the manager she was standing here with her hair sticking up on end, still a mess from the night) with her hands clasped was looking at his father; she then went two steps toward Gregor and collapsed right in the middle of her skirts spreading out all around her, her face sunk on her breast, completely concealed. His father clenched his fist with a hostile expression, as if he wished to push Gregor back into his room, then looked uncertainly around the living room, covered his eyes with his hands, and cried so that his mighty breast shook.

34 At this point Gregor did not take one step into the room, but leaned his body from the inside against the firmly bolted wing of the door, so that only half his body was visible, as well as his head, tilted sideways, with which he peeped over at the others. Meanwhile it had become much brighter. Standing out clearly from the other side of the street was a part of the endless gray-black house situated opposite (it was a hospital) with its severe regular windows breaking up the facade. The rain was still coming down, but only in large individual drops visibly and firmly thrown down one by one onto the ground. The breakfast dishes were standing piled around on the table, because for his father breakfast was the most important meal time in the day, which he prolonged for hours by reading various newspapers. Directly across on the opposite wall hung a photograph of Gregor from the time of his military service; it was a picture of him as a lieutenant, as he, smiling and worry-free, with his hand on his sword, demanded respect for his bearing and uniform. The door to the hall was ajar, and since the door to the apartment was also open, one saw out into the landing of the apartment and the start of the staircase going down.

35 “Now,” said Gregor, well aware that he was the only one who had kept his composure. “I’ll get dressed right away, pack up the collection of samples, and set off. You’ll allow me to set out on my way, will you not? You see, Mr. Manager, I am not pigheaded, and I am happy to work. Traveling is exhausting, but I couldn’t live without it. Where are you going, Mr. Manager? To the office? Really? Will you report everything truthfully? A person can be incapable of work momentarily, but that is precisely the best time to remember the earlier achievements and to consider that later, after

### CLOSE READ

**ANNOTATE:** In paragraph 34, mark details that describe Gregor at a different time in his life.

**QUESTION:** Why does Kafka include these details?

**CONCLUDE:** What effect does Kafka achieve by including this description?

the obstacles have been shoved aside, the person will work all the more keenly and intensely. I am really so indebted to Mr. Chief—you know that perfectly well. On the other hand, I am concerned about my parents and my sister. I'm in a fix, but I'll work myself out of it again. Don't make things more difficult for me than they already are. Speak up on my behalf in the office! People don't like traveling salesmen. I know that. People think they earn pots of money and thus lead a fine life. People don't even have any special reason to think through this judgment more clearly. But you, Mr. Manager, you have a better perspective on the interconnections than the other people, even, I tell you in total confidence, a better perspective than Mr. Chairman himself, who in his capacity as the employer may let his judgment make casual mistakes at the expense of an employee. You also know well enough that the traveling salesman who is outside the office almost the entire year can become so easily a victim of gossip, coincidences, and groundless complaints, against which it's impossible for him to defend himself, since for the most part he doesn't hear about them at all and only then when he's exhausted after finishing a trip, and gets to feel in his own body at home the nasty consequences, which can't be thoroughly explored back to their origins. Mr. Manager, don't leave without speaking a word telling me that you'll at least concede that I'm a little in the right!"

36 But at Gregor's first words the manager had already turned away, and now he looked back at Gregor over his twitching shoulders with pursed lips. During Gregor's speech he was not still for a moment, but was moving away toward the door, without taking his eyes off Gregor, but really gradually, as if there was a secret ban on leaving the room. He was already in the hall, and after the sudden movement with which he finally pulled his foot out of the living room, one could have believed that he had just burned the sole of his foot. In the hall, however, he stretched out his right hand away from his body toward the staircase, as if some truly supernatural relief was waiting for him there.

37 Gregor realized that he must not under any circumstances allow the manager to go away in this frame of mind, especially if his position in the firm was not to be placed in the greatest danger. His parents did not understand all this very well. Over the long years, they had developed the conviction that Gregor was set up for life in his firm and, in addition, they had so much to do nowadays with their present troubles that all foresight was foreign to them. But Gregor had this foresight. The manager must be held back, calmed down, convinced, and finally won over. The future of Gregor and his family really depended on it! If only his sister had been there! She was clever. She had already cried while Gregor was still lying quietly on his back. And the manager, this friend of the ladies, would certainly let himself be guided by her. She would have closed the door to the apartment and talked him out of his fright in the hall. But his sister was not even there. Gregor must deal with it himself.

38 Without thinking that as yet he didn't know anything about his present ability to move and without thinking that his speech possibly (indeed probably) had once again not been understood, he left the wing of the door, pushed himself through the opening, and wanted to go over to the manager, who was already holding tight onto the handrail with both hands on the landing in a ridiculous way. But as he looked for something to hold onto, with a small scream Gregor immediately fell down onto his numerous little legs. Scarcely had this happened, when he felt for the first time that morning a general physical well-being. The small limbs had firm floor under them; they obeyed perfectly, as he noticed to his joy, and strove to carry him forward in the direction he wanted. Right away he believed that the final **amelioration** of all his suffering was immediately at hand. But at the very moment when he lay on the floor rocking in a restrained manner quite close and directly across from his mother (apparently totally sunk into herself) she suddenly sprang right up with her arms spread far apart and her fingers extended and cried out, "Help, for God's sake, help!" She held her head bowed down, as if she wanted to view Gregor better, but ran senselessly back, contradicting that gesture, forgetting that behind her stood the table with all the dishes on it. When she reached the table, she sat down heavily on it, as if absentmindedly, and did not appear to notice at all that next to her coffee was pouring out onto the carpet in a full stream from the large overturned container.

39 "Mother, mother," said Gregor quietly, and looked over toward her. The manager momentarily had disappeared completely from his mind; by contrast, at the sight of the flowing coffee he couldn't stop himself snapping his jaws in the air a few times. At that his mother screamed all over again, hurried from the table, and collapsed into the arms of his father, who was rushing toward her. But Gregor had no time right now for his parents: The manager was already on the staircase. His chin level with the banister, the manager looked back for the last time. Gregor took an initial movement to catch up to him if possible. But the manager must have suspected something, because he made a leap down over a few stairs and disappeared, still shouting, "Huh!" The sound echoed throughout the entire stairwell.

40 Now, unfortunately this flight of the manager also seemed completely to bewilder his father, who earlier had been relatively calm, for instead of running after the manager himself or at least not hindering Gregor from his pursuit, with his right hand he grabbed hold of the manager's cane, which he had left behind with his hat and overcoat on a chair. With his left hand, his father picked up a large newspaper from the table and, stamping his feet on the floor, he set out to drive Gregor back into his room by waving the cane and

**amelioration** (uh MEEEL yuh RAY shuhn) *n.* act of making something better or less painful

But as he looked for something to hold onto, with a small scream Gregor immediately fell down onto his numerous little legs.



the newspaper. No request of Gregor's was of any use; no request would even be understood. No matter how willing he was to turn his head respectfully, his father just stomped all the harder with his feet.

41 Across the room from him his mother had pulled open a window, in spite of the cool weather, and leaning out with her hands on her cheeks, she pushed her face far outside the window. Between the alley and the stairwell a strong draft came up, the curtains on the window flew around, the newspapers on the table swished, and individual sheets fluttered down over the floor. The father relentlessly pressed forward pushing out sibilants, like a wild man. Now, Gregor had no practice at all in going backwards; it was really going very slowly. If Gregor only had been allowed to turn himself around, he would have been in his room right away, but he was afraid to make his father impatient by the time-consuming process of turning around, and each moment he faced the threat of a mortal blow on his back or his head from the cane in his father's hand. Finally Gregor had no other option, for he noticed with horror that he did not understand yet how to maintain his direction going backwards. And so he began, amid constantly anxious sideways glances in his father's direction, to turn himself around as quickly as possible (although in truth this was only very slowly). Perhaps his father noticed his good intentions, for he did not disrupt Gregor



in this motion, but with the tip of the cane from a distance he even directed here and there Gregor's rotating movement.

- 42 If only there hadn't been his father's unbearable hissing! Because of that Gregor totally lost his head. He was already almost totally turned around, when, always with this hissing in his ear, he just made a mistake and turned himself back a little. But when he finally was successful in getting his head in front of the door opening, it became clear that his body was too wide to go through any further. Naturally his father, in his present mental state, had no idea of opening the other wing of the door a bit to create a suitable passage for Gregor to get through. His single fixed thought was that Gregor must get into his room as quickly as possible. He would never have allowed the elaborate preparations that Gregor required to orient himself and thus perhaps get through the door. On the contrary, as if there were no obstacle and with a peculiar noise, he now drove Gregor forward. Behind Gregor the sound was at this point no longer like the voice of only a single father. Now it was really no longer a joke, and Gregor forced himself, come what might, into the door. One side of his body was lifted up. He lay at an angle in the door opening. His one flank was sore with the scraping. On the white door ugly blotches were left. Soon he was stuck fast and would have not been able to move any more on his own. The tiny legs on one side hung twitching in the air above, the ones on the other side were pushed painfully into the floor. Then his father gave him one really strong liberating push from behind, and he scurried, bleeding severely, far into the interior of his room. The door was slammed shut with the cane, and finally it was quiet.



- 43 Gregor first woke up from his heavy swoon-like sleep in the evening twilight. He would certainly have woken up soon afterwards without any disturbance, for he felt himself sufficiently rested and wide awake, although it appeared to him as if a hurried step and a cautious closing of the door to the hall had aroused him. The shine of the electric streetlights lay pale here and there on the ceiling and on the higher parts of the furniture, but underneath around Gregor it was dark. He pushed himself slowly toward the door, still groping awkwardly with his feelers, which he now learned to value for the first time, to check what was happening there. His left side seemed one single long unpleasantly stretched scar, and he really had to hobble on his two rows of legs. In addition, one small leg had been seriously wounded in the course of the morning incident (it was almost a miracle that only one had been hurt) and dragged lifelessly behind.
- 44 By the door he first noticed what had really lured him there: It was the smell of something to eat. For there stood a bowl filled with sweetened milk, in which swam tiny pieces of white bread. He

#### NOTES

##### CLOSE READ

**ANNOTATE:** In paragraphs 41 and 42, mark details that describe the father's voice.

**QUESTION:** Why does Kafka emphasize what the father sounds like?

**CONCLUDE:** What effect do these details have?

**aversion** (uh VUR zhuhn) *n.*  
strong dislike

### CLOSE READ

**ANNOTATE:** In paragraph 45, mark details that relate to silence and stillness. Mark other, fewer details that relate to movement.

**QUESTION:** Why does Kafka include these details?

**CONCLUDE:** How do these details emphasize Gregor's alienation from his family?

almost laughed with joy, for he now had a much greater hunger than in the morning, and he immediately dipped his head almost up to and over his eyes down into the milk. But he soon drew it back again in disappointment, not just because it was difficult for him to eat on account of his delicate left side (he could eat only if his entire panting body worked in a coordinated way), but also because the milk, which otherwise was his favorite drink and which his sister had certainly placed there for that reason, did not appeal to him at all. He turned away from the bowl almost with **aversion** and crept back into the middle of the room.

- 45 In the living room, as Gregor saw through the crack in the door, the gas was lit, but where on other occasions at this time of day the father was accustomed to read the afternoon newspaper in a loud voice to his mother and sometimes also to his sister, at the moment not a sound was audible. Now, perhaps this reading aloud, about which his sister had always spoken and written to him, had recently fallen out of their general routine. But it was so still all around, in spite of the fact that the apartment was certainly not empty. "What a quiet life the family leads," said Gregor to himself and, as he stared fixedly out in front of him into the darkness, he felt a great pride that he had been able to provide such a life in a beautiful apartment like this for his parents and his sister. But how would things go if now all tranquility, all prosperity, all contentment should come to a horrible end? In order not to lose himself in such thoughts, Gregor preferred to set himself moving and crawled up and down in his room.
- 46 Once during the long evening one side door and then the other door was opened just a tiny crack and quickly closed again. Someone presumably needed to come in but had then thought better of it. Gregor immediately took up a position by the living room door, determined to bring in the hesitant visitor somehow or other or at least to find out who it might be. But now the door was not opened any more, and Gregor waited in vain. Earlier, when the door had been barred, they had all wanted to come in to him; now, when he had opened one door and when the others had obviously been opened during the day, no one came any more, and the keys were stuck in the locks on the outside.
- 47 The light in the living room was turned off only late at night, and now it was easy to establish that his parents and his sister had stayed awake all this time, for one could hear clearly as all three moved away on tiptoe. Now it was certain that no one would come into Gregor any more until the morning. Thus, he had a long time to think undisturbed about how he should reorganize his life from scratch. But the high, open room, in which he was compelled to lie flat on the floor, made him anxious, without his being able to figure out the reason, for he had lived in the room for five years. With a half-unconscious turn and not without a slight shame he scurried under the couch, where, in spite of the fact that his back was a little cramped

and he could no longer lift up his head, he felt very comfortable and was sorry only that his body was too wide to fit completely under it.

48 There he remained the entire night, which he spent partly in a state of semi-sleep, out of which his hunger constantly woke him with a start, but partly in a state of worry and murky hopes, which all led to the conclusion that for the time being he would have to keep calm and with patience and the greatest consideration for his family tolerate the troubles which in his present condition he was now forced to cause them.

49 Already early in the morning (it was still almost night) Gregor had an opportunity to test the power of the decisions he had just made, for his sister, almost fully dressed, opened the door from the hall into his room and looked eagerly inside. She did not find him immediately, but when she noticed him under the couch (God, he had to be somewhere or other; for he could hardly fly away) she got such a shock that, without being able to control herself, she slammed the door shut once again from the outside. However, as if she was sorry for her behavior, she immediately opened the door again and walked in on her tiptoes, as if she was in the presence of a serious invalid or a total stranger. Gregor had pushed his head forward just to the edge of the couch and was observing her. Would she really notice that he had left the milk standing, not indeed from any lack of hunger, and would she bring in something else to eat more suitable for him? If she did not do it on her own, he would sooner starve to death than call her attention to the fact, although he had a really powerful urge to move beyond the couch, throw himself at his sister's feet, and beg her for something or other good to eat. But his sister noticed right away with astonishment that the bowl was still full, with only a little milk spilled around it. She picked it up immediately (although not with her bare hands but with a rag), and took it out of the room. Gregor was extremely curious what she would bring as a substitute, and he pictured to himself different ideas about that. But he never could have guessed what his sister out of the goodness of her heart in fact did. She brought him, to test his taste, an entire selection, all spread out on an old newspaper. There were old half-rotten vegetables, bones from the evening meal, covered with a white sauce which had almost solidified, some raisins and almonds, cheese, which Gregor had declared inedible two days earlier, a slice of dry bread, a slice of salted bread smeared with butter. In addition to all this, she put down a bowl (probably designated once and for all as Gregor's) into which she had poured some water. And out of her delicacy of feeling, since she knew that Gregor would not eat in front of her, she went away very quickly and even turned the key in the lock, so that Gregor could now observe that he could make himself as comfortable as he wished. Gregor's small limbs buzzed as the time for eating had come. His wounds must, in any case, have already healed completely. He felt no handicap on that score. He was astonished at that and thought about it, how more than a month ago he had cut his finger slightly

Certainly they would not have wanted Gregor to starve to death, but perhaps they could not have endured finding out what he ate other than by hearsay.

**asphyxiation** (uhz fihk see AY shuhn) *n.* state of being unable to breathe

with a knife and how this wound had hurt enough even the day before yesterday.

50 “Am I now going to be less sensitive,” he thought, already sucking greedily on the cheese, which had strongly attracted him right away, more than all the other foods. Quickly and with his eyes watering with satisfaction, he ate one after the other the cheese, the vegetables, and the sauce; the fresh food, by contrast, didn’t taste good to him. He couldn’t bear the smell and even carried the things he wanted to eat a little distance away. By the time his sister slowly turned the key as a sign that he should withdraw, he was long finished and now lay lazily in the same spot. The noise immediately startled him, in spite of the fact that he was already almost asleep, and he scurried back again under the couch. But it cost him great self-control to remain under the couch, even for the short time his sister was in the room, because his body had filled out somewhat on account of the rich meal and in the narrow space there he could scarcely breathe. In the midst of minor attacks

of **asphyxiation**, he looked at her with somewhat protruding eyes, as his unsuspecting sister swept up with a broom, not just the remnants, but even the foods which Gregor had not touched at all, as if these were also now useless, and as she dumped everything quickly into a bucket, which she closed with a wooden lid, and then carried all of it out of the room. She had hardly turned around before Gregor had already dragged himself out from the couch, stretched out, and let his body expand.

51 In this way Gregor got his food every day, once in the morning, when his parents and the servant girl were still asleep, and a second time after the common noon meal, for his parents were, as before, asleep then for a little while, and the servant girl was sent off by his sister on some errand or other. Certainly they would not have wanted Gregor to starve to death, but perhaps they could not have endured finding out what he ate other than by hearsay. Perhaps his sister wanted to spare them what was possibly only a small grief, for they were really suffering quite enough already.

52 What sorts of excuses people had used on that first morning to get the doctor and the locksmith out of the house Gregor was completely unable to ascertain. Since he was not comprehensible, no one, not even his sister, thought that he might be able to understand others, and thus, when his sister was in her room, he had to be content with listening now and then to her sighs and invocations to the saints. Only later, when she had grown somewhat accustomed to everything (naturally there could never be any talk of her growing completely accustomed to it) Gregor sometimes caught a comment which was intended to be friendly or could be interpreted as such. “Well, today it tasted good to him,” she said, if Gregor had really cleaned up what

he had to eat; whereas, in the reverse situation, which gradually repeated itself more and more frequently, she used to say sadly, "Now everything has stopped again."

53 But while Gregor could get no new information directly, he did hear a good deal from the room next door, and as soon as he heard voices, he scurried right away to the relevant door and pressed his entire body against it. In the early days especially, there was no conversation which was not concerned with him in some way or other, even if only in secret. For two days at all meal times discussions on that subject could be heard on how people should now behave; but they also talked about the same subject in the times between meals, for there were always at least two family members at home, since no one really wanted to remain in the house alone and people could not under any circumstances leave the apartment completely empty. In addition, on the very first day the servant girl (it was not completely clear what and how much she knew about what had happened) on her knees had begged his mother to let her go immediately, and when she said goodbye about fifteen minutes later, she thanked them for the dismissal with tears in her eyes, as if she was receiving the greatest favor which people had shown her there, and, without anyone demanding it from her, she swore a fearful oath not to betray anyone, not even the slightest bit.

54 Now his sister had to team up with his mother to do the cooking, although that didn't create much trouble because people were eating almost nothing. Again and again Gregor listened as one of them vainly invited another one to eat and received no answer other than "Thank you. I have enough" or something like that. And perhaps they had stopped having anything to drink, too. His sister often asked his father whether he wanted to have a beer and gladly offered to fetch it herself, and when his father was silent, she said, in order to remove any reservations he might have, that she could send the caretaker's wife to get it. But then his father finally said a resounding "No," and nothing more would be spoken about it.

55 Already during the first day his father laid out all the financial circumstances and prospects to his mother and to his sister as well. From time to time he stood up from the table and pulled out of the small lockbox salvaged from his business, which had collapsed five years previously, some document or other or some notebook. The sound was audible as he opened up the complicated lock and, after removing what he was looking for, locked it up again. These explanations by his father were, in part, the first enjoyable thing that Gregor had the chance to listen to since his imprisonment. He had thought that nothing at all was left over for his father from that business; at least his father had told him nothing to contradict that view, and Gregor in any case hadn't asked him about it. At the time Gregor's only concern had been to devote everything he had in order to allow his family to forget as quickly as possible the business misfortune which had brought them all into a state of

## NOTES

### CLOSE READ

**ANNOTATE:** Mark details in paragraph 53 that show how the servant girl behaves when she quits her job.

**QUESTION:** Why does Kafka describe the servant girl's behavior in such detail?

**CONCLUDE:** What is the effect of this description?

complete hopelessness. And so at that point he'd started to work with a special intensity and from an assistant had become, almost overnight, a traveling salesman, who naturally had entirely different possibilities for earning money and whose successes at work at once were converted into the form of cash commissions, which could be set out on the table at home in front of his astonished and delighted family. Those had been beautiful days, and they had never come back afterwards, at least not with the same splendor, in spite of the fact that Gregor later earned so much money that he was in a position to bear the expenses of the entire family, expenses which he, in fact, did bear. They had become quite accustomed to it, both the family and Gregor as well. They took the money with thanks, and he happily surrendered it, but the special warmth was no longer present. Only the sister had remained still close to Gregor, and it was his secret plan to send her (in contrast to Gregor she loved music very much and knew how to play the violin charmingly) next year to the conservatory, regardless of the great expense which that must necessitate and which would be made up in other ways. Now and then during Gregor's short stays in the city the conservatory was mentioned in conversations with his sister, but always only as a beautiful dream, whose realization was unimaginable, and their parents never listened to these innocent expectations with pleasure. But Gregor thought about them with scrupulous consideration and intended to explain the matter ceremoniously on Christmas Eve.

56 In his present situation, such futile ideas went through his head, while he pushed himself right up against the door and listened. Sometimes in his general exhaustion he couldn't listen any more and let his head bang **listlessly** against the door, but he immediately pulled himself together, for even the small sound which he made by this motion was heard nearby and silenced everyone. "There he goes on again," said his father after a while, clearly turning toward the door, and only then would the interrupted conversation gradually be resumed again.

57 Gregor found out clearly enough (for his father tended to repeat himself often in his explanations, partly because he had not personally concerned himself with these matters for a long time now, and partly also because his mother did not understand everything right away the first time) that, in spite of all bad luck, a fortune, although a very small one, was available from the old times, on which the interest (which had not been touched) had in the intervening time gradually allowed to increase a little. Furthermore, in addition to this, the money which Gregor had brought home every month (he had kept only a few florins for himself) had not been completely spent and had grown into a small capital amount. Gregor, behind his door, nodded eagerly, rejoicing over this unanticipated foresight and frugality. True, with this excess money, he could have paid off more of his father's debt to his employer and the day on which he could be rid of this position would have been

**listlessly** (LIHST lihss lee) *adv.*  
without energy or interest

### CLOSE READ

**ANNOTATE:** In paragraph 57, mark the parts of sentences that are set off in parentheses.

**QUESTION:** Why does the author separate out this information?

**CONCLUDE:** What is the effect of setting these sections apart in this way?

a lot closer, but now things were doubtless better the way his father had arranged them.

58 At the moment, however, this money was nowhere near sufficient to permit the family to live on the interest payments. Perhaps it would be enough to maintain the family for one or at most two years, that's all. Thus it came only to an amount which one should not really take out and which must be set aside for an emergency. But the money to live on must be earned. Now, his father was a healthy man, although he was old, who had not worked at all for five years now and thus could not be counted on for very much. He had in these five years, the first holidays of his trouble-filled but unsuccessful life, put on a good deal of fat and thus had become really heavy. And should his old mother now maybe work for money, a woman who suffered from asthma, for whom wandering through the apartment even now was a great strain and who spent every second day on the sofa by the open window laboring for breath? Should his sister earn money, a girl who was still a seventeen-year-old child, whose earlier life style had been so very delightful that it had consisted of dressing herself nicely, sleeping in late, helping around the house, taking part in a few modest enjoyments and, above all, playing the violin? When it came to talking about this need to earn money, at first Gregor went away from the door and threw himself on the cool leather sofa beside the door, for he was quite hot from shame and sorrow.

59 Often he lay there all night long. He didn't sleep a moment and just scratched on the leather for hours at a time. He undertook the very difficult task of shoving a chair over to the window. Then he crept up on the windowsill and, braced in the chair, leaned against the window to look out, obviously with some memory or other of the satisfaction which that used to bring him in earlier times. Actually from day to day he perceived things with less and less clarity, even those a short distance away: The hospital across the street, the all too frequent sight of which he had previously cursed, was not visible at all any more, and if he had not been precisely aware that he lived in the quiet but completely urban Charlotte Street, he could have believed that from his window he was peering out at a featureless wasteland, in which the gray heaven and the gray earth had merged and were indistinguishable. His attentive sister must have observed a couple of times that the chair stood by the window; then, after cleaning up the room, each time she pushed the chair back right against the window and from now on she even left the inner casement open.

60 If Gregor had only been able to speak to his sister and thank her for everything that she had to do for him, he would have tolerated her service more easily. As it was he suffered under it. The sister admittedly sought to cover up the awkwardness of everything as much as possible, and, as time went by, she naturally got more successful at it. But with the passing of time Gregor also came to understand everything more precisely. Even her entrance was terrible for him. As soon as she entered, she ran straight to the window,





without taking the time to shut the door (in spite of the fact that she was otherwise very considerate in sparing anyone the sight of Gregor's room), and yanked the window open with eager hands, as if she was almost suffocating, and remained for a while by the window breathing deeply, even when it was still so cold. With this running and noise she frightened Gregor twice every day. The entire time he trembled under the couch, and yet he knew very well that she would certainly have spared him gladly if it had only been possible to remain with the window closed in a room where Gregor lived.

61 On one occasion (about one month had already gone by since Gregor's transformation, and there was now no particular reason any more for his sister to be startled at Gregor's appearance) she came a little earlier than usual and came upon Gregor as he was still looking out the window, immobile and well positioned to frighten someone. It would not have come as a surprise to Gregor if she had not come in, since his position was preventing her from opening the window immediately. But she not only did not step inside; she even retreated and shut the door. A stranger really could have concluded from this that Gregor had been lying in wait for her and wanted to bite her. Of course, Gregor immediately concealed himself under the couch, but he had to wait until the noon meal before his sister returned, and she seemed much less calm than usual. From this he realized that his appearance was still constantly intolerable to her and must remain intolerable in the future, and that she really had to exert a lot of self-control not to run away from a glimpse of only the small part of his body which stuck out from under the couch. In order to spare her even this sight, one day he dragged the sheet on his back onto the

couch (this task took him four hours) and arranged it in such a way that he was now completely concealed and his sister, even if she bent down, could not see him. If this sheet was not necessary as far as she was concerned, then she could remove it, for it was clear enough that Gregor could not derive any pleasure from isolating himself away so completely. But she left the sheet just as it was, and Gregor believed he even caught a look of gratitude when on one occasion he carefully lifted up the sheet a little with his head to check as his sister took stock of the new arrangement.

62 In the first two weeks his parents could not bring themselves to visit him, and he often heard how they fully acknowledged his sister's present work; whereas, earlier they had often got annoyed at his sister because she had seemed to them a somewhat useless young woman. However, now both his father and his mother often waited in front of Gregor's door while his sister cleaned up inside, and as soon as she came out she had to explain in detail how things looked in the room, what Gregor had eaten, how he had behaved this time, and whether perhaps a slight improvement was perceptible. In any event, his mother comparatively soon wanted to visit Gregor, but his father and his sister restrained her, at first with reasons which Gregor listened to very attentively and which he completely endorsed. Later, however, they had to hold her back forcefully, and when she then cried, "Let me go to Gregor. He's my unlucky son! Don't you understand that I have to go to him?" Gregor then thought that perhaps it would be a good thing if his mother came in, not every day, of course, but maybe once a week. She understood everything much better than his sister, who in spite of all her courage was still a child and, in the last analysis, had perhaps undertaken such a difficult task only out of childish recklessness.

63 Gregor's wish to see his mother was soon realized. While during the day Gregor, out of consideration for his parents, did not want to show himself by the window, he couldn't crawl around very much on the few square meters of the floor. He found it difficult to bear lying quietly during the night, and soon eating no longer gave him the slightest pleasure. So for diversion he acquired the habit of crawling back and forth across the walls and ceiling. He was especially fond of hanging from the ceiling. The experience was quite different from lying on the floor. It was easier to breathe, a slight vibration went through his body, and in the midst of the almost happy amusement which Gregor found up there, it could happen that, to his own surprise, he let go and hit the floor. However, now he naturally controlled his body quite differently, and he did not injure himself in such a great fall. His sister noticed immediately the new amusement which Gregor had found for himself (for as he crept around he left behind here and there traces of his sticky stuff), and so she got the idea of making Gregor's creeping around as easy as possible and thus of removing the furniture which got in the way, especially the chest of drawers and the writing desk.

### CLOSE READ

**ANNOTATE:** In paragraph 63, mark details that describe Gregor's growing comfort in and knowledge of his new body.

**QUESTION:** Why does the author provide these details?

**CONCLUDE:** What is the effect of these details?

- 64 But she was in no position to do this by herself. She did not dare to ask her father to help, and the servant girl would certainly not have assisted her, for although this girl, about sixteen years old, had courageously remained since the dismissal of the previous cook, she had begged for the privilege of being allowed to stay permanently confined to the kitchen and of having to open the door only in answer to a special summons. Thus, his sister had no other choice but to involve his mother while his father was absent. His mother approached Gregor's room with cries of excited joy, but she fell silent at the door. Of course, his sister first checked whether everything in the room was in order. Only then did she let his mother walk in. In great haste Gregor had drawn the sheet down even further and wrinkled it more. The whole thing really looked just like a coverlet thrown carelessly over the couch. On this occasion, Gregor held back from spying out from under the sheet. Thus, he refrained from looking at his mother this time and was just happy that she had come. "Come on; he is not visible," said his sister, and evidently led his mother by the hand. Now Gregor listened as these two weak women shifted the still heavy old chest of drawers from its position, and as his sister constantly took on herself the greatest part of the work, without listening to the warnings of his mother who was afraid that she would strain herself. The work lasted a long time. After about a quarter of an hour had already gone by his mother said that it would be better if they left the chest of drawers where it was, because, in the first place, it was too heavy: they would not be finished before his father's arrival, and with the chest of drawers in the middle of the room it would block all Gregor's pathways, but, in the second place, it might not be certain that Gregor would be pleased with the removal of the furniture. To her the reverse seemed to be true; the sight of the empty walls pierced her right to the heart, and why should Gregor not feel the same, since he had been accustomed to the room furnishings for a long time and in an empty room would thus feel himself abandoned.
- 65 "And is it not the case," his mother concluded very quietly, almost whispering as if she wished to prevent Gregor, whose exact location she really didn't know, from hearing even the sound of her voice (for she was convinced that he did not understand her words), "and isn't it a fact that by removing the furniture we're showing that we're giving up all hope of an improvement and are leaving him to his own resources without any consideration? I think it would be best if we tried to keep the room exactly in the condition in which it was before, so that, when Gregor returns to us, he finds everything unchanged and can forget the intervening time all the more easily."
- 66 As he heard his mother's words Gregor realized that the lack of all immediate human contact, together with the monotonous life surrounded by the family over the course of these two months must have confused his understanding, because otherwise he couldn't

explain to himself that he in all seriousness could've been so keen to have his room emptied. Was he really eager to let the warm room, comfortably furnished with pieces he had inherited, be turned into a cavern in which he would, of course, then be able to crawl about in all directions without disturbance, but at the same time with a quick and complete forgetting of his human past as well? Was he then at this point already on the verge of forgetting and was it only the voice of his mother, which he had not heard for a long time, that had aroused him? Nothing was to be removed; everything must remain. In his condition he couldn't function without the beneficial influences of his furniture. And if the furniture prevented him from carrying out his senseless crawling about all over the place, then there was no harm in that, but rather a great benefit.

67 But his sister unfortunately thought otherwise. She had grown accustomed, certainly not without justification, so far as the discussion of matters concerning Gregor was concerned, to act as a special expert with respect to their parents, and so now the mother's advice was for his sister sufficient reason to insist on the removal, not only of the chest of drawers and the writing desk, which were the only items she had thought about at first, but also of all the furniture, with the exception of the indispensable couch. Of course, it was not only childish defiance and her recent very unexpected and hard won self-confidence which led her to this demand. She had also actually observed that Gregor needed a great deal of room to creep about; the furniture, on the other hand, as far as one could see, was not of the slightest use.

68 But perhaps the enthusiastic sensibility of young women of her age also played a role. This feeling sought release at every opportunity, and with it Grete now felt tempted to want to make Gregor's situation even more terrifying, so that then she would be able to do even more for him than now. For surely no one except Grete would ever trust themselves to enter a room in which Gregor ruled the empty walls all by himself. And so she did not let herself be dissuaded from her decision by her mother, who in this room seemed uncertain of herself in her sheer agitation and soon kept quiet, helping his sister with all her energy to get the chest of drawers out of the room. Now, Gregor could still do without the chest of drawers if need be, but the writing desk really had to stay. And scarcely had the women left the room with the chest of drawers, groaning as they pushed it, when Gregor stuck his head out from under the sofa to take a look at how he could intervene cautiously and with as much consideration as possible. But unfortunately it was his mother who came back into the room first, while Grete had her arms wrapped around the chest of drawers in the next room and was rocking it back and forth by herself, without moving it from its position. His mother was not used to the sight of Gregor; he could have made her ill, and so, frightened, Gregor scurried backwards right to the other end of the sofa, but he could no longer prevent the sheet from moving

forward a little. That was enough to catch his mother's attention. She came to a halt, stood still for a moment, and then went back to Grete.

- 69 Although Gregor kept repeating to himself over and over that really nothing unusual was going on, that only a few pieces of furniture were being rearranged, he soon had to admit to himself that the movements of the women to and fro, their quiet conversations, the scratching of the furniture on the floor affected him like a great swollen commotion on all sides, and, so firmly was he pulling in his head and legs and pressing his body into the floor, he had to tell himself unequivocally that he wouldn't be able to endure all this much longer. They were cleaning out his room, taking away from him everything he cherished; they had already dragged out the chest of drawers in which the fret saw and other tools were kept, and they were now loosening the writing desk which was fixed tight to the floor, the desk on which he, as a business student, a school student, indeed even as an elementary school student, had written out his assignments. At that moment he really didn't have any more time to check the good intentions of the two women, whose existence he had in any case almost forgotten, because in their exhaustion they were working really silently, and the heavy stumbling of their feet was the only sound to be heard.
- 70 And so he scuttled out (the women were just propping themselves up on the writing desk in the next room in order to take a breather) changing the direction of his path four times. He really didn't know what he should rescue first. Then he saw hanging conspicuously on the wall, which was otherwise already empty, the picture of the woman dressed in nothing but fur. He quickly scurried up over it and pressed himself against the glass that held it in place and which made his hot abdomen feel good. At least this picture, which Gregor at the moment completely concealed, surely no one would now take away. He twisted his head toward the door of the living room to observe the women as they came back in.
- 71 They had not allowed themselves very much rest and were coming back right away. Grete had placed her arm around her mother and held her tightly. "So what shall we take now?" said Grete and looked around her. Then her glance crossed with Gregor's from the wall. She kept her composure only because her mother was there. She bent her face toward her mother in order to prevent her from looking around, and said, although in a trembling voice and too quickly, "Come, wouldn't it be better to go back to the living room for just another moment?" Grete's purpose was clear to Gregor: she wanted to bring his mother to a safe place and then chase him down from the wall. Well, let her just attempt that! He squatted on his picture and did not hand it over. He would sooner spring into Grete's face.
- 72 But Grete's words had immediately made the mother very uneasy. She walked to the side, caught sight of the enormous brown splotch on the flowered wallpaper, and, before she became truly aware that what she was looking at was Gregor, screamed out in a high pitched

raw voice “Oh God, oh God” and fell with outstretched arms, as if she was surrendering everything, down onto the couch and lay there motionless. “Gregor, you . . .,” cried out his sister with a raised fist and an urgent glare. Since his transformation those were the first words which she had directed right at him. She ran into the room next door to bring some spirits or other with which she could revive her mother from her fainting spell. Gregor wanted to help as well (there was time enough to save the picture), but he was stuck fast on the glass and had to tear himself loose forcefully. Then he also scurried into the next room, as if he could give his sister some advice, as in earlier times, but then he had to stand there idly behind her, while she rummaged about among various small bottles. Still, she was frightened when she turned around. A bottle fell onto the floor and shattered. A splinter of glass wounded Gregor in the face, some corrosive medicine or other dripped over him. Now, without lingering any longer, Grete took as many small bottles as she could hold and ran with them into her mother. She slammed the door shut with her foot. Gregor was now shut off from his mother, who was perhaps near death, thanks to him. He could not open the door, and he did not want to chase away his sister who had to remain with her mother. At this point he had nothing to do but wait, and overwhelmed with self-reproach and worry, he began to creep and crawl over everything: walls, furniture, and ceiling. Finally, in his despair, as the entire room started to spin around him, he fell onto the middle of the large table.

73 A short time elapsed. Gregor lay there limply. All around was still. Perhaps that was a good sign. Then there was a ring at the door. The servant girl was naturally shut up in her kitchen, and Grete must therefore go to open the door. The father had arrived. “What’s happened,” were his first words. Grete’s appearance had told him everything. Grete replied with a dull voice; evidently she was pressing her face into her father’s chest: “Mother fainted, but she’s getting better now. Gregor has broken loose.”

74 “Yes, I have expected that,” said his father. “I always told you that, but you women don’t want to listen.”

75 It was clear to Gregor that his father had badly misunderstood Grete’s short message and was assuming that Gregor had committed some violent crime or other. Thus, Gregor now had to find his father to calm him down, for he had neither the time nor the opportunity to clarify things for him. And so he rushed away to the door of his room and pushed himself against it, so that his father could see right away as he entered from the hall that Gregor fully intended to return at once to his room, that it was not necessary to drive him back, but that one only needed to open the door and he would disappear immediately.

76 But his father was not in the mood to observe such niceties. “Ah,” he yelled as soon as he entered, with a tone as if he were all at once angry and pleased. Gregor pulled his head back from the door and

### CLOSE READ

**ANNOTATE:** Mark the sentences in paragraph 73 that are five words long or shorter.

**QUESTION:** How are these sentences different from Kafka’s usual sentences?

**CONCLUDE:** What is the effect of this sentence variation?

raised it in the direction of his father. He had not really pictured his father as he now stood there. Of course, what with his new style of creeping all around, he had in the past while neglected to pay attention to what was going on in the rest of the apartment, as he had done before, and really should have grasped the fact that he would encounter different conditions. Nevertheless, nevertheless, was that still his father? Was that the same man who had lain exhausted and buried in bed in earlier days when Gregor was setting out on a business trip, who had received him on the evenings of his return in a sleeping gown and armchair, totally incapable of standing up, who had only lifted his arm as a sign of happiness, and who in their rare strolls together a few Sundays a year and on the important holidays made his way slowly forward between Gregor and his mother (who themselves moved slowly), always a bit more slowly than them, bundled up in his old coat, all the time setting down his walking stick carefully, and who, when he had wanted to say something, almost always stood still and gathered his entourage around him?

77 But now he was standing up really straight, dressed in a tight fitting blue uniform with gold buttons, like the ones servants wear in a banking company. Above the high stiff collar of his jacket his firm double chin stuck out prominently, beneath his bushy eyebrows the glance of his black eyes was freshly penetrating and alert, his otherwise disheveled white hair was combed down into a carefully exact shining part. He threw his cap, on which a gold monogram (apparently the symbol of the bank) was affixed, in an arc across the entire room onto the sofa and moved, throwing back the edge of the long coat of his uniform, with his hands in his trouser pockets and a grim face, right up to Gregor.

78 He really didn't know what he had in mind, but he raised his foot uncommonly high anyway, and Gregor was astonished at the gigantic size of his sole of his boot. However, he did not linger on that point. For he knew from the first day of his new life that as far as he was concerned his father considered the greatest force the only appropriate response. And so he scurried away from his father, stopped when his father remained standing, and scampered forward again when his father merely stirred. In this way they made their way around the room repeatedly, without anything decisive taking place; indeed because of the slow pace it didn't look like a chase. Gregor remained on the floor for the time being, especially as he was afraid that his father could take a flight up onto the wall or the ceiling as an act of real malice. At any event Gregor had to tell himself that he couldn't keep up this running around for a long time, because whenever his father took a single step, he had to go through an enormous number of movements. Already he was starting to suffer from a shortage of breath, just as in his earlier days his lungs had been quite unreliable. As he now staggered around in this way in order to gather all his energies for running, hardly keeping his eyes open, in his listlessness he had no notion at all of any escape other

### CLOSE READ

**ANNOTATE:** Mark the verbs in paragraph 78 that indicate Gregor's movements. When there is a "not," include that in your annotation.

**QUESTION:** What kind of movement do these verbs describe?

**CONCLUDE:** What do these movements indicate about Gregor's feelings toward his father?

than by running and had almost already forgotten that the walls were available to him, although they were obstructed by carefully carved furniture full of sharp points and spikes—at that moment something or other thrown casually flew down close by and rolled in front of him. It was an apple; immediately a second one flew after it. Gregor stood still in fright. Further flight was useless, for his father had decided to bombard him.

79 From the fruit bowl on the sideboard his father had filled his pockets, and now, without for the moment taking accurate aim, was throwing apple after apple. These small red apples rolled as if electrified around on the floor and collided with each other. A weakly thrown apple grazed Gregor's back but skidded off harmlessly. However another thrown immediately after that one drove into Gregor's back really hard. Gregor wanted to drag himself off, as if the unexpected and incredible pain would go away if he changed his position. But he felt as if he was nailed in place and lay stretched out completely confused in all his senses. Only with his final glance did he notice how the door of his room was pulled open and how, right in front of his sister (who was yelling), his mother ran out in her undergarments, for his sister had undressed her in order to give her some freedom to breathe in her fainting spell, and how his mother then ran up to his father, on the way her tied-up skirts one after the other slipped toward the floor, and how, tripping over her skirts, she hurled herself onto his father and, throwing her arms around him, in complete union with him—but at this moment Gregor's powers of sight gave way—as her hands reached to the back of his father's head and she begged him to spare Gregor's life.







- 80 Gregor's serious wound, from which he suffered for over a month (since no one ventured to remove the apple, it remained in his flesh as a visible reminder), seemed by itself to have reminded the father that, in spite of his present unhappy and hateful appearance, Gregor was a member of the family, something one should not treat as an enemy, and that it was, on the contrary, a requirement of family duty to suppress one's aversion and to endure—nothing else, just endure. And if through his wound Gregor had now apparently lost for good his ability to move and for the time being needed many, many minutes to crawl across his room, like an aged invalid (so far as creeping up high was concerned, that was unimaginable), nevertheless for this worsening of his condition, in his opinion, he did get completely satisfactory compensation, because every day toward evening the door to the living room, which he was in the habit of keeping a sharp eye on even one or two hours beforehand, was opened, so that he, lying down in the darkness of his room, invisible from the living room, could see the entire family at the illuminated table and listen to their conversation, to a certain extent with their common permission, a situation quite different from what happened before.
- 81 Of course, it was no longer the animated social interaction of former times, about which Gregor in small hotel rooms had always thought with a certain longing, when, tired out, he had to throw himself in the damp bedclothes. For the most part what went on now was very quiet. After the evening meal the father fell asleep quickly in his armchair; the mother and sister talked guardedly to each other in the stillness. Bent far over, the mother sewed fine undergarments for a fashion shop. The sister, who had taken on a job as a salesgirl, in the evening studied stenography and French, so as perhaps later to obtain a better position. Sometimes the father woke up and, as if he was quite ignorant that he had been asleep, said to the mother, "How long you have been sewing today!" and went right back to sleep, while the mother and the sister smiled tiredly to each other.
- 82 With a sort of stubbornness the father refused to take off his servant's uniform even at home, and while his sleeping gown hung unused on the coat hook, the father dozed completely dressed in his place, as if he was always ready for his responsibility and even here was waiting for the voice of his superior. As a result, in spite of all the care of the mother and sister, his uniform, which even at the start was not new, grew dirty, and Gregor looked, often for the entire evening, at this clothing, with stains all over it and with its gold buttons always polished, in which the old man, although very uncomfortable, slept peacefully nonetheless.
- 83 As soon as the clock struck ten, the mother tried encouraging the father gently to wake up and then persuading him to go to bed, on the ground that he couldn't get a proper sleep here and the father,

who had to report for service at six o'clock, really needed a good sleep. But in his stubbornness, which had gripped him since he had become a servant, he insisted always on staying even longer by the table, although he regularly fell asleep and then could only be prevailed upon with the greatest difficulty to trade his chair for the bed. No matter how much the mother and sister might at that point work on him with small admonitions, for a quarter of an hour he would remain shaking his head slowly, his eyes closed, without standing up. The mother would pull him by the sleeve and speak flattering words into his ear; the sister would leave her work to help her mother, but that would not have the desired effect on the father. He would settle himself even more deeply in his armchair. Only when the two women grabbed him under the armpits would he throw his eyes open, look back and forth at the mother and sister, and habitually say, "This is a life. This is the peace and quiet of my old age." And propped up by both women, he would heave himself up, elaborately, as if for him it was the greatest **travail**, allow himself to be led to the door by the women, wave them away there, and proceed on his own from there, while the mother quickly threw down her sewing implements and the sister her pen in order to run after the father and help him some more.

**travail** (truh VAYL) *n.* difficult situation or work

84 In this overworked and exhausted family who had time to worry any longer about Gregor more than was absolutely necessary? The household was constantly getting smaller. The servant girl was now let go. A huge bony cleaning woman with white hair flapping all over her head came in the morning and the evening to do the heaviest work. The mother took care of everything else in addition to her considerable sewing work. It even happened that various pieces of family jewelry, which previously the mother and sister had been overjoyed to wear on social and festive occasions, were sold, as Gregor found out in the evening from the general discussion of the prices they had fetched. But the greatest complaint was always that they could not leave this apartment, which was too big for their present means, since it was impossible to imagine how Gregor might be moved. But Gregor fully recognized that it was not just consideration for him which was preventing a move (for he could have been transported easily in a suitable box with a few air holes); the main thing holding the family back from a change in living quarters was far more their complete hopelessness and the idea that they had been struck by a misfortune like no one else in their entire circle of relatives and acquaintances.

85 What the world demands of poor people they now carried out to an extreme degree. The father bought breakfast to the petty officials at the bank, the mother sacrificed herself for the undergarments of strangers, the sister behind her desk was at the beck and call of customers, but the family's energies did not extend any further. And the wound in his back began to pain Gregor all over again, when now the mother and sister, after they had escorted the father to bed, came

**CLOSE READ**

**ANNOTATE:** Mark the nouns in paragraph 86 that name people.

**QUESTION:** Why does Kafka include these details?

**CONCLUDE:** What sense of Gregor's past life do these references evoke?

back, let their work lie, moved close together, and sat cheek to cheek and when his mother would now say, pointing to Gregor's room, "Close the door, Grete," and when Gregor was again in the darkness, while close by the women mingled their tears or, quite dry-eyed, stared at the table.

- 86 Gregor spent his nights and days with hardly any sleep. Sometimes he thought that the next time the door opened he would take over the family arrangements just as he had earlier. In his imagination appeared again, after a long time, his employer and supervisor and the apprentices, the excessively gormless custodian, two or three friends from other businesses, a chambermaid from a hotel in the provinces, a loving fleeting memory, a female cashier from a hat shop, whom he had seriously, but too slowly courted—they all appeared mixed in with strangers or people he had already forgotten, but instead of helping him and his family, they were all unapproachable, and he was happy to see them disappear.
- 87 But then he was in no mood to worry about his family. He was filled with sheer anger over the wretched care he was getting, even though he couldn't imagine anything for which he might have an appetite. Still, he made plans about how he could take from the larder what he at all account deserved, even if he wasn't hungry. Without thinking any more about how one might be able to give Gregor special pleasure, the sister now kicked some food or other very quickly into his room in the morning and at noon, before she ran off to her shop, and in the evening, quite indifferent about whether the food had perhaps only been tasted or, what happened most frequently, remained entirely undisturbed, she whisked it out with one sweep of her broom. The task of cleaning his room, which she now always carried out in the evening, could not be done any more quickly. Streaks of dirt ran along the walls; here and there lay tangles of dust and garbage. At first, when his sister arrived, Gregor positioned himself in a particularly filthy corner in order with this posture to make something of a protest. But he could have well stayed there for weeks without his sister's changing her ways. Indeed, she perceived the dirt as much as he did, but she had decided just to let it stay.
- 88 In this business, with a touchiness which was quite new to her and which had generally taken over the entire family, she kept watch to see that the cleaning of Gregor's room remained reserved for her. Once his mother had undertaken a major cleaning of Gregor's room, which she had only completed successfully after using a few buckets of water. But the extensive dampness made Gregor sick and he lay supine, embittered and immobile on the couch. However, the mother's punishment was not delayed for long. For in the evening the sister had hardly observed the change in Gregor's room before she ran into the living room mightily offended and, in spite of her mother's hand lifted high in entreaty, broke out in a fit of crying. Her parents (the father had, of course, woken up with a start in

his armchair) at first looked at her astonished and helpless; until they started to get agitated. Turning to his right, the father heaped reproaches on the mother that she was not to take over the cleaning of Gregor's room from the sister and, turning to his left, he shouted at the sister that she would no longer be allowed to clean Gregor's room ever again, while the mother tried to pull the father, beside himself in his excitement, into the bedroom; the sister, shaken by her crying fit, pounded on the table with her tiny fists, and Gregor hissed at all this, angry that no one thought about shutting the door and sparing him the sight of this commotion.

89 But even when the sister, exhausted from her daily work, had grown tired of caring for Gregor as she had before, even then the mother did not have to come at all on her behalf. And Gregor did not have to be neglected. For now the cleaning woman was there. This old widow, who in her long life must have managed to survive the worst with the help of her bony frame, had no real horror of Gregor. Without being in the least curious, she had once by chance opened Gregor's door. At the sight of Gregor, who, totally surprised, began to scamper here and there, although no one was chasing him, she remained standing with her hands folded across her stomach staring at him. Since then she did not fail to open the door furtively a little every morning and evening to look in on Gregor. At first, she also called him to her with words which she presumably thought were friendly, like "Come here for a bit, old dung beetle!" or "Hey, look at the old dung beetle!" Addressed in such a manner, Gregor answered nothing, but remained motionless in his place, as if the door had not been opened at all. If only, instead of allowing this cleaning woman to disturb him uselessly whenever she felt like it, they had instead given her orders to clean up his room every day! One day in the early morning (a hard downpour, perhaps already a sign of the coming spring, struck the window panes) when the cleaning woman started up once again with her usual conversation, Gregor was so bitter that he turned toward her, as if for an attack, although slowly and weakly. But instead of being afraid of him, the cleaning woman merely lifted up a chair standing close by the door and, as she stood there with her mouth wide open, her intention was clear: She would close her mouth only when the chair in her hand had been thrown down on Gregor's back. "This goes no further, all right?" she asked, as Gregor turned himself around again, and she placed the chair calmly back in the corner.

90 Gregor ate hardly anything any more. Only when he chanced to move past the food which had been prepared did he, as a game, take a bit into his mouth, hold it there for hours, and generally spit it out again. At first he thought it might be his sadness over the condition of his room which kept him from eating, but he very soon became reconciled to the alterations in his room. People had grown accustomed to put into storage in his room things which they couldn't put anywhere else, and at this point there were many such



things, now that they had rented one room of the apartment to three lodgers. These solemn gentlemen (all three had full beards, as Gregor once found out through a crack in the door) were meticulously intent on tidiness, not only in their own room but (since they had now rented a room here) in the entire household, and particularly in the kitchen. They simply did not tolerate any useless or shoddy stuff. Moreover, for the most part they had brought with them their own pieces of furniture. Thus, many items had become superfluous, and these were not really things one could sell or things people wanted to throw out. All these items ended up in Gregor's room, even the box of ashes and the garbage pail from the kitchen. The cleaning woman, always in a hurry, simply flung anything that was momentarily useless into Gregor's room. Fortunately Gregor generally saw only the relevant object and the hand which held it. The cleaning woman perhaps was intending, when time and opportunity allowed, to take the stuff out again or to throw everything out all at once, but in fact the things remained lying there, wherever they had ended up at the first throw, unless Gregor squirmed his way through the accumulation of junk and moved it. At first he was forced to do this because otherwise there was no room for him to creep around, but later he did it with a growing pleasure, although after such movements, tired to death and feeling wretched, he didn't budge for hours.

- 91 Because the lodgers sometimes also took their evening meal at home in the common living room, the door to the living room stayed shut on many evenings. But Gregor had no trouble at all going without the open door. Already on many evenings when it was open he had not availed himself of it, but, without the family noticing, was stretched out in the darkest corner of his room. However, once the cleaning woman had left the door to the living room slightly ajar, and it remained open even when the lodgers came in in the evening and the lights were put on. They sat down at the head of the table, where

in earlier days the mother, the father, and Gregor had eaten, unfolded their serviettes, and picked up their knives and forks. The mother immediately appeared in the door with a dish of meat and right behind her the sister with a dish piled high with potatoes. The food gave off a lot of steam. The gentlemen lodgers bent over the plate set before them, as if they wanted to check it before eating, and in fact the one who sat in the middle (for the other two he seemed to serve as the authority) cut off a piece of meat still on the plate obviously to establish whether it was sufficiently tender and whether or not something should be shipped back to the kitchen. He was satisfied, and the mother and sister, who had looked on in suspense, began to breathe easily and to smile.

92 The family itself ate in the kitchen. In spite of that, before the father went into the kitchen, he came into the room and with a single bow, cap in hand, made a tour of the table. The lodgers rose up collectively and murmured something in their beards. Then, when they were alone, they ate almost in complete silence. It seemed odd to Gregor that out of all the many different sorts of sounds of eating, what was always audible was their chewing teeth, as if by that Gregor should be shown that people needed their teeth to eat and that nothing could be done even with the most handsome toothless jawbone. "I really do have an appetite," Gregor said to himself sorrowfully, "but not for these things. How these lodgers stuff themselves, and I am dying."

93 On this very evening (Gregor didn't remember hearing it all through this period) the violin sounded from the kitchen. The lodgers had already ended their night meal, the middle one had pulled out a newspaper and had given each of the other two a page, and they were now leaning back, reading and smoking. When the violin started playing, they became attentive, got up, and went on tiptoe to the hall door, at which they remained standing pressed up against one another. They must have been audible from the kitchen, because the father called out, "Perhaps the gentlemen don't like the playing? It can be stopped at once."

94 "On the contrary," stated the lodger in the middle, "might the young woman not come in to us and play in the room here, where it is really much more comfortable and cheerful?"

95 "Oh, thank you," cried out the father, as if he were the one playing the violin. The men stepped back into the room and waited. Soon the father came with the music stand, the mother with the sheet music, and the sister with the violin. The sister calmly prepared everything for the recital. The parents, who had never previously rented a room and therefore exaggerated their politeness to the lodgers, dared not sit on their own chairs. The father leaned against the door, his right hand stuck between two buttons of his buttoned up uniform. The mother, however, accepted a chair offered by one lodger. Since she left the chair where the gentleman had chanced to put it, she sat to one side in a corner.

- 96 The sister began to play. The father and mother followed attentively, one on each side, the movements of her hands. Attracted by the playing, Gregor had ventured to advance a little further forward and his head was already in the living room. He scarcely wondered about the fact that recently he had had so little consideration for the others; earlier this consideration had been something he was proud of. And for that very reason he would've had at this moment more reason to hide away, because as a result of the dust which lay all over his room and flew around with the slightest movement, he was totally covered in dirt. On his back and his sides he carted around with him dust, threads, hair, and remnants of food. His indifference to everything was much too great for him to lie on his back and scour himself on the carpet, as he often had done earlier during the day. In spite of his condition he had no timidity about inching forward a bit on the spotless floor of the living room.
- 97 In any case, no one paid him any attention. The family was all caught up in the violin playing. The lodgers, by contrast, who for the moment had placed themselves, their hands in their trouser pockets, behind the music stand much too close to the sister, so that they could all see the sheet music, something that must certainly bother the sister, soon drew back to the window conversing in low voices with bowed heads, where they then remained, worriedly observed by the father. It now seemed really clear that, having assumed they were to hear a beautiful or entertaining violin recital, they were disappointed, and were allowing their peace and quiet to be disturbed only out of politeness. The way in which they all blew the smoke from their cigars out of their noses and mouths in particular led one to conclude that they were very irritated. And yet his sister was playing so beautifully. Her face was turned to the side, her gaze followed the score intently and sadly. Gregor crept forward still a little further and kept his head close against the floor in order to be able to catch her gaze if possible. Was he an animal that music so seized him? For him it was as if the way to the unknown nourishment he craved was revealing itself to him. He was determined to press forward right to his sister, to tug at her dress and to indicate to her in this way that she might still come with her violin into his room, because here no one valued the recital as he wanted to value it. He did not wish to let her go from his room any more, at least not as long as he lived. His frightening appearance would for the first time become useful for him. He wanted to be at all the doors of his room simultaneously and snarl back at the attackers. However, his sister should not be compelled but would remain with him voluntarily; she would sit next to him on the sofa, bend down her ear to him, and he would then confide in her that he firmly intended to send her to the conservatory and that, if his misfortune had not arrived in the interim, he would have announced this to everyone last Christmas (had Christmas really already come and gone?) and would have accepted no objections. After this explanation his sister would break

**CLOSE READ**

**ANNOTATE:** Beginning with the sentence that starts, "His frightening appearance," mark the auxiliary, or helping, verbs in paragraph 97.

**QUESTION:** What do those verbs indicate about the scene Gregor describes?

**CONCLUDE:** How do the verbs contribute to a sense of fantasy or wishing?

out in tears of emotion, and Gregor would lift himself up to her armpit and kiss her throat, which she, from the time she started going to work, had left exposed without a band or a collar.

98 “Mr. Samsa,” called out the middle lodger to the father, and pointed his index finger, without uttering a further word, at Gregor as he was moving slowly forward. The violin fell silent. The middle lodger smiled, first shaking his head once at his friends, and then looked down at Gregor once more. Rather than driving Gregor back again, the father seemed to consider it of prime importance to calm down the lodgers, although they were not at all upset and Gregor seemed to entertain them more than the violin recital. The father hurried over to them and with outstretched arms tried to push them into their own room and simultaneously to block their view of Gregor with his own body. At this point they became really somewhat irritated, although one no longer knew whether that was because of the father’s behavior or because of knowledge they had just acquired that they had had, without knowing it, a neighbor like Gregor. They demanded explanations from his father, raised their arms to make their points, tugged agitatedly at their beards, and moved back toward their room quite slowly. In the meantime, the isolation which had suddenly fallen upon his sister after the sudden breaking off of the recital had overwhelmed her. She had held onto the violin and bow in her limp hands for a little while and had continued to look at the sheet music as if she was still playing. All at once she pulled herself together, placed the instrument in her mother’s lap (the mother was still sitting in her chair having trouble breathing and with her lungs laboring) and ran into the next room, which the lodgers, pressured by the father, were already approaching more rapidly. One could observe how under the sister’s practiced hands the sheets and pillows on the beds were thrown on high and arranged. Even before the lodgers had reached the room, she was finished fixing the beds and was slipping out. The father seemed so gripped once again with his stubbornness that he forgot about the respect which he always owed to his renters. He pressed on and on, until at the door of the room the middle gentleman stamped loudly with his foot and thus brought the father to a standstill. “I hereby declare,” the middle lodger said, raising his hand and casting his glance both on the mother and the sister, “that considering the disgraceful conditions prevailing in this apartment and family,” with this he spat decisively on the floor, “I immediately cancel my room. I will, of course, pay nothing at all for the days which I have lived here; on the contrary I shall think about whether or not I will initiate some sort of action against you, something which—believe me—will be very easy to establish.” He fell silent and looked directly in front of him, as if he was waiting for something. In fact, his two friends immediately joined in with their opinions, “We also give immediate notice.” At that he seized the door handle, banged the door shut, and locked it.



- 99 The father groped his way tottering to his chair and let himself fall in it. It looked as if he was stretching out for his usual evening snooze, but the heavy nodding of his head (which looked as if it was without support) showed that he was not sleeping at all. Gregor had lain motionless the entire time in the spot where the lodgers had caught him. Disappointment with the collapse of his plan and perhaps also his weakness brought on by his severe hunger made it impossible for him to move. He was certainly afraid that a general disaster would break over him at any moment, and he waited. He was not even startled when the violin fell from the mother's lap, out from under her trembling fingers, and gave off a reverberating tone.
- 100 "My dear parents," said the sister banging her hand on the table by way of an introduction, "things cannot go on any longer in this way. Maybe if you don't understand that, well, I do. I will not utter my brother's name in front of this monster, and thus I say only that we must try to get rid of it. We have tried what is humanly possible to take care of it and to be patient. I believe that no one can criticize us in the slightest."
- 101 "She is right in a thousand ways," said the father to himself. The mother, who was still incapable of breathing properly, began to cough numbly with her hand held up over her mouth and a manic expression in her eyes.
- 102 The sister hurried over to her mother and held her forehead. The sister's words seemed to have led the father to certain reflections. He sat upright, played with his uniform hat among the plates, which still lay on the table from the lodgers' evening meal, and looked now and then at the motionless Gregor.
- 103 "We must try to get rid of it," the sister now said decisively to the father, for the mother, in her coughing fit, wasn't listening to anything. "It is killing you both. I see it coming. When people have to work as hard as we all do, they cannot also tolerate this endless torment at home. I just can't go on any more." And she broke out into such a crying fit that her tears flowed out down onto her mother's face. She wiped them off her mother with mechanical motions of her hands.
- 104 "Child," said the father sympathetically and with obvious appreciation, "then what should we do?"
- 105 The sister only shrugged her shoulders as a sign of the perplexity which, in contrast to her previous confidence, had come over her while she was crying.
- 106 "If only he understood us," said the father in a semi-questioning tone. The sister, in the midst of her sobbing, shook her hand energetically as a sign that there was no point thinking of that.
- 107 "If he only understood us," repeated the father and by shutting his eyes he absorbed the sister's conviction of the impossibility of this point, "then perhaps some compromise would be possible with him. But as it is . . ."
- 108 "It must be gotten rid of," cried the sister. "That is the only way, Father. You must try to get rid of the idea that this is Gregor. The fact

that we have believed for so long, that is truly our real misfortune. But how can it be Gregor? If it were Gregor, he would have long ago realized that a communal life among human beings is not possible with such an animal and would have gone away voluntarily. Then we would not have a brother, but we could go on living and honor his memory. But this animal plagues us. It drives away the lodgers, will obviously take over the entire apartment, and leave us to spend the night in the alley. Just look, Father," she suddenly cried out, "he's already starting up again." With a fright which was totally incomprehensible to Gregor, the sister even left the mother, pushed herself away from her chair, as if she would sooner sacrifice her mother than remain in Gregor's vicinity, and rushed behind her father who, excited merely by her behavior, also stood up and half raised his arms in front of the sister as though to protect her.

109 But Gregor did not have any notion of wishing to create problems for anyone and certainly not for his sister. He had just started to turn himself around in order to creep back into his room, quite a startling sight, since, as a result of his suffering condition, he had to guide himself through the difficulty of turning around with his head, in this process lifting and banging it against the floor several times. He paused and looked around. His good intentions seem to have been recognized. The fright had only lasted for a moment. Now they looked at him in silence and sorrow. His mother lay in her chair, with her legs stretched out and pressed together; her eyes were almost shut from weariness. The father and sister sat next to one another. The sister had set her hands around the father's neck.

110 "Now perhaps I can actually turn myself around," thought Gregor and began the task again. He couldn't stop puffing at the effort and had to rest now and then.

111 Besides no one was urging him on. It was all left to him on his own. When he had completed turning around, he immediately began to wander straight back. He was astonished at the great distance which separated him from his room and did not understand in the least how in his weakness he had covered the same distance a short time before, almost without noticing it. Constantly intent only on creeping along quickly, he hardly paid any attention to the fact that no word or cry from his family interrupted him.

112 Only when he was already in the door did he turn his head, not completely, because he felt his neck growing stiff. At any rate he still saw that behind him nothing had changed. Only the sister was standing up. His last glimpse brushed over the mother who was now completely asleep. Hardly was he inside his room when the door was pushed shut very quickly, bolted fast, and barred. Gregor was startled by the sudden commotion behind him, so much so that his little limbs bent double under him. It was his sister who had been in such a hurry. She had stood up right away, had waited, and had then sprung forward nimbly. Gregor had not heard anything of her approach. She cried out, "Finally!" to her parents, as she turned the key in the lock.

113 “What now?” Gregor asked himself and looked around him in the darkness. He soon made the discovery that he could no longer move at all. He was not surprised at that. On the contrary, it struck him as unnatural that he had really been able up to this point to move around with these thin little legs. Besides he felt relatively content. True, he had pains throughout his entire body, but it seemed to him that they were gradually becoming weaker and weaker and would finally go away completely. The rotten apple in his back and the inflamed surrounding area, entirely covered with white dust, he hardly noticed. He remembered his family with deep feeling and love. In this business, his own thought that he had to disappear was, if possible, even more decisive than his sister’s. He remained in this state of empty and peaceful reflection until the tower clock struck three o’clock in the morning. From the window he witnessed the beginning of the general dawning outside. Then without willing it, his head sank all the way down, and from his nostrils flowed out weakly his last breath.

114 Early in the morning the cleaning woman came. In her sheer energy and haste she banged all the doors (in precisely the way people had already asked her to avoid), so much so that once she arrived a quiet sleep was no longer possible anywhere in the entire apartment. In her customarily brief visit to Gregor she at first found nothing special. She thought he lay so immobile there intending to play the offended party. She gave him credit for as complete an understanding as possible. Because she happened to hold the long broom in her hand, she tried to tickle Gregor with it from the door. When that was quite unsuccessful, she became irritated and poked Gregor a little, and only when she had shoved him from his place without any resistance did she become attentive. When she quickly realized the true state of affairs, her eyes grew large, she whistled to herself, but didn’t restrain herself for long. She pulled open the door of the bedroom and yelled in a loud voice into the darkness, “Come and look. It’s kicked the bucket. It’s lying there, totally snuffed!”

115 The Samsa married couple sat upright in their marriage bed and had to get over their fright at the cleaning woman before they managed to grasp her message. But then Mr. and Mrs. Samsa climbed very quickly out of bed, one on either side. Mr. Samsa threw the bedspread over his shoulders, Mrs. Samsa came out only in her nightshirt, and like this they stepped into Gregor’s room. Meanwhile the door of the living room (in which Grete had slept since the lodgers had arrived on the scene) had also opened. She was fully clothed, as if she had not slept at all; her white face also seemed to indicate that. “Dead?” said Mrs. Samsa and looked questioningly at the cleaning woman, although she could check everything on her own and even understand without a check. “I should say so,” said the cleaning woman and, by way of proof, poked Gregor’s body with the broom a considerable distance more to the side. Mrs. Samsa made a movement as if she wished to restrain the broom, but didn’t

### CLOSE READ

**ANNOTATE:** At the end of paragraph 114 and in paragraph 115, mark details that show how the cleaning woman treats and speaks about Gregor.

**QUESTION:** Why does Kafka include these details?

**CONCLUDE:** What is the effect of these details, especially when combined with the family’s reaction to Gregor’s death?

do it. "Well," said Mr. Samsa, "now we can give thanks to God." He crossed himself, and the three women followed his example.

116 Grete, who did not take her eyes off the corpse, said, "Look how thin he was. He had eaten nothing for such a long time. The meals which came in here came out again exactly the same." In fact, Gregor's body was completely flat and dry. That was apparent really for the first time, now that he was no longer raised on his small limbs and, moreover, now that nothing else distracted one's gaze.

117 "Grete, come into us for a moment," said Mrs. Samsa with a melancholy smile, and Grete went, not without looking back at the corpse, behind her parents into the bedroom. The cleaning woman shut the door and opened the window wide. In spite of the early morning, the fresh air was partly tinged with warmth. It was already the end of March.

118 The three lodgers stepped out of their room and looked around for their breakfast, astonished that they had been forgotten. "Where is the breakfast?" asked the middle one of the gentlemen grumpily to the cleaning woman. However, she laid her finger to her lips and then quickly and silently indicated to the lodgers that they could come into Gregor's room. So they came and stood around Gregor's corpse, their hands in the pockets of their somewhat worn jackets, in the room, which was already quite bright.

119 Then the door of the bedroom opened, and Mr. Samsa appeared in his uniform, with his wife on one arm and his daughter on the other. All were a little tear-stained. Now and then Grete pressed her face onto her father's arm.

120 "Get out of my apartment immediately," said Mr. Samsa and pulled open the door, without letting go of the women. "What do you mean?" said the middle lodger, somewhat dismayed and with a sugary smile. The two others kept their hands behind them and constantly rubbed them against each other, as if in joyful anticipation of a great squabble which must end up in their favor. "I mean exactly what I say," replied Mr. Samsa and went directly with his two female companions up to the lodger. The latter at first stood there motionless and looked at the floor, as if matters were arranging themselves in a new way in his head. "All right, then we'll go," he said and looked up at Mr. Samsa as if, suddenly overcome by humility, he was asking fresh permission for this decision. Mr. Samsa merely nodded to him repeatedly with his eyes open wide.

121 Following that, the lodger actually went immediately with long strides into the hall. His two friends had already been listening for a while with their hands quite still, and now they hopped smartly after him, as if afraid that Mr. Samsa could step into the hall ahead of them and disturb their reunion with their leader. In the hall all three of them took their hats from the coat rack, pulled their canes from the cane holder, bowed silently, and left the apartment. In what turned out to be an entirely groundless mistrust, Mr. Samsa stepped with the two women out onto the landing, leaned against the railing, and

looked down as the three lodgers slowly but steadily made their way down the long staircase, disappeared on each floor in a certain turn of the stairwell and in a few seconds came out again. The deeper they proceeded, the more the Samsa family lost interest in them, and when a butcher with a tray on his head came to meet them and then with a proud bearing ascended the stairs high above them, Mr. Samsa, together with the women, left the banister, and they all returned, as if relieved, back into their apartment.

122 They decided to pass that day resting and going for a stroll. Not only had they earned this break from work, but there was no question that they really needed it. And so they sat down at the table and wrote three letters of apology: Mr. Samsa to his supervisor, Mrs. Samsa to her client, and Grete to her proprietor. During the writing the cleaning woman came in to say that she was going off, for her morning work was finished. The three people writing at first merely nodded, without glancing up. Only when the cleaning woman was still unwilling to depart, did they look up angrily. "Well?" asked Mr. Samsa. The cleaning woman stood smiling in the doorway, as if she had a great stroke of luck to report to the family but would only do it if she was asked directly. The almost upright small ostrich feather in her hat, which had irritated Mr. Samsa during her entire service, swayed lightly in all directions. "All right then, what do you really want?" asked Mrs. Samsa, whom the cleaning lady still usually respected. "Well," answered the cleaning woman (smiling so happily she couldn't go on speaking right away), "about how that rubbish from the next room should be thrown out, you mustn't worry about it. It's all taken care of." Mrs. Samsa and Grete bent down to their letters, as though they wanted to go on writing; Mr. Samsa, who noticed that the cleaning woman wanted to start describing everything in detail, decisively prevented her with an outstretched hand. But since she was not allowed to explain, she remembered the great hurry she was in, and called out, clearly insulted, "Ta ta, everyone," turned around furiously, and left the apartment with a fearful slamming of the door.

123 "This evening she'll be let go," said Mr. Samsa, but he got no answer from either his wife or from his daughter, because the cleaning woman seemed to have upset once again the tranquility they had just attained. They got up, went to the window and remained there, with their arms about each other. Mr. Samsa turned around in his chair in their direction and observed them quietly for a while. Then he called out, "All right, come here then. Let's finally get rid of old things. And have a little consideration for me." The women attended to him at once. They rushed to him, caressed him, and quickly ended their letters.

124 Then all three left the apartment together, something they had not done for months now, and took the electric tram into the open air outside the city. The car in which they were sitting by themselves was totally engulfed by the warm sun. They talked to each other, leaning

back comfortably in their seats, about future prospects, and they discovered that on closer observation these were not at all bad, for all three had employment, about which they had not really questioned each other at all, which was extremely favorable and with especially promising prospects. The greatest improvement in their situation at this moment, of course, had to come from a change of dwelling. Now they wanted to rent an apartment smaller and cheaper but better situated and generally more practical than the present one, which Gregor had found. While they amused themselves in this way, it struck Mr. and Mrs. Samsa almost at the same moment how their daughter, who was getting more animated all the time, had blossomed recently, in spite of all the troubles which had made her cheeks pale, into a beautiful and voluptuous young woman. Growing more silent and almost unconsciously understanding each other in their glances, they thought that the time was now at hand to seek out a good honest man for her. And it was something of a confirmation of their new dreams and good intentions when at the end of their journey the daughter first lifted herself up and stretched her young body. 🐞

#### NOTES

##### CLOSE READ


**ANNOTATE:** In paragraph 124, mark words and phrases with positive associations of comfort and health.

**QUESTION:** Why does Kafka include these details that are so different from those in the rest of the story?

**CONCLUDE:** What effect does this final paragraph have on the reader?

## Comprehension Check

Complete the following items after you finish your first read.

1. Into what kind of creature is Gregor Samsa transformed?
2. How do the family's activities change to accommodate Gregor's new condition?
3. What happens when Grete gives a violin recital for the three lodgers?
4.  **Notebook** Confirm your understanding of the story by writing a summary.

---

## 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?



THE METAMORPHOSIS

## Close Read the Text

1. This model, from paragraph 2 of the story, 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:** These words suggest something delicate or precious.

**QUESTION:** What contrast does this description emphasize?

**CONCLUDE:** The delicacy of the picture emphasizes the awfulness of Gregor's transformation.

**ANNOTATE:** The repetition of *fur* and the use of the word *disappeared* are surprising.

**QUESTION:** Why does the author use these details?

**CONCLUDE:** These details reinforce the idea of transformation—like Gregor, the woman seems to be changing into a nonhuman creature.

Above the table . . . hung the picture which he had cut out of an illustrated magazine a little while ago and set in a pretty gilt frame. It was a picture of a woman with a fur hat and a fur boa. She sat erect there, lifting up in the direction of the viewer a solid fur muff into which her entire forearm disappeared.

**Tool Kit**  
Close-Read Guide and Model Annotation

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

**CITE TEXTUAL EVIDENCE** to support your answers.

**Notebook** Respond to these questions.

1. (a) **Compare and Contrast** Describe how Gregor's insect-like body changes from the opening of the story to the ending. (b) **Interpret** How do these physical changes reflect Gregor's evolving emotional state?
2. **Make a Judgment** In what ways, if any, are the family members responsible for Gregor's tragic outcome? Consider their actions at the end of the story before you answer.
3. **Hypothesize** Would Gregor's fate have been different if he had been transformed into a different kind of animal? Explain.
4. **Essential Question: Do people need to belong?** What have you learned about the condition of being an outsider by reading this story?

**STANDARDS**  
Reading Literature  
Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

## Analyze Craft and Structure

**Literary Movement: Modernism** “The Metamorphosis” is one of the landmark works of **Modernism**, an artistic movement that developed during the twentieth century and represented a radical break with the traditions of the past. Modernists such as Kafka responded to dramatic changes in the world, including the rapid rise of industry, the shift from rural to urban society, and the brutal horrors of World War I. Often unsettling and even disturbing, Modernist works present the world as a fractured place in which goodness is not rewarded and evil is not punished. Kafka’s story is an example of **Absurdist literature**, a form of Modernist writing that includes these elements:

- **Ambiguity:** The story is open-ended, and key elements are never explained.
- **Fantastic or Dreamlike Elements:** Events blur the boundary between what is real and what is unreal.
- **Themes of Alienation:** Modernist works often feature isolated characters who experience increasing alienation or disconnection.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

 **Notebook** Respond to these questions.

1. Use the chart to identify examples from the story that demonstrate each element of Absurdist literature.

AMBIGUITY	FANTASTIC OR DREAMLIKE ELEMENTS	ALIENATION/ISOLATION

2. Toward the end of the story, the family begins to refer to Gregor as “it” rather than “he.” How does this pronoun shift relate to the Absurdist emphasis on alienation?
3. Many Modernist works draw attention to the techniques used to create them. In what way is this true of Kafka’s tale? Identify passages that remind readers that they are reading a fictional tale.
4. Why do you think Kafka provides no reason for Gregor’s transformation?
5. Has Gregor done anything to deserve his fate? Why or why not?





THE METAMORPHOSIS


## Concept Vocabulary

**distress****aversion****listlessly****amelioration****asphyxiation****travail**

**Why These Words?** These concept words relate to the idea of discomfort, or uneasiness. For example, the narrator describes the *distress* that Gregor feels when he is unable to control his insect body and get out of bed. In response to his difficulties, Gregor shows his frustration by banging his head *listlessly* against the door.

1. How does the concept vocabulary help describe Gregor's alienation?
2. What other words in the selection connect to the concept of discomfort?

### Practice


 **Notebook** The concept vocabulary words appear in "The Metamorphosis."

1. Use each concept word to complete the paragraph.

The salesperson was horrified by his reassignment to the lunch counter because he had a(n) \_\_\_\_\_ to fried foods. His \_\_\_\_\_ only increased when he learned that he was to spend the entire day deep-frying batter-dipped cupcakes. Before the store opened, he stirred the batter \_\_\_\_\_. He sighed as though he were facing a day's \_\_\_\_\_ in a coal mine. Though he hoped for a poor turnout, there would be no \_\_\_\_\_ of his misery, since the new product turned out to be wildly popular. As the greasy steam rose from the hot fat into his face, he was sure \_\_\_\_\_ would be his fate.

2. Explain the context clues that help you determine the correct words.

## Word Study

 **Notebook Denotation and Connotation** A word's **denotation** is its literal definition, the one you would find in a dictionary. The associations or feelings that a word suggests are its **connotations**. Words with close meanings can express different degrees of an idea. For example, *distress* refers to pain. *Discomfort* and *inconvenience* describe the same idea with less intensity. *Anguish* and *agony* suggest greater intensity.

1. Name synonyms for three of the concept vocabulary words, and tell whether or not their connotations differ in degree of intensity.
2. For each of the three concept words you chose, write three sentences. In the first, use the concept word itself. In the second, use a synonym that has a lower degree of intensity. In the third, use a synonym that has a higher degree of intensity.

### WORD NETWORK

Add interesting words related to outsiders from the text to your Word Network.

### STANDARDS

#### Reading Literature

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

#### Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- Use various types of phrases and clauses to convey specific meanings and add variety and interest to writing or presentations.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Analyze nuances in the meaning of words with similar denotations.

## Conventions

**Types of Phrases** Writers use various types of phrases to convey specific meanings. A **verb phrase** consists of a main verb and one or more auxiliary, or helping, verbs. These auxiliary verbs precede the main verb and provide additional information about the verb phrase, such as its tense, its mood, or its voice. Certain forms of the following verbs can be used as auxiliary verbs: *be, do, have, will, shall, can, may, and must*.

A verb phrase is often interrupted by one or more other words in a sentence, such as *not, never*, or another adverb. These interrupting words are not considered part of the verb phrase.

Observe how the underlined verb phrases in this sentence from paragraph 25 of “The Metamorphosis” help convey the time relationships of Gregor’s various actions.


*While Gregor was quickly blurting all this out, hardly aware of what he was saying, he had moved close to the chest of drawers without effort, probably as a result of the practice he had already had in bed, and now he was trying to raise himself up on it.*

### Read It

Mark each verb phrase in these sentences from “The Metamorphosis.” Remember not to mark any word or words that interrupt the verb phrase.

1. One morning, as Gregor Samsa was waking up from anxious dreams, he discovered that in bed he had been changed into a monstrous verminous bug.
2. He had already got to the point where, with a stronger rocking, he maintained his equilibrium with difficulty, and very soon he would finally have to decide, for in five minutes it would be a quarter past seven.
3. He must have tried it a hundred times, closing his eyes, so that he would not have to see the wriggling legs, and gave up only when he began to feel a light, dull pain in his side which he had never felt before.

### Write It

 **Notebook** In the example, the sample sentences have been revised to add auxiliary verbs. Rewrite the sentences below to include auxiliary verbs.

#### Example

**Sample:** Gregor gropes awkwardly for many hours.

**Revision:** Gregor has been groping awkwardly for many hours.

**Sample:** His family listens at the door.

**Revision:** His family must have been listening at the door.

1. Gregor climbs the walls and sticks to the ceiling.
2. The lodgers laugh, but soon they storm out of the room.

#### TIP

#### CLARIFICATION

Refer to the Grammar Handbook to learn more about verb tense, verb mood, and active and passive voice.



THE METAMORPHOSIS

## Writing to Sources

A successful argument presents a careful, well-reasoned analysis of a topic, and draws logical conclusions that are supported with strong evidence. The evidence not only must clearly connect to the topic—it must also appeal to the audience.

### Assignment

In a movie pitch, a writer tries to convince a movie studio to make a particular film. Write a **pitch** in which you argue that “The Metamorphosis” should be made into a major Hollywood feature film. In making your pitch, you will need to include a number of selling points.

- the reasons the movie will be entertaining and attractive to a large audience
- specific story details that will capture readers’ interest, along with descriptions of how these elements can be adapted for film
- a description of the film’s genre and style
- dramatic scenes that will make the film exciting

You might decide to support the visual look of your proposed film by creating a storyboard or flowchart of images to accompany your pitch.

**Vocabulary and Conventions Connection** Consider including several of the concept vocabulary words in your pitch, and try to use a variety of verb phrases.

distress

aversion

listlessly

amelioration

asphyxiation

travail

### STANDARDS

#### Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

#### Speaking and Listening

- Initiate and participate effectively in a range of collaborative discussions with diverse partners on *grades 9–10 topics, texts, and issues*, building on others’ ideas and expressing their own clearly and persuasively.
- Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.
- Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

## Reflect on Your Writing

After you have written your pitch, answer these questions.

1. Which piece of supporting evidence do you think makes your pitch effective?
2. What did you learn about Kafka’s story by arguing that it should be adapted for film?
3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to add power to your pitch?

## Speaking and Listening

### Assignment

Imagine that your school is considering whether to place Kafka's "The Metamorphosis" on its required reading list. Work with a partner to prepare for a **debate** about the question. If you take the "pro" position, you are in favor of placing the story on the list. If you take the "con" position, you are against it. After you have prepared, conduct the debate against an opposing team.

- 1. Take a Position** Decide whether you will argue the pro or the con position. Note that you can effectively argue a view you don't personally support.
- 2. Organize Ideas and Evidence** With your partner, discuss the arguments in favor of your position. Consider the literary merit of the story, its significance in literary history, and other qualities that you find important. Refer to the text as you work. Use the chart to gather your ideas and evidence.

POINT	SUPPORTING EVIDENCE

- 3. Anticipate Counterarguments** In a debate, the opposing team is given the opportunity to present counterarguments in a rebuttal. Discuss with your partner points that the opposing team might make against your position. Prepare to defend your position with reasons and evidence.
- 4. Write an Opening Statement** Write a strong opening statement of your position. Practice delivering the statement clearly and with conviction. Continue to speak clearly and forcefully throughout the debate.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "The Metamorphosis."



# Franz Kafka and Metamorphosis

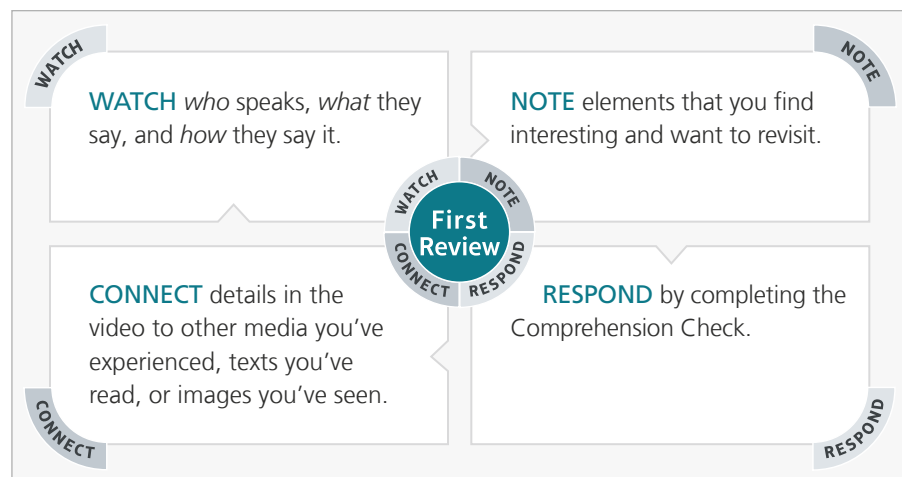
## Media Vocabulary

The following words or concepts will be useful to you as you analyze, discuss, and write about videos.

<p><b>Stock Footage:</b> film or video that has been shot for one purpose and is available for use in other projects</p>	<ul style="list-style-type: none"> <li>• Stock footage may be film recycled from past news programs.</li> <li>• It may also be footage from movies, television, or advertising.</li> </ul>
<p><b>Silhouette:</b> dark figure that is seen as a filled-in shape against a light background</p>	<ul style="list-style-type: none"> <li>• Silhouettes may be created with bright light shining behind a figure.</li> <li>• Silhouettes are a kind of shadow.</li> </ul>
<p><b>Commentators:</b> people who discuss or write about events for film, television, radio, or newspapers</p>	<ul style="list-style-type: none"> <li>• Documentary films and videos often include commentators who are experts on the topic.</li> <li>• A commentator may share his or her own point of view or present facts.</li> </ul>
<p><b>Background Music:</b> music that is not the focus of a show but is added for effect</p>	<ul style="list-style-type: none"> <li>• Background music may highlight or contrast with the words and images of a show.</li> <li>• Music may create a mood and influence listeners' feelings about the content of a program.</li> </ul>
<p><b>Editing:</b> taking pieces of film or video and putting them together in a new way</p>	<ul style="list-style-type: none"> <li>• Film and video editors may work with still photographs and film footage to create many different effects.</li> </ul>

## First Review MEDIA: VIDEO

Apply these strategies as you conduct your first review.



### STANDARDS

**Reading Informational Text**  
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

**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.

**Notebook** As you watch, write down your observations and questions, making sure to note time codes so you can easily revisit sections later.

# Franz Kafka and Metamorphosis

BBC



## BACKGROUND

Biological transformations are a common occurrence in nature, especially among insects. Such a transformation marks the shift in an organism's development from the juvenile to the adult stage. People, however, transition more slowly from childhood to adulthood. Likewise, we have a sense of continuity in our physical senses of self because we keep most of our physical traits throughout our lives. Perhaps that is one reason the idea of transformation draws both our curiosity and our fear, as this video suggests.

NOTES



## Comprehension Check

Complete the following items after you finish your first review.

1. What is this video primarily about?
2. What two works of literature are discussed in the video?
3. According to the second commentator, how do human beings feel about the possibility of change?
4. **Notebook** Confirm your understanding of the video by listing three key ideas it presents.

### RESEARCH

**Research to Clarify** Choose an unfamiliar detail from the video. Briefly research that detail. How does the information you learned clarify an aspect of the video's content?

#### MEDIA VOCABULARY

Use these words as you discuss and write about the video.

stock footage  
silhouette  
commentators  
background music  
editing

#### WORD NETWORK

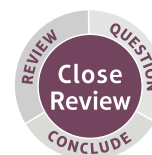
Add interesting words related to outsiders from the video to your Word Network.

#### STANDARDS

Reading Informational Text  
Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

### Close Review

Watch the video again. Write down any new observations that seem important. What **questions** do you have? What can you **conclude**?



### Analyze the Media

**Notebook** Respond to these questions.

1. (a) What does the first commentator say is bound up with our outer appearance? (b) **Interpret** Why do you think she talks about this with regard to Kafka's "The Metamorphosis"?
2. (a) **Contrast** In what way is Dr. Jekyll's metamorphosis different from Gregor Samsa's? (b) **Interpret** Do you think this difference is important? Explain.
3. (a) According to the video content, in what two ways do human beings transform themselves? (b) **Infer** Based on this evidence, what is the most powerful tool humans have for change?
4. **Essential Question: Do people need to belong?** What have you learned about the nature of being an outsider from this video?



## Writing to Sources

Film and video use images to tell stories, set scenes, and create moods. Images often have symbolic meanings. The ability to interpret symbolic images is critical to understanding and writing about film and video.

### Assignment

Write a **visual analysis**. Choose one image from the video, such as locusts, smokestacks, or airplanes. In a paragraph, describe the image. In your paragraph, make sure to answer these questions:

- What kind of image is it—a still photograph or a motion picture?
- Does the image include color, or is it in black-and-white?
- Is the background of the image meaningful? Does it emphasize the main subject of the image in some way?
- What emotional quality or mood does the image convey? What elements of the image contribute to that mood?

Then, draw your observations together to write another paragraph in which you answer these questions: Why did the filmmakers use this image as a symbol for metamorphosis? Is that choice effective?

## Speaking and Listening

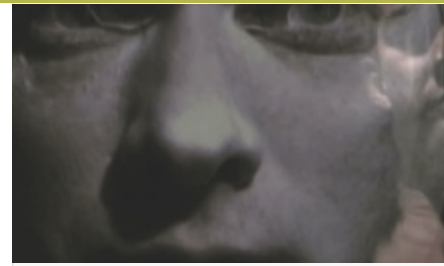
This video comments on Franz Kafka's important short story "The Metamorphosis" and explores the effect change can have on individual identity.

### Assignment

With a partner, conduct a **discussion** about the following questions:

- What kinds of metamorphoses, or changes, are discussed or alluded to in the video?
- Are these metamorphoses positive, negative, or both? Explain.
- What insights into the idea of metamorphosis does the video present? Of these insights, which do you think is most surprising or illuminating? Why?

Write a paragraph summarizing your discussion. Then, share your paragraph with the class.



FRANZ KAFKA AND  
METAMORPHOSIS

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "Franz Kafka and Metamorphosis."

### STANDARDS

#### Writing

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

#### Speaking and Listening

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.





WRITING TO SOURCES

- THE METAMORPHOSIS
- FRANZ KAFKA AND METAMORPHOSIS

ACADEMIC VOCABULARY

As you craft your essay, consider using some of the academic vocabulary you learned in the beginning of the unit.

- contradict
- negate
- objection
- verify
- advocate

**Tool Kit**  
Student Model  
of an Argument

STANDARDS

Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

# Write an Argument

You have read a short story and viewed a video on the theme of outsiders. In “The Metamorphosis,” Franz Kafka tells the story of a man who wakes up one day as some sort of bug-like vermin. The video presents additional insights about both the story and the ideas of transformation and alienation. Now, you will use your knowledge of the story and video to write an argument about people’s need to belong.

### Assignment

Apply your own experience, your analysis of the short story “The Metamorphosis,” and your understanding of the related video to write an **argumentative essay** on this question:

Are outsiders simply those who are misjudged or misunderstood?

### Elements of an Argument

An **argument** is a logical way of presenting a belief, conclusion, or position. A well-written argumentative essay attempts to convince readers to accept what is written, change their minds, or take a certain action.

An effective argument contains these elements:

- a precise claim, or statement of a position
- consideration of counterclaims, or opposing positions, and a discussion of their strengths and weaknesses
- a logical organization that connects the claim, counterclaim, reasons, and evidence
- valid reasoning and relevant and sufficient evidence
- a concluding statement or section that logically completes the argument
- a formal style and objective tone
- correct grammar, including accurate use of transitions

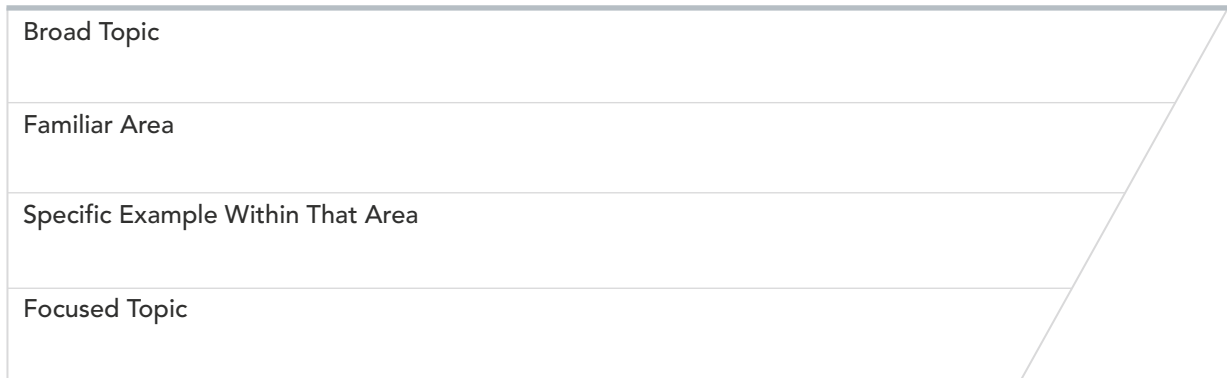
**Model Argument** For a model of a well-crafted argumentative essay, see the Launch Text, “Isn’t Everyone a Little Bit Weird?”

Challenge yourself to find all of the elements of an effective argument in the text. You will have the opportunity to review these elements as you start to write your own argument.



## Prewriting / Planning

**Narrow the Topic** The prompt for this assignment—are outsiders simply those who are misjudged or misunderstood?—is a large topic. You will write a more effective essay if you narrow the topic and give it a smaller focus. For example, you might discuss a particular group of people who are misunderstood or a particular cause of misunderstanding. It can help to think about issues with which you have some familiarity. Use this chart to consider ways to narrow the topic.



**Use Varied Types of Evidence** There are many different types of evidence you can use in an argument:

- **examples:** specific illustrations of a general idea
- **anecdotes:** brief stories that illustrate a point or insight
- **facts:** data or other information that can be proved true
- **expert opinion:** information or statements from experts

Using a variety of evidence can make your argument stronger. For example, in the Launch Text, the writer uses examples and anecdotes.

*Take, for example, his appearance. In famous portraits, he wears ruffled shirts, breeches, and tight stockings pulled up to the knee. . . . Today's viewers might think him odd, but those were common fashions of his era. Likewise, consider Franklin's education. He quit school at age ten and was apprenticed as a printer at age twelve—a career move that today would be considered both weird and illegal.*

—“Isn't Everyone a Little Bit Weird?”

**Connect Across Texts** As you write your argument, you will be using evidence from the selections to support your claims. Incorporate that evidence in different ways. If the precise words are important, use **exact quotations**. To clarify a complex idea, **paraphrase**, or restate it in your own words. Make sure that your paraphrases accurately reflect the original text. Consult an online or print style manual to confirm how to incorporate quotations or paraphrases into your essay correctly.

### EVIDENCE LOG

Review your Evidence Log and identify key details you may want to cite in your argument.

### STANDARDS

#### Writing

Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.

#### Language

Write and edit work so that it conforms to the guidelines in a style manual appropriate for the discipline and writing type.



## Drafting

Organize your ideas in a logical sequence that leads your reader from one part of your argument to the next.

**Write an Engaging Introduction** Use your introduction to engage your reader. Consider including a compelling statement that will pique readers’ interest. For example, the Launch Text begins with a provocative first line: “Everyone is a little bit weird.” The writer then explains that sentence just enough to lead the reader to the main claim.

Write your ideas for a compelling introduction:

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**State a Clear Claim** In your introduction, present your main idea, or claim, in clear, uncertain language. Your claim should be a debatable idea—one that can be argued. Your task will be to support your position with the help of strong reasons and evidence.

**Order Your Ideas Logically** Present supporting reasons for your claim in a logical sequence. Consider using one of these organizational structures:

ORDER OF IMPORTANCE	NESTORIAN ORDER
Present your strongest supporting reasons first, and then your less important reasons.	This is also called “reverse order of importance.” It can sometimes be more effective to begin with your weakest reason and build up to your strongest reason.

**Anticipate Counterarguments** Identify points those who disagree with your position might raise. In this passage, the writer of the Launch Text addresses a counterargument: “Some might argue that weird people are just plain weird.” The writer then goes on to state why this counterargument is not convincing.

**Write a First Draft** Use the organizational ideas you generated to write your first draft. As you write, keep the following points in mind:

- Use a formal, objective **tone**, or attitude.
- Use precise words. Avoid slang, contractions, and other elements of casual language that are inappropriate for academic writing.
- As you draft, new ideas may occur to you. Allow yourself to explore those ideas, but make a note to go back and work them into your logical sequence. Your goal is to carry a consistent set of ideas through from the introduction to the body to the conclusion.

### STANDARDS

#### Writing

- Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the argument presented.

## LANGUAGE DEVELOPMENT: AUTHOR'S STYLE

## Create Cohesion: Transitions

**Transitions** and **transitional expressions** are words and phrases that hold your argument together. They show relationships among ideas, and the ways in which one concept leads to another. They help you connect, contrast, and compare ideas. Without accurate transitions, your argument can seem like a random assortment of unrelated information and observations.

## Read It

These sentences from the Launch Text use accurate transitions to show how ideas are connected.

- **First**, *the most gifted, successful people are often eccentric.* (lists ideas and indicates order of importance)
- Brilliant would describe Ben Franklin better, and **yet** the man some call "the first American" had some ways about him you might consider odd. (shows contrast)
- Take, **for example**, his appearance. (shows or illustrates idea)
- **Likewise**, consider Franklin's education. (shows similarity)
- **On top of that**, he had the courage to communicate his insights, act on them, and turn them into achievements. (adds emphasis)

## Write It

As you draft your argument, choose transitions that help readers follow the flow of your ideas from sentence to sentence, paragraph to paragraph, and introduction to conclusion.

Use a chart like this to track your choices of transitions.

If you want to . . .	consider using one of these transitions:
<b>list or add ideas</b>	<i>first of all, secondly, then, in addition, also</i>
<b>show similarity</b>	<i>similarity, equally, likewise</i>
<b>show contrast</b>	<i>although, however, yet, on the other hand</i>
<b>emphasize</b>	<i>in fact, most importantly, immediately</i>
<b>show effect</b>	<i>consequently, as a result, therefore</i>
<b>illustrate or show</b>	<i>for example, for instance, specifically</i>

## STANDARDS

## Writing

Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.



## REVISING

### Evaluating Your Draft

Use the following checklist to evaluate the effectiveness of your first draft. Then, use your evaluation and the instruction on this page to guide your revision.

FOCUS AND ORGANIZATION	EVIDENCE AND ELABORATION	CONVENTIONS
<input type="checkbox"/> Provides an introduction that engages readers and introduces a precise claim.	<input type="checkbox"/> Develops the claims and opposing claims fairly, supplying evidence for each, while pointing out the strengths and limitations of both.	<input type="checkbox"/> Attends to the norms and conventions of the discipline, especially the correct use and punctuation of transitions.
<input type="checkbox"/> Establishes a logical order of supporting reasons and evidence.	<input type="checkbox"/> Provides adequate examples for each major idea.	
<input type="checkbox"/> Anticipates and addresses opposing claims.	<input type="checkbox"/> Uses vocabulary and word choice that is appropriate for the audience and purpose.	
<input type="checkbox"/> Develops a logical progression from the introduction, through the body, to the conclusion.	<input type="checkbox"/> Establishes and maintains a formal style and an objective tone.	

### Revising for Focus and Organization

**Logical Organization** Reread your argument, paying special attention to the organization and progression of ideas.

- Jot down the main idea of each paragraph.
- Review these notes to determine whether your ideas flow logically.
- Reorder any paragraphs or sections that do not build in a logical way.
- Add or change transitional words or sentences to help readers understand the connections among ideas.
- Make sure that the ideas in your introduction match the ideas in the conclusion.

### Revising for Evidence and Elaboration

**Evidence** Reread your essay, looking for any points at which the evidence seems weak. Then, find additional details from the text and video in this section to replace or strengthen your evidence.

**Style** Make sure that you have used an appropriately formal style that includes precise and vivid language, accurate use of academic terms, and transitions that establish clear relationships among your ideas. Reread to ensure that you have used words and phrases that communicate exactly what you mean.

#### WORD NETWORK

Include interesting words from your Word Network in your argument.

#### STANDARDS

##### Writing

- Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- Provide a concluding statement or section that follows from and supports the argument presented.

## PEER REVIEW

Exchange essays with a classmate. Use the checklist to evaluate your classmate's argumentative essay and provide supportive feedback.

1. Is the claim clear?

yes     no    If no, explain what confused you.

2. Is the counterclaim clear?

yes     no    If no, point out what was unclear.

3. Does the evidence support the argument well?

yes     no    If no, explain how it could be improved.

4. What is the strongest part of your classmate's essay? Why?

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## Editing and Proofreading

**Edit for Conventions** Reread your draft for accuracy and consistency. Edit to include a variety of sentence structures so that your essay reads well. If necessary, consult a style manual to clarify sentence types and improve your sentence variety.

**Proofread for Accuracy** Read your draft carefully, correcting errors in grammar, word usage, spelling, and punctuation.

## Publishing and Presenting

Create a final version of your essay. Share it with a small group so that your classmates can read it and make comments. In turn, review and comment on your classmates' work. Afterward, discuss how your arguments answer the question of whether outsiders are simply those who are misjudged or misunderstood. Make sure that everyone takes a turn presenting his or her view, and listen carefully while others speak.

## Reflecting

Think about what you learned while writing your argumentative essay. What did you learn about planning your draft that you will use when writing another argument? How did thinking about texts you read and viewed in this section inform your argument? What will you strive to improve in your next argument? For example, you might outline reasons for your claim before writing a first draft.

### STANDARDS

#### Writing

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

#### Language

Write and edit work so that it conforms to the guidelines in a style manual appropriate for the discipline and writing type.



ESSENTIAL QUESTION:

# Do people need to belong?

Why is it that people often feel like they don't belong? What makes others view certain people as outsiders or as insiders? The selections you will read address these questions and offer a range of differing perspectives. You will work in a group to continue your exploration of outsiders and outcasts.

## Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to learn and work with others.

Review these strategies and the actions you can take to practice them. Add ideas of your own for each step. Use these strategies during Small-Group Learning.

STRATEGY	ACTION PLAN
Prepare	<ul style="list-style-type: none"><li>• Complete your assignments so that you are prepared for group work.</li><li>• Organize your thinking so that you can contribute to your group's discussions.</li><li>•</li></ul>
Participate fully	<ul style="list-style-type: none"><li>• Make eye contact to signal that you are listening and taking in what is being said.</li><li>• Use text evidence.</li><li>•</li></ul>
Support others	<ul style="list-style-type: none"><li>• Build off ideas from others in your group.</li><li>• Invite others who have not yet spoken to join the discussion.</li><li>•</li></ul>
Clarify	<ul style="list-style-type: none"><li>• Paraphrase the ideas of others to ensure that your understanding is correct.</li><li>• Ask follow-up questions.</li><li>•</li></ul>

## CONTENTS

### SHORT STORY

#### The Doll's House

*Katherine Mansfield*

How does a doll's house reveal the social divisions in a community?



### POETRY COLLECTION

#### Sonnet, With Bird *Sherman Alexie*

#### Elliptical *Harryette Mullen*

#### Fences *Pat Mora*

An answer to the question of whether we do or do not belong might depend on who is telling the story.



### ARGUMENT

#### Revenge of the Geeks

*Alexandra Robbins*

Do you feel that you are different from your peers? That may turn out to be your greatest asset.



### LECTURE

#### Encountering the Other: The Challenge for the 21st Century

*Ryszard Kapuscinski*

How do you react when you meet a stranger? That question has troubled mankind for millennia.



### PERFORMANCE TASK

#### SPEAKING AND LISTENING FOCUS

#### Deliver a Multimedia Presentation

The Small-Group readings raise questions about the ways in which communities define themselves or deal with those they see as outsiders. After reading, you will create a multimedia presentation in which you take a position on the question of whether difference is a weakness or a strength.





### Working as a Team

1. **Choose a topic** In your group, discuss the following question:

Is the exclusion of others a problem we need to solve, or is the experience of being an outsider simply part of growing up?

As you take turns sharing your responses, be sure to provide details to explain your position. After all group members have shared, discuss some of the pros and cons of being an outsider.

2. **List Your Rules** As a group, decide on the rules that you will follow as you work together. Samples are provided; add two more of your own. As you work together, you may add or revise rules based on your experience together.

- Everyone should participate in group discussions.
- Listen carefully and then contribute your own ideas.

- \_\_\_\_\_  
\_\_\_\_\_
- \_\_\_\_\_  
\_\_\_\_\_

3. **Apply the Rules** Share what you have learned about outsiders and outcasts. Make sure each person in the group contributes. Take notes on and be prepared to share with the class one thing that you heard from another member of your group.

4. **Name Your Group** Choose a name that reflects the unit topic.

Our group's name: \_\_\_\_\_

5. **Create a Communication Plan** Decide how you want to communicate with one another. For example, you might use online collaboration tools, email, or instant messaging.

Our group's decision: \_\_\_\_\_

\_\_\_\_\_

## Making a Schedule

First, find out the due dates for the Small-Group activities. Then, preview the texts and activities with your group, and make a schedule for completing the tasks.

SELECTION	ACTIVITIES	DUE DATE
The Doll's House		
Sonnet, With Bird Elliptical Fences		
Revenge of the Geeks		
Encountering the Other: The Challenge for the 21st Century		

## Working on Group Projects

As your group works together, you'll find it more effective if each person has a specific role. Different projects require different roles. Before beginning a project, discuss the necessary roles, and choose one for each group member. Some possible roles are listed here. Add your own ideas to the list.

**Project Manager:** monitors the schedule and keeps everyone on task

**Researcher:** organizes information-gathering activities

**Recorder:** takes notes during group meetings

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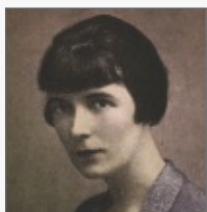
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About the Author



**Katherine Mansfield** (1888–1923) was born in Wellington, New Zealand, to an affluent family. She published her first stories at age ten and moved to England in 1903 to complete her education. There she married writer and editor John Middleton Murry and befriended Modernist authors Virginia Woolf and D. H. Lawrence. Mansfield died tragically young of tuberculosis. She is still counted among the greatest short-story writers in modern world literature.

# The Doll’s House

## Concept Vocabulary

As you perform your first read of “The Doll’s House,” you will encounter these words.

shunned      sneered      spitefully

**Context Clues** If these words are unfamiliar to you, try using **context clues**—other words and phrases that appear nearby in a text—to help you determine their meanings. There are various types of context clues that may help you as you read.

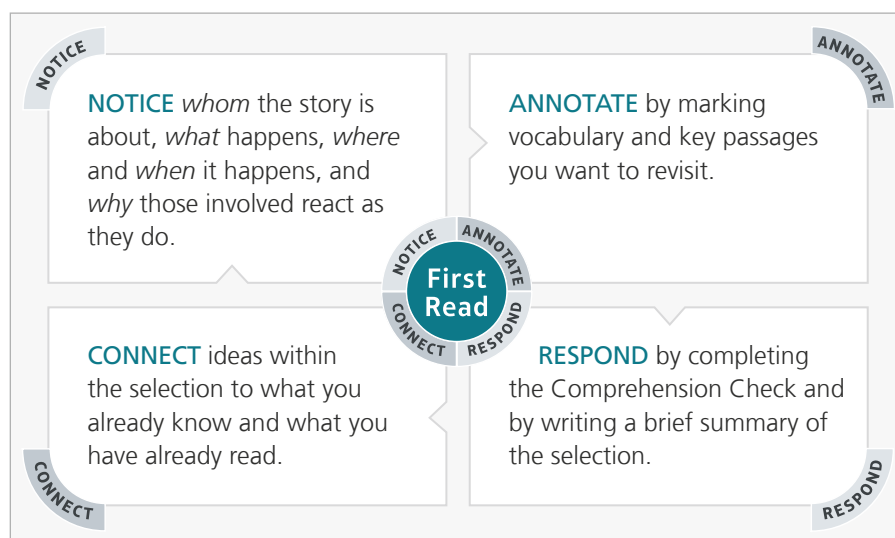
**Synonyms:** The mother of the Kelvey girls is a **spry**, energetic little washerwoman.

**Contrast of Ideas:** Normally **docile**, Kezia takes the risk of breaking Aunt Beryl’s rules.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read. Use a print or online dictionary to verify your definitions.

## First Read FICTION

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



**STANDARDS**

**Reading Literature**

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

**Language**

- Use context as a clue to the meaning of a word or phrase.
- Verify the preliminary determination of the meaning of a word or phrase.



# The Doll's House

Katherine Mansfield

## BACKGROUND

The plot of “The Doll’s House” relies on characters’ awareness of class—the arrangement of society in order of rank, where the members of each class are considered inherently different from those of other classes. Katherine Mansfield was aware of the divisions in social classes in New Zealand, where she lived as a child, and in England, where she spent her adult life.

- 1 **W**hen dear old Mrs. Hay went back to town after staying with the Burnells she sent the children a doll’s house. It was so big that the carter and Pat carried it into the courtyard, and there it stayed, propped up on two wooden boxes beside the feed-room door. No harm could come of it; it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. For, really, the smell of paint coming from that doll’s house (“Sweet of old Mrs. Hay, of course; most sweet and generous!”)—but the smell of paint was quite enough to make anyone seriously ill, in Aunt Beryl’s opinion. Even before the sacking<sup>1</sup> was taken off. And when it was . . .
- 2 There stood the doll’s house, a dark, oily, spinach green, picked out with bright yellow. Its two solid little chimneys, glued on to the roof, were painted red and white, and the door, gleaming with yellow varnish, was like a little slab of toffee. Four windows, real

1. **sacking** *n.* coarse fabric.

## NOTES

windows, were divided into panes by a broad streak of green. There was actually a tiny porch, too, painted yellow, with big lumps of congealed paint hanging along the edge.

3 But perfect, perfect little house! Who could possibly mind the smell? It was part of the joy, part of the newness.

4 "Open it quickly, someone!"

5 The hook at the side was stuck fast. Pat pried it open with his penknife, and the whole house front swung back, and—there you were, gazing at one and the same moment into the drawing room and dining room, the kitchen and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than peering through the slit of a door into a mean little hall with a hatstand and two umbrellas! That is—isn't it?—what you long to know about a house when you put your hand on the knocker. Perhaps it is the way God opens houses at the dead of night when He is taking a quiet turn with an angel . . .

6 "Oh-oh!" The Burnell children sounded as though they were in despair. It was too marvelous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing room, green in the dining room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil, and moved when you shook it.

7 The father and mother dolls, who sprawled very stiff as though they had fainted in the drawing room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged. But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here." The lamp was real.

8 The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to—well—to boast about their doll's house before the school bell rang.

9 "I'm to tell," said Isabel, "because I'm the eldest. And you two can join in after. But I'm to tell first."

10 There was nothing to answer. Isabel was bossy, but she was always right, and Lottie and Kezia knew too well the powers that went with being eldest. They brushed through the thick buttercups at the road edge and said nothing.

11 "And I'm to choose who's to come and see it first. Mother said I might."

12 For it had been arranged that while the doll's house stood in the courtyard they might ask the girls at school, two at a time, to come

and look. Not to stay to tea, of course, or to come traipsing through the house. But just to stand quietly in the courtyard while Isabel pointed out the beauties, and Lottie and Kezia looked pleased . . .

13 But hurry as they might, by the time they had reached the tarred palings<sup>2</sup> of the boys' playground the bell had begun to jangle. They only just had time to whip off their hats and fall into line before the roll was called. Never mind. Isabel tried to make up for it by looking very important and mysterious and by whispering behind her hand to the girls near her, "Got something to tell you at playtime."

14 Playtime came and Isabel was surrounded. The girls of her class nearly fought to put their arms round her, to walk away with her, to beam flatteringly, to be her special friend. She held quite a court under the huge pine trees at the side of the playground. Nudging, giggling together, the little girls pressed up close. And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. They knew better than to come anywhere near the Burnells.

15 For the fact was, the school the Burnell children went to was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for miles. And the consequence was all the children of the neighborhood, the judge's little girls, the doctor's daughters, the storekeeper's children, the milkman's, were forced to mix together. Not to speak of there being an equal number of rude, rough little boys as well. But the line had to be drawn somewhere. It was drawn at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they set the fashion in all matters of behavior, the Kelveys were **shunned** by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelvey came up to her desk with a bunch of dreadfully common-looking flowers.

16 They were the daughters of a spry, hard-working little washerwoman, who went about from house to house by the day. This was awful enough. But where was Mr. Kelvey? Nobody knew for certain. But everybody said he was in prison. So they were the daughters of a washerwoman and a gaolbird.<sup>3</sup> Very nice company for other people's children! And they looked it. Why Mrs. Kelvey made them so conspicuous was hard to understand. The truth was they were dressed in "bits" given to her by the people for whom she worked. Lil, for instance, who was a stout, plain child, with big freckles, came to school in a dress made from a green art-serge<sup>4</sup> tablecloth of the Burnells', with red plush sleeves from the Logans' curtains. Her hat, perched on top of her high forehead, was a grown-up woman's hat, once the property of Miss Lecky, the

Mark context clues or indicate another strategy you used that helped you determine meaning.

**shunned** (shuhnd) *v.*

MEANING:

2. **palings** *n.* pieces of wood that form the upright parts of a wooden fence.

3. **gaolbird** (JAYL burd) *n.* British English spelling of *jailbird*, a person who has been in prison often.

4. **serge** (surj) *n.* strong cloth with a pronounced ribbing on the back.

Mark context clues or indicate another strategy you used that helped you determine meaning.

**sneered** (sneerd) *v.*

MEANING:

postmistress. It was turned up at the back and trimmed with a large scarlet quill. What a little guy<sup>5</sup> she looked! It was impossible not to laugh. And her little sister, our Else, wore a long white dress, rather like a nightgown, and a pair of little boy's boots. But whatever our Else wore she would have looked strange. She was a tiny wishbone of a child, with cropped hair and enormous solemn eyes—a little white owl. Nobody had ever seen her smile; she scarcely ever spoke. She went through life holding on to Lil, with a piece of Lil's skirt screwed up in her hand. Where Lil went, our Else followed. In the playground, on the road going to and from school, there was Lil marching in front and our Else holding on behind. Only when she wanted anything, or when she was out of breath, our Else gave Lil a tug, a twitch, and Lil stopped and turned round. The Kelveys never failed to understand each other.

- 17 Now they hovered at the edge; you couldn't stop them listening. When the little girls turned round and **sneered**, Lil, as usual, gave her silly, shamefaced smile, but our Else only looked.
- 18 And Isabel's voice, so very proud, went on telling. The carpet made a great sensation, but so did the beds with real bedclothes, and the stove with an oven door.
- 19 When she finished Kezia broke in. "You've forgotten the lamp, Isabel."
- 20 "Oh, yes," said Isabel, "and there's a teeny little lamp, all made of yellow glass, with a white globe that stands on the dining-room table. You couldn't tell it from a real one."
- 21 "The lamp's best of all," cried Kezia. She thought Isabel wasn't making half enough of the little lamp. But nobody paid any attention. Isabel was choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew they were all to have a chance, they couldn't be nice enough to Isabel. One by one they put their arms round Isabel's waist and walked her off. They had something to whisper to her, a secret. "Isabel's *my* friend."
- 22 Only the little Kelveys moved away forgotten; there was nothing more for them to hear.
- 23 Days passed, and as more children saw the doll's house, the fame of it spread. It became the one subject, the rage. The one question was, "Have you seen Burnells' doll's house? "Oh, ain't it lovely!" "Haven't you seen it? Oh, I say!"
- 24 Even the dinner hour was given up to talking about it. The little girls sat under the pines eating their thick mutton sandwiches and big slabs of johnnycake<sup>6</sup> spread with butter. While always, as near as they could get, sat the Kelveys, our Else holding on to Lil, listening too, while they chewed their jam sandwiches out of a newspaper soaked with large red blobs.

5. **guy** *n.* British English slang for "person whose appearance is odd."

6. **johnnycake** *n.* bread made with cornmeal.

- 25 “Mother,” said Kezia, “can’t I ask the Kelveys just once?”  
 26 “Certainly not, Kezia.”  
 27 “But why not?”  
 28 “Run away, Kezia; you know quite well why not.”

- 29 At last everybody had seen it except them. On that day the subject rather flagged. It was the dinner hour. The children stood together under the pine trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to be horrid to them. Emmie Cole started the whisper.  
 30 “Lil Kelvey’s going to be a servant when she grows up.”  
 31 “O-oh, how awful!” said Isabel Burnell, and she made eyes at Emmie.  
 32 Emmie swallowed in a very meaning way and nodded to Isabel as she’d seen her mother do on those occasions.  
 33 “It’s true—it’s true—it’s true,” she said.  
 34 Then Lena Logan’s little eyes snapped. “Shall I ask her?” she whispered.  
 35 “Bet you don’t,” said Jessie May.  
 36 “Pooh, I’m not frightened,” said Lena. Suddenly she gave a little squeal and danced in front of the other girls. “Watch! Watch me! Watch me now!” said Lena. And sliding, gliding, dragging one foot, giggling behind her hand, Lena went over to the Kelveys.  
 37 Lil looked up from her dinner. She wrapped the rest quickly away. Our Else stopped chewing. What was coming now?  
 38 “Is it true you’re going to be a servant when you grow up, Lil Kelvey?” shrilled Lena.  
 39 Dead silence. But instead of answering, Lil only gave her silly, shamefaced smile. She didn’t seem to mind the question at all. What a sell for Lena! The girls began to titter.  
 40 Lena couldn’t stand that. She put her hands on her hips; she shot forward. “Yah, yer father’s in prison!” she hissed, **spitefully**.  
 41 This was such a marvelous thing to have said that the little girls rushed away in a body, deeply, deeply excited, wild with joy. Someone found a long rope, and they began skipping. And never did they skip so high, run in and out so fast, or do such daring things as on that morning.  
 42 In the afternoon Pat called for the Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores.<sup>7</sup> But Kezia thieved out at the back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming toward her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys. Kezia stopped swinging. She slipped off the gate as if she was going to run away.

Mark context clues or indicate another strategy you used that helped you determine meaning.

**spitefully** (SPYT fuhl ee) *adv.*

MEANING:

7. **pinafores** (PIHN uh fawrz) *n.* sleeveless garments fastened in the back and worn as an apron or dress.



Then she hesitated. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road with their heads in the buttercups. Kezia clambered back on the gate; she had made up her mind; she swung out.

43 “Hullo,” she said to the passing Kelveys.

44 They were so astounded that they stopped. Lil gave her silly smile. Our Else stared.

45 “You can come and see our doll’s house if you want to,” said Kezia, and she dragged one toe on the ground. But at that Lil turned red and shook her head quickly.

46 “Why not?” asked Kezia.

47 Lil gasped, then she said, “Your ma told our ma you wasn’t to speak to us.”

48 “Oh, well,” said Kezia. She didn’t know what to reply. “It doesn’t matter. You can come and see our doll’s house all the same. Come on. Nobody’s looking.”

49 But Lil shook her head still harder.

50 “Don’t you want to?” asked Kezia.

51 Suddenly there was a twitch, a tug at Lil’s skirt. She turned round. Our Else was looking at her with big, imploring eyes; she was frowning; she wanted to go. For a moment Lil looked at our Else very doubtfully. But then our Else twitched her skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll’s house stood.

52 “There it is,” said Kezia.

53 There was a pause. Lil breathed loudly, almost snorted; our Else was still as a stone.

54 “I’ll open it for you,” said Kezia kindly. She undid the hook and they looked inside.

55 “There’s the drawing room and the dining room, and that’s the—”

56 “Kezia!”

57 Oh, what a start they gave!

58 “Kezia!”

59 It was Aunt Beryl’s voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn’t believe what she saw.

60 “How dare you ask the little Kelveys into the courtyard?” said her cold, furious voice. “You know as well as I do, you’re not allowed to talk to them. Run away, children, run away at once. And don’t come back again,” said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

61 “Off you go immediately!” she called, cold and proud.

62 They did not need telling twice. Burning with shame, shrinking together, Lil huddling along like her mother, our Else dazed, somehow they crossed the big courtyard and squeezed through the white gate.

63 “Wicked, disobedient little girl!” said Aunt Beryl bitterly to Kezia, and she slammed the doll’s house to.

- 64 The afternoon had been awful. A letter had come from Willie Brent, a terrifying, threatening letter, saying if she did not meet him that evening in Pulman's Bush, he'd come to the front door and ask the reason why! But now that she had frightened those little rats of Kelveys and given Kezia a good scolding, her heart felt lighter. That ghastly pressure was gone. She went back to the house humming.
- 65 When the Kelveys were well out of sight of Burnells', they sat down to rest on a big red drainpipe by the side of the road. Lil's cheeks were still burning; she took off the hat with the quill and held it on her knee. Dreamily they looked over the hay paddocks, past the creek, to the group of wattles<sup>8</sup> where Logan's cows stood waiting to be milked. What were their thoughts?
- 66 Presently our Else nudged up close to her sister. But now she had forgotten the cross lady. She put out a finger and stroked her sister's quill; she smiled her rare smile.
- 67 "I seen the little lamp," she said, softly.
- 68 Then both were silent once more. 🐼

8. **wattles** *n.* walls or other simple structures made of woven reeds or twigs.

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. What object in the doll's house is Kezia's favorite?
2. How does Lena taunt Lil Kelvey?
3. What does Kezia do that makes Aunt Beryl angry?
4. 📓 **Notebook** Confirm your understanding of the story by writing a summary.

## 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?



THE DOLL'S HOUSE

## Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread paragraph 16 of the selection. Discuss the author's description of Lil's and Else's appearances and mannerisms. How does the author succeed in prompting the reader's sympathy for the little girls?
- 2. Present and Discuss** Now work with your group to share the passages from the selection that you found especially important. Take turns presenting your passages. Discuss what you notice in the selection, what questions you asked, and what conclusions you reached.
- 3. Essential Question:** *Do people need to belong?* What has this story taught you about outsiders and outcasts? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

shunned

sneered

spitefully

**Why These Words?** The three concept vocabulary words are related. With your group, discuss the words, and determine what they have in common. How do these word choices enhance the impact of the text?

### Practice

**Notebook** Confirm your understanding of these words by using them in sentences. Include context clues that hint at each word's meaning.

### Word Study

**Notebook** **Words With Multiple Suffixes** To determine the meaning of a word that ends with multiple suffixes, such as *spitefully*, begin with the meaning of the base word. Then, working from left to right, analyze the effect each suffix has on the word's meaning and part of speech.

Write the meanings of these words: *hopelessness*, *luminosity*, *colorization*. Consult a dictionary if needed.

### WORD NETWORK

Add interesting words related to outsiders from the text to your Word Network.

### STANDARDS

#### Reading Literature

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

#### Language

Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

## Analyze Craft and Structure

**Symbol and Theme** In literature, a **symbol** is a character, setting, object, or image that stands both for itself and for something else, often an abstract idea. Traditional literary forms, such as myths or folk tales, often feature universal symbols. For example, water often symbolizes life or rebirth. In modern literature, symbols are often specific to a work rather than universal. In order to understand the deeper meaning of a literary symbol, look at the details used to describe it. Ask questions such as these: *Why is this character, setting, or object important? What do other characters think and say about it? How do they interact with it? What does it look like?*

A **theme** is a central message or insight into life revealed by a literary work. In most works of fiction and poetry, the theme is implicit, or suggested. Readers figure it out by analyzing details and looking for patterns or relationships among them. Symbols are often key elements to the development of a theme.

**TIP**

**GROUP DISCUSSION**

Members of your group may state the symbolic meanings and the story’s theme in a variety of ways. You should not expect your responses to be identical.

**Practice**

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Work on your own to complete the chart. Then, share your responses with your group.

SYMBOL	DETAILS IN TEXT	SYMBOLIC MEANING(S)
the lamp	<ul style="list-style-type: none"> <li>Kezia is “frightfully” enchanted by it; which suggests it tempts her or challenges her in some way.</li> <li></li> </ul>	The lamp symbolizes enlightened attitudes, kindness, and acceptance.
the doll’s house		
the Kelvey’s clothing		

 **Notebook** Answer these questions.

1. Why do you think Kezia invites the Kelveys to see the doll’s house?
2. What does Else’s statement at the end of the story suggest about both the lamp’s symbolic meaning and the story’s theme?
3. What is a possible theme of the story? Explain.



THE DOLL'S HOUSE

## Author's Style

**Diction and Syntax** In writing and speech, **diction** refers to an author's or speaker's word choice, especially with regard to range of vocabulary, use of slang, and level of formality.

**Informal Diction:** Are ya gonna drive to the store?

**Formal Diction:** Who among us will drive to the store?

**Syntax** refers to the way in which words and phrases are joined together in sentences. A writer's syntax may include short punchy sentences, long complex ones, or a combination of both.

**Simple Syntax:** We arrived at the theater. There were many cars in the lot.

**Complex Syntax:** When we arrived at the theater, we saw dozens of cars in the lot and an excited crowd waiting on line.

Diction and syntax are key elements of a writer's style. They also help to reveal a writer's **tone**, or attitude toward the subject. For example, in "The Doll's House," Mansfield often combines informal words and slang with complex sentence structures. The tension between these two aspects of her style hints at the story's conflicts around class and social status.

### Read It

Work individually. For each quotation write whether the diction is formal or informal and whether the syntax is simple or complex. Then, write notes about the tone these choices create and the story conflicts they suggest. Discuss your responses with your group.

### STANDARDS

#### Reading Literature

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone.

#### Writing

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

QUOTATION	DICTION	SYNTAX	NOTES
<i>Not to stay to tea, of course, or to come traipsing through the house.</i> (paragraph 12)			
<i>So they were the daughters of a washerwoman and a gaolbird. Very nice company for other people's children!</i> (paragraph 16)			
<i>"Oh, ain't it lovely!"</i> (paragraph 23)			
<i>Lena couldn't stand that. She put her hands on her hips; she shot forward. "Yah, yer father's in prison!" she hissed, spitefully.</i> (paragraph 40)			

### Write It

**Notebook** Write a description of a character and something he or she does. Use informal diction and simple syntax. Then, rewrite the description using elevated diction and complex syntax. Explain the effects of these stylistic choices.



## Writing to Sources

### Assignment

Write a **response to literature**, a type of argument in which you explain and defend your interpretation of a text. Be sure to state your claim, or main idea, and support it with details and evidence from the story. Choose one of the following topics:

- At the end of the story, the narrator asks about the Kelveys, “What were their thoughts?” In a brief **character analysis** of Lil and Else, use evidence from the story to explain what the Kelveys might have been thinking. Defend your analysis with story details that reveal each girl’s character.
- In a **composition** of several paragraphs, compare and contrast social divisions in “The Doll’s House” to those in American society today. Cite evidence from the story to support your account of how social divisions are presented in “The Doll’s House.”
- Write a **critical response** to this statement: In Katherine Mansfield’s “The Doll’s House,” the world of the adults is far crueler than that of the children. Cite evidence from the story to support your response.

**Project Plan** Work together to discuss the story and gather ideas, but work on your own to draft and revise your response to literature.

**Charting Main Ideas** Use this chart to record your ideas. Remember to include appropriate citations of evidence.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “The Doll’s House.”

MAIN IDEAS	SUPPORTING DETAILS	EVIDENCE



POETRY COLLECTION

# Sonnet, With Bird

## Elliptical

## Fences

### Concept Vocabulary

As you perform your first read of these poems, you will encounter these words.

perspective    entitled    interactions

**Base Words** If these words are unfamiliar to you, analyze each one to see whether it contains a base word you know. Then, use your knowledge of the “inside” word, along with context, to determine the meaning.

**Unfamiliar Word:** *extrasensory*

**Familiar Base Word:** *sensory*, which means “of or relating to the senses”

**Context:** *I wrote down the address and took a taxi driven by one of those cabdrivers with **extrasensory** memory.*

**Conclusion:** Cabdrivers are known for their exceptional memories for directions. Perhaps *extrasensory* means “beyond the ordinary perception of the senses.”

Apply your knowledge of base words and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

### First Read POETRY

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

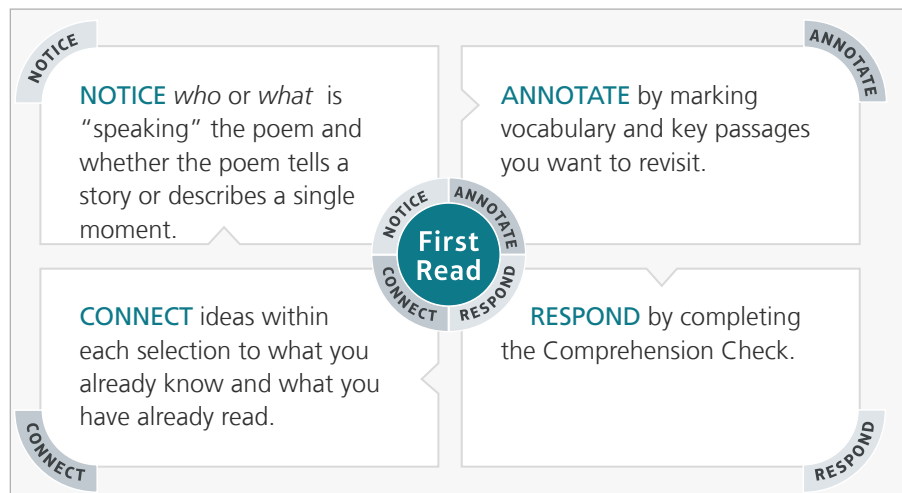
#### STANDARDS

##### Reading Literature

By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

##### Language

- Use context as a clue to the meaning of a word or phrase.
- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.



## About the Poets



**Sherman Alexie** (b. 1966) grew up on the Spokane Indian Reservation in Washington State. As a child, Alexie suffered from seizures and spent much of his time in bed reading. After college, his career as a writer took off. Since then, Alexie has won numerous awards for his novels, stories, screenplays, and poems, including a PEN/Hemingway Award and the National Book Award.



**Harryette Mullen** (b. 1953) grew up primarily in Texas and now teaches English at the University of California, Los Angeles. Mullen’s poetry has been described as “crossing lines” between the political and the personal. Mullen credits much of her success to attending poetry readings in which she realized that poetry is “not just something on the page” but instead something that has to be heard out loud to be fully appreciated.



**Pat Mora** (b. 1942) grew up in El Paso, Texas, and became a teacher, museum director, and university administrator before turning to writing. Mora writes poetry in both English and Spanish, often including Spanish words and phrases in her English-language poems. Her transcultural style gives a voice to her Mexican American heritage of the Southwest.

## Backgrounds

### Sonnet, With Bird

The sonnet form is one of the most enduring poetic forms, having survived five centuries essentially unchanged. A sonnet follows a strict fourteen-line arrangement in a specific rhyme scheme. The final two lines of a sonnet resolve or summarize the preceding lines. In this poem, Sherman Alexie reinvents the sonnet, presenting one of our most traditional forms in an entirely new way.

### Elliptical

Ellipsis—often represented with punctuation marks known as ellipsis points (. . .)—is the omission, often intentional, of a word or words that would be needed for a thought to be complete. Sometimes, the missing word or words are understood from context. Other times, they are left to the reader’s imagination. This poem, whose title means “involving ellipsis,” plays with both of these ideas.

### Fences

This poem was inspired by Puerto Vallarta, a beach resort city in Mexico. Many places, including Puerto Vallarta, rely on tourism as a major income source. This tourist economy, however, means that many locals must accommodate tourists who enjoy an affluent lifestyle that they themselves cannot afford.



# Sonnet, With Bird

Sherman Alexie



## NOTES

1. Seventeen months after I moved off the reservation, and on the second plane flight of my life, I traveled to London to promote my first internationally published book. 2. A Native American in England! I imagined the last Indian in England was Maria Tall Chief, the Osage<sup>1</sup> ballerina who was once married to Balanchine.<sup>2</sup> An Indian married to Balanchine! 3. My publishers put me in a quaint little hotel near the Tate Gallery. I didn't go into the Tate. Back then, I was afraid of paintings of and by white men. I think I'm still afraid of paintings of and by white men. 4. This was long before I had a cell phone, so I stopped at payphones to call my wife. I miss the intensity of a conversation measured by a dwindling stack of quarters. 5. No quarters in England, though, and I don't remember what the equivalent British coin was called. 6. As with every other country I've visited, nobody thought I was Indian. This made me lonely. 7. Lonely enough to cry in my hotel bed one night as I kept thinking, "I am the only Indian in this country right now. I'm the only Indian within a five-thousand-mile circle." 8. But I wasn't the only Indian;

1. **Osage** Native American tribe based in the Midwestern United States.

2. **Balanchine** George Balanchine (1904–1983), dance choreographer who founded the New York City Ballet and is considered the father of American ballet.

I wasn't even the only Spokane Indian.<sup>3</sup> 9. On the payphone, my mother told me that a childhood friend from the reservation was working at a London pub. So I wrote down the address and took a taxi driven by one of those cabdrivers with extrasensory memory. 10. When I entered the pub, I sat in a corner, and waited for my friend to discover me. When he saw me, he leapt over the bar and hugged me. "I thought I was the only Indian in England," he said. 11. His name was Aaron and he died of cancer last spring. I'd rushed to see him in his last moments, but he passed before I could reach him. Only minutes gone, his skin was still warm. I held his hand, kissed his forehead, and said, "England." 12. "England," in our tribal language, now means, "Aren't we a miracle?" and "Goodbye." 13. In my strange little hotel near the Tate, I had to wear my suit coat to eat breakfast in the lobby restaurant. Every morning, I ordered eggs and toast. Everywhere in the world, bread is bread, but my eggs were impossibly small. "What bird is this?" I asked the waiter. "That would be quail," he said. On the first morning, I could not eat the quail eggs. On the second morning, I only took a taste. On third day, I ate two and ordered two more. 14. A gathering of quail is called a bevy. A gathering of Indians is called a tribe. When quails speak, they call it a song. When Indians sing, the air is heavy with grief. When quails grieve, they lie down next to their dead. When Indians die, the quail speaks.

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3. **Spokane Indian** Native American from the northeastern part of Washington State.

POETRY

# Ellyptical

Harryette Mullen

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They just can't seem to . . . They should try harder to . . . They ought to be more . . . We all wish they weren't so . . . They never . . . They always . . . Sometimes they . . . Once in a while they . . . However it is obvious that they . . . Their overall tendency has been . . . The consequences of which have been . . . They don't appear to understand that . . . If only they would make an effort to . . . But we know how difficult it is for them to . . . Many of them remain unaware of . . . Some who should know better simply refuse to . . . Of course, their **perspective** has been limited by . . . On the other hand, they obviously feel **entitled** to . . . Certainly we can't forget that they . . . Nor can it be denied that they . . . We know that this has had an enormous impact on their . . . Nevertheless their behavior strikes us as . . . Our **interactions** unfortunately have been . . .

#### NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

**perspective** (puhr SPEHK tihv)  
*n.*

MEANING:

**entitled** (ehn TY tuhld) *adj.*

MEANING:

**interactions** (ihn tuhr AK shuhnz) *n.*

MEANING:

# Fences

Pat Mora

## NOTES

Mouths full of laughter,  
the *turistas* come to the tall hotel  
with suitcases full of dollars.

5 Every morning my brother makes  
the cool beach new for them.  
With a wooden board he smooths  
away all footprints.

10 I peek through the cactus fence  
and watch the women rub oil  
sweeter than honey into their arms and legs  
while their children jump waves  
or sip drinks from long straws,  
coconut white, mango yellow.

15 Once my little sister  
ran barefoot across the hot sand  
for a taste.

My mother roared like the ocean,  
“No. No. It’s their beach.  
It’s their beach.”

# Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

## SONNET, WITH BIRD

1. Why does the speaker go to London?
2. Whom does the speaker meet in London?

## ELLIPTICAL

3. How does each sentence of “Elliptical” end?
4. What pronoun appears in the first nine sentences of the poem?

## FENCES

5. What does the speaker’s brother do each day?
6. What does the speaker’s little sister do that causes the mother to react?

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## RESEARCH

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



POETRY COLLECTION

TIP

GROUP DISCUSSION

Take turns reading portions of each poem aloud. Discuss how listening to a poem read aloud helps you hear rhythm, rhyme, and other sound devices. Discuss the connection between the sound of the poem and its meaning.

WORD NETWORK

Add words related to outsiders from the texts to your Word Network.

STANDARDS

Reading Literature

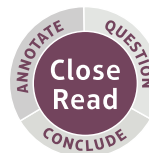
Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

Language

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.
- Consult general and specialized reference materials, both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.

## Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

**Notebook** Complete the activities.

- Review and Clarify** With your group, reread the lines of "Sonnet, With Bird" numbered 11 and 12. What point does the author make by defining England in two different ways? Explain.
- Present and Discuss** Now, work with your group to share other key lines from the poems. What made you choose these particular passages? Take turns presenting your choices. Discuss what you notice in the poem, what questions you asked, and what conclusions you reached.
- Essential Question: Do people need to belong?** What have these poems taught you about being an outsider? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

perspective    entitled    interactions

**Why These Words?** The three concept vocabulary words are related. With your group, identify the concept they have in common. How do these word choices enhance the text?

### Practice

**Notebook** Confirm your understanding of these words by using them in sentences. Include context clues that hint at their meanings.

### Word Study

**Notebook Latin Prefix: en-** The concept vocabulary word *entitled* begins with the Latin prefix *en-*, meaning "in," "into," or "on." Write the meanings of these other words beginning with the prefix *en*: *enamor*, *encapsulate*, *encipher*. Consult a college-level dictionary as needed.

## Analyze Craft and Structure

**Author's Choices: Poetic Form** Poems can be written in any number of different poetic forms. A **poetic form** is a set pattern of poetic elements. For example, a poetic form may call for a fixed number of lines, a particular pattern of rhyme or meter, or any combination of those elements. Some poems, however, avoid the use of fixed patterns altogether. For example, **free verse** poems do not follow any set patterns. Instead, they present carefully crafted lines that re-create the rhythms of natural speech or present unexpected combinations of language. To create these effects, free verse poets often play with line breaks, or the ways in which lines end.

- **End-stopped lines** are lines that complete a grammatical unit; they usually end with a punctuation mark, such as a comma or period.
- **Enjambed lines** do not end with a grammatical break and do not make full sense without the line that follows.

The **prose poem** is a poetic form that looks like prose, or a non-poetic work, but sounds like poetry. Prose poems lack the line breaks most often found in poetry, but they may contain other poetic techniques such as repetition or rhyme.

### Practice

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Work together as a group to answer the following questions.

1. In "Fences," which lines are end-stopped and which are enjambed? Explain how the different types of lines emphasize meaning or affect how a reader hears and understands the poem.
2. (a) What type of poem is "Elliptical"? Explain. (b) In what ways does the choice of form affect how the reader experiences the poem? (c) Rewrite the poem, adding line breaks that make sense to you. Compare with the original. What is lost and what is gained by the poet's choice of form?
3. (a) What poetic techniques does "Sonnet, With Bird" use that make it a poem rather than prose? (b) How does the combination of poetic and prose-like elements affect its meaning?





POETRY COLLECTION

## Author's Style

**Author's Choices: Poetic Form** A traditional, Shakespearean **sonnet** is a fourteen-line poem that contains three four-line stanzas, or **quatrains**, and a final two-line stanza, or **couplet**. It has a regular meter and set pattern of rhyme, or **rhyme scheme**.

Shakespeare's "Sonnet 18" features three quatrains that develop a theme and follow an *abab, cdcd, efef* rhyme pattern. Here is the first quatrain.

*Shall I compare thee to a summer's day? (a)*  
*Thou art more lovely and more temperate. (b)*  
*Rough winds do shake the darling buds of May, (a)*  
*And summer's lease hath all too short a date. (b)*

The final two lines in the sonnet form a rhyming couplet.

*So long as men can breathe or eyes can see, (g)*  
*So long lives this and this gives life to thee. (g)*

Traditionally, the rhyming couplet that ends a sonnet dramatically redefines or twists the thematic ideas expressed in the earlier lines.

### Read It

In "Sonnet, With Bird," Sherman Alexie uses the sonnet form as a starting point, then changes it drastically. Work individually to reread the poem. Chart how Alexie's poem reimagines the Shakespearean sonnet.

SONNET CHARACTERISTIC	SONNET, WITH BIRD	COMMENT
number of lines		
rhyme scheme		
three quatrains that develop a theme		
final couplet that presents a twist		

### STANDARDS

#### Reading Literature

- Analyze how an author's choices concerning how to structure a text, order events within it, and manipulate time create such effects as mystery, tension, or surprise.

- Analyze how an author draws on and transforms source material in a specific work.

#### Speaking and Listening

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

### Write It

**Notebook** Write a paragraph in which you explain how Alexie experiments with the Shakespearean sonnet to create a prose poem. Use the information in your chart to cite examples from the poem.



## Speaking and Listening

### Assignment

As a group, rewrite one of the poems in this collection, altering a key aspect of its form or content. Then, deliver a **poetry reading** of the revised work. Afterward, take questions from listeners about the decisions you made as you created the revised poem. Choose from the following options:

- Complete each sentence in the poem “Elliptical.” Work together as a group. Write out the poem in its entirety.

Use questions such as the following to guide your work: *To whom does “they” refer in the original poem? How does completing the sentences change the meaning of the poem? Does the poem have greater impact with completed sentences or without them?*

- Change the structure of “Sonnet, With Bird” by rearranging line breaks and phrasing. Note that poets use line breaks and phrasing to group together discrete thoughts, images, and emotions.

Use questions such as the following to guide your work: *Which thoughts, feelings, images, or emotions does the restructuring affect? In what ways? How does the restructuring change the meaning of the poem?*

- Rewrite “Fences” as a prose poem. Include the same general information and images as the original, but change the line breaks and modify sentences so that they work as prose. Add more detail if necessary.

Use questions such as the following to guide your work: *How does the change in structure affect the meaning of the poem? Does the poem have a greater impact in its original form or as a prose poem?*

**Project Plan** Assign each member of the group a portion of the poem to memorize and read aloud as part of the recitation. Before you recite your poem to the class, practice it with your group several times. Provide helpful feedback on the tone, speed, and dramatic qualities of each reading.

**Present and Discuss** As you present your work to the class, make sure your delivery reflects the structural changes you introduced. Compare the poem your group wrote with those of the other small groups in the class.

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “Sonnet, With Bird,” “Elliptical,” and “Fences.”



About the Author



**Alexandra Robbins**

(b. 1976) is a journalist and bestselling author. She has written for several newspapers and magazines, including the *Los Angeles Times*, the *Washington Post*, and the *Atlantic*. Robbins's journalism is highly regarded; she was a recipient of the John Bartlow Martin Award. Her most recent work, *The Nurses: A Year of Secrets, Drama, and Miracles With the Heroes of the Hospital*, has been praised for its investigative merit and captivating narrative of the nursing profession.

# Revenge of the Geeks

## Concept Vocabulary

As you perform your first read of "Revenge of the Geeks," you will encounter these words.

marginalize      pariah      bigotry

**Context Clues** If these words are unfamiliar, try using **context clues**—other words and phrases that appear nearby in the text—to help you determine their meanings. There are different types of context clues.

**Definition:** In some cases, **psychologists** and **sociologists** do related work. The former study individual behavior, whereas the latter study group behavior.

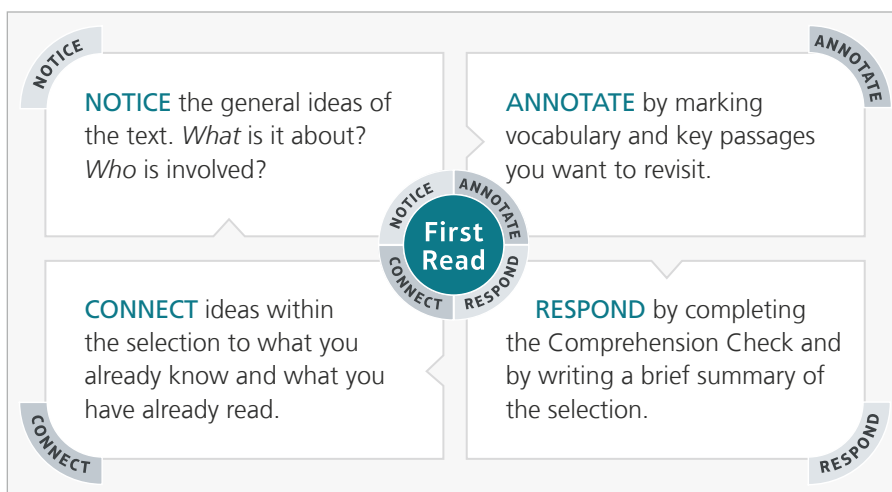
**Elaborating Details:** She was once a loner, but is now a media **tycoon** and one of the richest women in the world.

**Antonym, or Contrast of Ideas:** Some members of the group are sadly **indolent**, but others work extremely hard.

Apply your knowledge of context clues and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read. Use a resource such as a dictionary or a thesaurus to verify your definitions.

## First Read NONFICTION

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



**STANDARDS**

**Reading Informational Text**  
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

**Language**

- Use context as a clue to the meaning of a word or phrase.
- Verify the preliminary determination of the meaning of a word or phrase.

# Revenge of the Geeks

Alexandra Robbins

## BACKGROUND

The word *geek* has a long history—one of its earliest appearances was as *gecke* in the works of Shakespeare, as a word for “fool.” It became *geek* in the late nineteenth century, and by the middle of the twentieth century it had come to be used as a generic, all-purpose insult. In the 1970s, however, *geek* came to mean, specifically, “an overly eager student,” especially one interested in computers.

- 1 **M**any popular students approach graduation day with bittersweet nostalgia: Excitement for the future is tempered by fear of lost status. But as cap-and-gown season nears, let’s also stop to consider the outcasts, students for whom finishing high school feels like liberation from a state-imposed sentence.
- 2 In seven years of reporting from American middle and high schools, I’ve seen repeatedly that the differences that cause a student to be excluded in high school are often the same traits or skills that will serve him or her well after graduation.
- 3 Examples abound: Taylor Swift’s classmates left the lunch table as soon as she sat down because they disdained her taste for country music. Last year, the Grammy winner was the nation’s top-selling recording artist.
- 4 Students mocked Tim Gunn’s love of making things; now he is a fashion icon with the recognizable catchphrase “Make it work.”
- 5 J. K. Rowling, author of the bestselling “Harry Potter” series, has described herself as a bullied child “who lived mostly in books and daydreams.” It’s no wonder she went on to write books populated with kids she describes as “outcasts and comfortable with being so.”
- 6 For many, says Sacred Heart University psychology professor Kathryn LaFontana, high school is the “first foray<sup>1</sup> into the adult world where [kids] have to think about their own status.” And for

1. **foray** *n.* attempt to do something.

## NOTES

NOTES

Mark context clues or indicate another strategy you used that helped you determine meaning.

**marginalize** (MAHR juh nuh lyz) *v.*

MEANING:

**pariah** (puh RY uh) *n.*

MEANING:

**bigotry** (BIHG uh tree) *n.*

MEANING:

teenagers, says LaFontana, who studies adolescent peer relationships and social status, “the worst thing in the world is to be different from other people; that’s what makes someone unpopular.”

7 In the rabidly conformist school environment, the qualities that make people different make them targets. In adulthood, however, the qualities that make people different make them compelling.

8 Some students are vaguely aware of this reality. An eighth-grade boy in Indiana told me: “I’m always single, so it’s tough. Never can get a girl. The smart thing repels girls. I like being smart because I breeze through school. . . . That’s the good thing, but the girl thing is killing me.”

9 It’s hard to know when you’re in high school that “the smart thing” is likely to translate into later success, or that “the girl thing” is bound to improve. That’s why it’s up to adults to convey constantly to teenagers that the characteristics that **marginalize** them can pay off after graduation.

10 Geeks profit from their technological knowhow. Emos benefit from being empathetic and unafraid to display emotion. Skaters, punks, and others who pursue their arts with fervor benefit from the creativity they’ve honed. Gamers have learned both problem-solving skills and the ability to collaborate through collective intelligence.

11 In the adult world, being out is in. “Geek chic” and “nerd merch” are on the rise. Nerdcore hip-hop artists have penetrated mainstream consciousness. And the nerd prom known as Comic Con draws high-profile celebrities and throngs of smitten fans. They’re all part of what Jerry Holkins, creator of the Penny Arcade webcomic and video game conference, calls “the social **pariah** outcast aesthetic.”

12 Adults tend to be mature enough to recognize that there would be no progress—cures for diseases, ways to harness new energy sources—without people who are different. Successful scientists think distinctively.

13 So what happens to high school’s popular students? Research shows that they are more likely than outsiders to conform, which can also mean they’re less likely to innovate. They are more likely to be both targets and instigators of aggression—whether physical or relational, which includes rumors, gossip, and backstabbing. They are more likely to drink and engage in other risky behaviors. Students who are popular and involved in aggression are less likely to do well in school. Psychologists point out that high-status cliques teach the exclusionary behavior that may be the foundation for eventual racism, anti-Semitism, sexism, and other forms of **bigotry**.

14 That’s not to say, of course, that popularity in high school necessarily leads to mediocrity or worse in adulthood. But neither is there necessarily something wrong with a student merely because he is excluded by classmates. We don’t view a saxophonist as musically challenged if he can’t play the violin. He’s just a different kind of musician. A sprinter is still an athlete even if she can’t play basketball. She’s a different kind of athlete. Similarly, we might acknowledge


that students who don't follow the popular crowd's lead aren't any less socially successful; they're just a different kind of social.

- 15 The education landscape would be so much more bearable if students could understand this. And if schools found better ways to nurture kids who reject the in-crowd image.
- 16 The worst aspect of the treatment of student outsiders isn't the name-calling. It isn't the loneliness. It isn't even the demise of attitudes and programs that are important for fostering creativity and independence. The most heartbreaking consequence of this treatment is that tens of thousands of students—imaginative, interesting, impressionable people—think that they have done or felt something wrong.
- 17 It's not enough to merely tell them that in the real world, "it gets better." They need to know before graduation that being different is not a problem but a strength. 🐼

NOTES

## Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. According to the author, why did Taylor Swift's classmates leave the lunch table as soon as Swift sat down?
2. According to psychology professor Kathryn LaFontana, what is the worst thing in the world for teenagers?
3. What does Robbins believe that adults should constantly convey to teenagers?
4. How do successful scientists think, according to Robbins?
5.  **Notebook** Confirm your understanding by writing a summary of the text.

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## RESEARCH

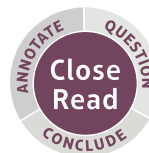
**Research to Clarify** Choose at least one unfamiliar detail from the text. Briefly research that detail. In what way does the information you learned shed light on an aspect of the argument?



REVENGE OF THE GEEKS

## Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

CITE TEXTUAL EVIDENCE to support your answers.

**Notebook** Complete the activities.

- 1. Review and Clarify** Reread the first five paragraphs of the selection. Where does the author state her claim, or main idea, in this argument? Restate the claim in your own words. What three examples does Robbins cite in this section of the text to support this claim?
- 2. Present and Discuss** Now, work with your group to share the passages from the selection that you found especially important. Take turns presenting your passages. Discuss what you notice in the selection, what questions you asked, and what conclusions you reached.
- 3. Essential Question: *Do people need to belong?*** What has this text taught you about outsiders and outcasts? Discuss with your group.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

marginalize    pariah    bigotry

**Why These Words?** The three concept vocabulary words are related. With your group, determine what the words have in common. How do these word choices enhance the impact of the text?

### Practice

**Notebook** Confirm your understanding of these words by using them in sentences. Include context clues that hint at each word's meaning.

### Word Study

**Notebook Denotation and Connotation** The **denotation** of a word is its literal definition that you would find in a dictionary. A word's **connotations** are its emotional overtones or nuances. For example, the word *pariah* literally means "outcast." Its connotations are overwhelmingly negative. This word came into English from Tamil, an Indian language, where it signified someone from the lowest social caste, or group.

Use a dictionary to research the denotations and connotations of the following words from the selection: *nostalgia*, *disdain*, *conformist*, *smitten*, *distinctively*. Then, use each word in a sentence that clearly indicates both its denotation and its connotation.

### WORD NETWORK

Add interesting words related to outsiders from the text to your Word Network.

### STANDARDS

#### Reading Informational Text

- Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

#### Language

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies.
- Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- Analyze nuances in the meaning of words with similar denotations.

## Analyze Craft and Structure


**Reasoning and Evidence** “Revenge of the Geeks” is an **argument**, a type of nonfiction in which a writer states a **claim**, or position on a debatable issue, and then defends that claim with sound reasoning and evidence. **Evidence** includes facts, data, information, explanations, anecdotes, quotations, examples, and any other details that support the writer’s reasons or main claim.

When reading an argument, it is important to evaluate both the writer’s reasoning and the quality of the evidence he or she uses to support it. Strong reasoning should have clear, logical connections. Strong evidence should have the following qualities:

- **Variety:** A writer should include different types of evidence, such as facts, data, and quotations. It should come from a range of sources.
- **Credibility:** Evidence should be drawn from reliable, authoritative sources. A credible source may present a distinct perspective, but it should not display bias, unfounded judgments, or sweeping generalizations.
- **Relevance:** Evidence should be current and connect logically to the writer’s ideas.

**CITE TEXTUAL EVIDENCE**  
to support your answers.

### Practice

 **Notebook** Work on your own to answer the questions. Then, share and discuss your responses with your group.

1. How does Robbins support her claim that the qualities that make students outcasts in high school are those that make them successful in adulthood?
2. How does Robbins develop her argument that being popular in high school may actually work against people when they enter the adult world?
3. Use the chart to identify the types of evidence Robbins uses and to evaluate its credibility and relevance.

CLAIM	EVIDENCE	CREDIBILITY	RELEVANCE

4. Write a paragraph in which you evaluate the validity of Robbins’s argument. Cite evidence from your chart as examples.





REVENGE OF THE GEEKS

## Author's Style

**Parallel Structure** Parallelism, or **parallel structure**, is the use of similar grammatical forms or patterns to express ideas of equal significance. Effective use of parallelism creates rhythm and balance and clarifies the relationships among ideas. When writing lacks parallelism, it presents equally significant ideas in an unnecessary mix of grammatical forms. This inconsistency can be awkward, confusing, or distracting for readers.

This chart shows examples of nonparallel and parallel structure.


SENTENCE ELEMENTS	NONPARALLEL	PARALLEL
words	Planning, <u>drafting</u> and <b>revision</b> are three steps in the writing process.	Planning, <u>drafting</u> , and <b>revising</b> are three steps in the writing process.
phrases	I could not wait <u>to hop on that plane to leave the country</u> , and <b>for some world exploration</b> .	I could not wait <u>to hop on that plane, to leave the country, and to explore the world</u> .
clauses	Ari likes his new school: <u>The teachers are good, the students are nice</u> , and he <b>likes the new building</b> .	Ari likes his new school: <u>The teachers are good, the students are nice, and the building is new</u> .

### Read It

Mark the parallel sentence elements in each of these passages from "Revenge of the Geeks." Parallel elements may appear in a single sentence or in multiple sentences.

1. In the rabidly conformist school environment, the qualities that make people different make them targets. In adulthood, however, the qualities that make people different make them compelling.
2. Geeks profit from their technological knowhow. Emos benefit from being empathetic and unafraid to display emotion. Skaters, punks, and others . . . benefit from the skills and the ability to collaborate through collective intelligence.
3. Research shows that they are more likely . . . to conform, which can also mean they're less likely to innovate.
4. Psychologists point out that high-status cliques teach the exclusionary behavior that may be the foundation for eventual racism, anti-Semitism, sexism and other forms of bigotry.

### Write It

 **Notebook** Write a paragraph about "Revenge of the Geeks." Include at least one example of parallel structure. Mark your examples.

#### STANDARDS

##### Language

- Use parallel structure.
- Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.



## Speaking and Listening

### Assignment

Create a **multimedia presentation** in which you incorporate text and images to explain a subject. Choose from the following options.

- Prepare an **informational video** in which you share what you learned from Robbins's argument. Cite evidence from the text that proves your points and supports your opinions.
- Design a **social media campaign** with the goal of effecting change in how students who are "different" are treated in school. Explain why change is needed, and cite evidence from Robbins's argument to support your claim. In your presentation, show how your campaign will have a lasting impact.
- Choose a side, explaining why you agree or disagree with Robbins. Construct your argument or counterargument using evidence from the text. Create and present a **poster** publicizing your position visually. If members of your group disagree, split into two groups. Have each group complete a poster arguing the side it favors.

**Project Plan** Before you begin, make a list of the tasks you will need to complete in order to finish your project. Then, assign individual group members to each task. Finally, determine how you will make decisions about choices of images, text, and design elements.

**Developing Your Argument** Use this chart to collect ideas and images for your presentation. Remember to include appropriate citations for all evidence.

ARGUMENT	EVIDENCE	IMAGE

### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from "Revenge of the Geeks."

### STANDARDS

#### Speaking and Listening

- Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed.
- Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.
- Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



About the Author



**Ryszard Kapuscinski**

(1932–2007) began his career in journalism by keeping two notepads. In one, he detailed concrete facts for his investigative articles sold to Polish newspapers. The other was filled with personal notes and unique experiences. His first notebook brought him an income, yet his thoughts in the second were the basis for his highly regarded books. Kapuscinski often covered and supported African nations in the fight against colonialism.

**STANDARDS**

**Reading Informational Text**  
By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

**Language**

- Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies
- Identify and correctly use patterns of word change that indicate different meanings or parts of speech.

# Encountering the Other: The Challenge for the 21st Century

## Concept Vocabulary

As you perform your first read of “Encountering the Other: The Challenge for the 21st Century,” you will encounter the following words.

**doctrine**      **totalitarian**      **ideologies**

**Base Words** If these words are unfamiliar to you, analyze each one to see whether it contains a base word you know. Then, use your knowledge of the “inside” word, along with context, to determine the meaning of the concept word. Here is an example of how to apply the strategy.

**Unfamiliar Word:** *dismissively*

**Familiar “Inside” Word:** *dismissive*, meaning “disinterested; scornful”

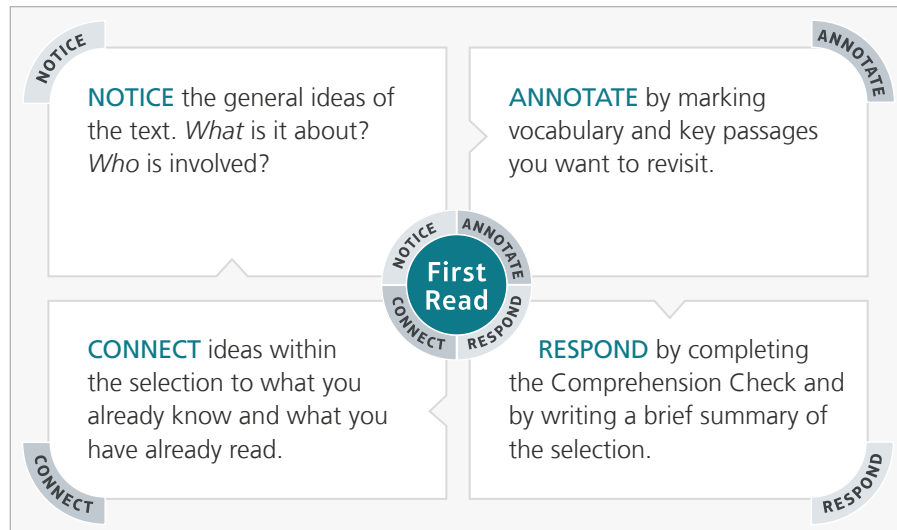
**Context:** Should they throw themselves in fury on those other people? Or walk past **dismissively** and keep going?

**Conclusion:** The *-ly* ending shows that the word is an adverb that tells the manner in which something is being done. *Dismissively* must mean “behaving in a way that shows disinterest or scorn.”

Apply your knowledge of base words and other vocabulary strategies to determine the meanings of unfamiliar words you encounter during your first read.

## First Read NONFICTION

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



# Encountering the Other:

## The Challenge for the 21st Century

Ryszard Kapuscinski



### BACKGROUND

Globalization is the interaction and integration of people, companies, and governments of different countries. It is one of the most visible trends in modern culture. With increasingly common and efficient intercontinental travel, communication, and trade, regional life has become tied to cultures around the world. The globe is, metaphorically, getting smaller.

- 1 **T**he encounter with the Other, with other people, has always been a universal and fundamental experience for our species.
- 2 Archaeologists tell us that the very earliest human groups were small family-tribes numbering 30 to 50 individuals. Had such a community been larger, it would have had trouble moving around quickly and efficiently. Had it been smaller, it would have found it harder to defend itself effectively and to fight for survival.
- 3 So here is our little family-tribe going along searching for nourishment, when it suddenly comes across another family-tribe. What a significant movement in the history of the world, what a momentous discovery! The discovery that there are other people in the world! Until then, the members of these primal groups could live in the conviction, as they moved around in the company of 30 to 50 of their kinfolk, that they knew all the people in the world. Then it turned out that they didn't—that other similar beings, other people, also inhabited the world! But how to behave in the face of such a revelation? What to do? What decision to make?
- 4 Should they throw themselves in fury on those other people? Or walk past dismissively and keep going? Or rather try to get to know and understand them?

### NOTES

- 5 That same choice that our ancestors faced thousands of years ago faces us today as well, with undiminished intensity—a choice as fundamental and categorical as it was back then. How should we act toward Others? What kind of attitude should we have toward them? It might end up in a duel, a conflict, or a war. Every archive contains evidence of such events, which are also marked by countless battlefields and ruins scattered around the world.
- 6 All this is proof of man’s failure—that he did not know how, or did not want, to reach an understanding with Others. The literature of all countries in all epochs<sup>1</sup> has taken up this situation, this tragedy and weakness, as subject matter of infinite variety and moods.
- 7 But it might also be the case that, instead of attacking and fighting, this family-tribe that we are watching decides to fence itself off from others, to isolate and separate itself. This attitude leads, over time, to objects like the Great Wall of China, the towers and gates of Babylon, the Roman limes<sup>2</sup> and or the stone walls of the Inca.
- 8 Fortunately, there is evidence of a different human experience scattered abundantly across our planet. These are the proofs of cooperation—the remains of marketplaces, of ports, of places where there were agoras<sup>3</sup> and sanctuaries, of where the seats of old universities and academies are still visible, and of where there remain vestiges of such trade routes as the Silk Road, the Amber Route, and the Trans-Saharan caravan route.
- 9 All of these were places where people met to exchange thoughts, ideas, and merchandise, and where they traded and did business, concluded covenants and alliances, and discovered shared goals and values. “The Other” stopped being a synonym of foreignness and hostility, danger and mortal evil. People discovered within themselves a fragment of the Other, and they believed in this and lived confidently.
- 10 People thus had three choices when they encountered the Other: They could choose war, they could build a wall around themselves, or they could enter into dialogue.
- 11 Over the expanse of history, mankind has never stopped wavering among these options, and, depending on changing times and cultures, has chosen one or the other; we can see that mankind is fickle here and does not always feel certain, does not always stand on firm ground. War is hard to justify. I think that everyone always loses because war is a disaster for human beings. It exposes their incapacity for understanding, for putting themselves in the shoes of others, for goodness and sense. The encounter with the Other usually ends tragically in such cases, in a catastrophe of blood and death.
- 12 The idea that led people to build great walls and gaping moats, to surround themselves with them and fence themselves off from

1. **epochs** (EHP uks) *n.* periods of historical time.  
2. **limes** *n.* walls mortared with quicklime plaster.  
3. **agoras** (uh GAWR uhz) *n.* open gathering places.

others, has been given the contemporary name of apartheid.<sup>4</sup> This concept has been erroneously confined to the policies of the now-defunct white regime in South Africa. However, apartheid was already being practiced in the earliest mists of time. In simple terms, proponents of this view proclaim that everyone is free to live as he chooses, as long as it's as far away from me as possible, if he isn't part of my race, religion, or culture. If that were all!

13 In reality, we are looking at a **doctrine** of the structural inequality of the human race. The myths of many tribes and peoples include the conviction that only we are human—the members of our clan, our community—while others, all others, are subhuman or aren't human at all. An ancient Chinese belief expressed it best: A non-Chinese was regarded as the devil's spawn, or at best as a victim of fate who did not manage to be born Chinese. The Other, according to this belief, was presented as a dog, as a rat, as a creeping reptile. Apartheid was and still is a doctrine of hatred, contempt, and revulsion for the Other, the foreigner.

14 How different was the image of the Other in the epoch of anthropomorphic<sup>5</sup> beliefs, the belief that the gods could assume human form and act like people. Back then you could never tell whether the approaching wanderer, traveler, or newcomer was a person or a god in human guise. That uncertainty, that fascinating ambivalence, was one of the roots of the culture of hospitality that mandated showing all kindness to the newcomer, that ultimately unknowable being.

15 Cyprian Norwid writes about this when he ponders, in his introduction to the *Odyssey*, the sources of the hospitality that Odysseus encounters on his journey back to Ithaca. "There, with every beggar and foreign wanderer," Norwid remarks, "the first suspicion was that he might have been sent by God. . . . No one could have been received as a guest if the first question were: 'Who is this newcomer?' But only when the divinity in him was respected did the human questions follow, and that was called hospitality, and for that very reason it was numbered among the pious practices and virtues. There was no 'last among men!' with Homer's Greeks—he was always the first, which means divine."

16 In this Greek understanding of culture, cited by Norwid, things reveal a new significance that is favorable to people. Doors and gates are not only for closing against the Other—they can also open for him and welcome him inside. The road need not serve hostile columns; it can also be a highway along which one of the gods, in pilgrim's garb, comes to us. Thanks to such an interpretation, the world we inhabit

4. **apartheid** (uh PAHR tyd) *n.* South African policy of extreme racial segregation under which the native African majority was not allowed to vote and suffered intense repression. Apartheid ended in 1994 with the first free elections. The word is often used to refer to other systems of repressive ethnic segregation.

5. **anthropomorphic** (an thruh poh MAWR fihk) *adj.* described or thought of as having human behaviors or characteristics.

## NOTES

Mark base words or indicate another strategy you used that helped you determine meaning.

**doctrine** (DOK truhn) *n.*

MEANING:

Mark base words or indicate another strategy you used that helped you determine meaning.

**totalitarian** (toh tal uh TAIR ee uhn) *adj.*

MEANING:

**ideologies** (y dee OL uh jeez) *n.*

MEANING:

starts being not only richer and more diverse, but also kinder to us, a world in which we ourselves will want to encounter the Other.

- 17 Emmanuel Levinas calls the encounter with the Other an “event,” or even a “fundamental event,” the most important experience, reaching to the farthest horizons. Levinas, as we know, was one of the philosophers of dialogue, along with Martin Buber, Ferdinand Ebner, and Gabriel Marcel (a group that later came to include Jozef Tischner), who developed the idea of the Other as a unique and unrepeatable entity, in more or less direct opposition to two phenomena that arose in the 20th century: the birth of the masses that abolished the separateness of the individual, and the expansion of destructive **totalitarian ideologies**.
- 18 These philosophers attempted to salvage what they regarded as the paramount value, the human individual—me, you, the Other, the Others—from being obliterated by the actions of the masses and of totalitarianism (which is why these philosophers promoted the concept of “the Other” to emphasize the differences between one individual and another, the differences of non-interchangeable and irreplaceable characteristics).
- 19 This was an incredibly important movement that rescued and elevated the human being, a movement that rescued and elevated the Other, with whom, as Levinas suggested, one must not only stand face to face and conduct a dialogue, but for whom one must “take responsibility.” In terms of relations with the Other and Others, the philosophers of dialogue rejected war because it led to annihilation; they criticized the attitudes of indifference or building walls; instead, they proclaimed the need—or even the ethical obligation—for closeness, openness, and kindness.
- 20 In the circle of just such ideas and convictions, a similar type of inquiry and reflection, a similar attitude, arises and develops in the great research work of a man who did his undergraduate work and went on to earn a Ph.D. at Jagiellonian University, and who was a member of the Polish Academy of Sciences—Bronislaw Malinowski.
- 21 Malinowski’s problem was how to approach the Other, not as an exclusively hypothetical and abstract entity, but as a concrete person belonging to a different race, with beliefs and values different from ours, and with his own culture and customs.
- 22 Let us point out that the concept of the Other is usually defined from the white man’s—the European’s—point of view. But today, when I walk through a village in the mountains of Ethiopia, a crowd of children runs after me, pointing at me in merriment and calling out: “Ferenchi! Ferenchi!”—which means “foreigner, other.” This is an example of the dismantling of the hierarchy of the world and its cultures. Others are indeed Others, but for those Others, I am the one who is Other.
- 23 In this sense, we’re all in the same boat. All of us inhabitants of our planet are Other for Others—Me for Them, and Them for Me.

- 24 In Malinowski's era and in the preceding centuries, the white man, the European, left his continent almost exclusively for gain—to take over new land, capture slaves, trade, or convert. These expeditions, at times, were incredibly bloody—Columbus conquering America, and then the white settlers, the conquest of Africa, Asia, and Australia.
- 25 Malinowski set out for the Pacific islands with a different goal—to learn about the Other. To learn about his neighbor's customs and language, and to see how he lived. He wanted to see and experience this for himself, personally—to experience it so that he could later tell about it. It might seem like an obvious undertaking, yet it turned out to be revolutionary, and it stood the world on its ear.
- 26 It laid bare a weakness or perhaps simply a characteristic that appears to a differing degree in all cultures: the fact that cultures have difficulty understanding other cultures, and that people belonging to a given culture—the participants in and carriers of that culture—have this difficulty. Namely, Malinowski stated after arriving at his research site in the Trobriand Islands that the white people who had lived there for years not only knew nothing about the local people and their culture, but also, in fact, held an entirely erroneous image characterized by contempt and arrogance.

✓ A village in the Trobriand Islands





- 27 He himself, as if to spite all colonial customs, pitched his tent in the middle of a local village and lived among the local people. What he experienced turned out to be no easy experience. In his *A Diary in the Strict Sense of the Term*, he continually mentions problems, bad moods, despair, and depression. You pay a high price for breaking free of your culture. That is why it is so important to have your own distinct identity, and a sense of your own strength, worth, and maturity. Only then can you confidently face a different culture. Otherwise, you will withdraw into your own hiding place and timorously cut yourself off from others.
- 28 All the more so because the Other is a mirror into which you peer, or in which you are observed, a mirror that unmask and denudes, which we would prefer to avoid. It is interesting that, while the First World War was under way in Malinowski's native Europe, the young anthropologist was concentrating on research into the culture of exchange, contacts, and common rituals among the inhabitants of the Trobriand Islands, to which he devotes his excellent *Argonauts of the Western Pacific*, and formulating his important thesis, so seldom observed by others, that "to judge something, you have to be there."
- 29 Malinowski advanced another thesis, incredibly bold for its time: namely that there is no such thing as a higher or a lower culture—there are only different cultures, with varying ways of meeting the needs and expectations of their participants. For him, a different person, of a different race and culture, is nevertheless a person whose behavior, like ours, is characterized by dignity, respect for acknowledged values, and respect for tradition and customs.
- 30 While Malinowski began his work at the moment of the birth of the masses, we are living today in the period of transition from that mass society to a new, planetary society. Many factors lie behind this—the electronics revolution, the unprecedented development of all forms of communication, the great advances in transport and movement, and also, in connection with this, the transformation at work in the consciousness of the youngest generation and in culture broadly conceived.
- 31 How will this alter the relations between us, the people of one culture, and the people of some other culture, or of Other cultures? How will this influence the I-Other relationship within my culture and beyond it? It is very difficult to give an unequivocal final answer, since the process is ongoing and we ourselves, with no chance for the distance that fosters reflection, are immersed in it.
- 32 Levinas considered the I-Other relation within the bounds of a single, racially and historically homogeneous civilization. Malinowski studied the Melanesian tribes at a time when they were still in their primal state, not yet violated by the influence of Western technology, organization and markets.
- 33 Today, this is ever less frequently possible. Cultures are becoming increasingly hybridized and heterogeneous. I recently saw something astonishing in Dubai. A girl, surely a Muslim, was walking along the

beach. She was dressed in tight jeans and a close-fitting blouse, but her head, and only her head, was covered so hermetically that not even her eyes were visible.

34 Today there are whole schools of philosophy, anthropology, and literary criticism that devote their major attention to hybridization and linking. This cultural process is under way especially in those regions where the borders of states are the boundaries of different cultures, such as the American-Mexican border, and also in the gigantic megalopolises (like São Paulo, New York, or Singapore) that are home to populations representing the most variegated cultures and races. We say today that the world has become multiethnic and multicultural not because there are more of these communities and cultures than before, but rather because they are speaking out more loudly, with increasing self-sufficiency and forcefulness, demanding acceptance, recognition, and a place at the round table of nations.

35 Yet the true challenge of our time, the encounter with the new Other, derives as well from a broader historical context. Namely, the second half of the 20th century was a time when two-thirds of humanity freed themselves of colonial dependency and became citizens of their own states that, at least nominally, were independent. Gradually, these people are beginning to rediscover their own pasts, myths, and legends, their roots, their feelings of identity and, of course, the pride that flows from this. They are beginning to realize that they are the masters in their own house and the captains of their fate, and they look with abhorrence on any attempts to reduce them to things, to extras, to the victims and passive objects of domination.

36 Today, our planet, inhabited for centuries by a narrow group of free people and broad throngs of the enslaved, is filled with an increasing number of nations and societies that have a growing sense of their own separate value and significance. This process is often occurring amidst enormous difficulties, conflicts, dramas, and losses.


37 We may be moving toward a world so entirely new and changed that our previous historical experience will prove to be insufficient to grasp and move around in it. In any case, the world that we are entering is the Planet of Great Opportunities. Yet these are not unconditional opportunities, but rather opportunities open only to those who take their tasks seriously and thus prove that they take themselves seriously. This is a world that potentially has a lot to offer, but that also demands a lot, and in which taking easy shortcuts is often the road to nowhere.

38 We will constantly be encountering the new Other, who will slowly emerge from the chaos and tumult of the present. It is possible that this new Other will arise from the meeting of two contradictory currents that shape the culture of the contemporary world—the current of the globalization of our reality and the current of the conservation of our diversity, our differences, our uniqueness. The Other may be the offspring and the heir of these two currents.

- 39 We should seek dialogue and understanding with the new Other. The experience of spending years among remote Others has taught me that kindness toward another being is the only attitude that can strike a chord of humanity in the Other. Who will this new Other be? What will our encounter be like? What will we say? And in what language? Will we be able to listen to each other? To understand each other?
- 40 Will we both want to appeal, as Joseph Conrad put it, to what “speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain; to the latent feeling of fellowship with all creation—and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts: to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity—the dead to the living and the living to the unborn.” 🐼

# Comprehension Check

Complete the following items after you finish your first read. Review and clarify details with your group.

1. According to the author, how would an early family-tribe discover that there were other people in the world?
  
  
  
  
  
  
  
  
  
  
2. What way of treating people began with the idea that any stranger might have been sent by the gods?
  
  
  
  
  
  
  
  
  
  
3. According to the author, why have Europeans throughout history usually left their own continent to visit others?
  
  
  
  
  
  
  
  
  
  
4.  **Notebook** Confirm your understanding of the text by writing a summary.

---

## 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 lecture?

**Research to Explore** Choose something that interested you from the text, and formulate a research question.



ENCOUNTERING THE OTHER:  
THE CHALLENGE FOR THE  
21ST CENTURY

**TIP**

**GROUP DISCUSSION**

Some group members may have very good contributions to make to the discussion but find it difficult to speak up. To make sure that you hear the best ideas, reach out to all group members by asking questions.

**WORD NETWORK**

Add interesting words related to outsiders from the text to your Word Network.

**STANDARDS**

**Reading Informational Text**

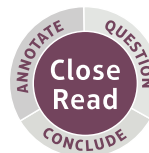
- Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
- Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.

**Language**

- Identify and correctly use patterns of word changes that indicate different meanings or parts of speech.

## Close Read the Text

With your group, revisit sections of the text you marked during your first read. **Annotate** details that you notice. What **questions** do you have? What can you **conclude**?



## Analyze the Text

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Complete the activities.

- 1. Review and Clarify** With your group, reread paragraph 10 of the selection. Discuss the three choices people can make in dealing with the Other, reminding yourselves of the examples the author gives for each one.
- 2. Present and Discuss** Now, share with your group the passages from the selection that you found particularly important. Take turns presenting your passages. Discuss what you noticed in the text, what questions you asked, and what conclusions you reached.
- 3. Essential Question: *Do people need to belong?*** What has this lecture taught you about being an outsider and confronting others? Discuss.

## LANGUAGE DEVELOPMENT

### Concept Vocabulary

**doctrine**      **totalitarian**      **ideologies**

**Why These Words?** The three concept vocabulary words are related. With your group, discuss the words, and determine what they have in common. Write other words that relate to this concept.

**Practice**

**Notebook** Confirm your understanding of these words by using them in sentences. Include context clues that hint at each word's meaning.

### Word Study

**Greek Root: -log-** In "Encountering the Other," the author uses the word *ideologies*. The word *ideologies* is built from two Greek roots: *-ideo-*, which means "idea," and *-log-*, which may mean either "to speak" or "study or theory of." Write the meanings of these words from the selection that contain the root *-log-*: *archaeologists*, *anthropology*, *dialogue*. Consult a dictionary as needed.

## Analyze Craft and Structure

**Literary Nonfiction** “Encountering the Other” is a **lecture**—a speech that is given to teach or inform listeners about a topic. The lecturer often uses special techniques to engage listeners and help them understand information. In the **introduction**, or beginning, he or she may use a **rhetorical question**. This is a question that the listener should think about, not answer out loud. In the **discussion**, or body, the lecturer may use **repetition** because hearing information more than once helps listeners remember ideas. In the **conclusion**, or end, the lecturer might summarize ideas or leave the audience with a challenge or lasting thought.

**TIP**

**CLARIFICATION**

A lecture often begins and ends with a memorable story, quotation, question, fact, or statement. The intention is to make the listener curious at the beginning and inspired at the end.

**Practice**

**CITE TEXTUAL EVIDENCE**  
to support your answers.

Work independently to gather your notes in the chart. Then, share and discuss your responses with your group.

**INTRODUCTION**

Which paragraphs make up the introduction?

What story, surprising fact, or rhetorical question appears in the introduction?

What is the main idea statement?

**DISCUSSION**

Which paragraphs make up the discussion?

Cite statements that develop or explain the main idea.

Cite examples of repetition.

**CONCLUSION**

Which paragraphs make up the conclusion?

Is there a challenge to listeners? Is there another technique that creates a memorable ending?

ENCOUNTERING THE OTHER:  
THE CHALLENGE FOR THE  
21ST CENTURY

## Conventions

**Types of Phrases** An **infinitive** is a verb form that generally appears with the word *to* in front of it and acts as a noun, an adjective, or an adverb. An **infinitive phrase** consists of an infinitive and its objects, complements, or modifiers, all acting together as a single part of speech. Like an infinitive, an infinitive phrase acts as a noun, an adjective, or an adverb.

The examples in the chart show uses of infinitives and infinitive phrases.

INFINITIVE	INFINITIVE PHRASE
<p><b>Used as a Noun</b></p> <p><i>To succeed</i> requires dedication. (functions as the subject of the sentence)</p>	<p><b>Used as a Noun</b></p> <p>We chose <i>to take the old foot path</i>. (functions as the direct object of the verb <i>chose</i>)</p>
<p><b>Used as an Adjective</b></p> <p>I wish I had the ability <i>to fly</i>. (tells <i>what kind of</i> ability)</p>	<p><b>Used as an Adjective</b></p> <p>Dana's <i>desire to do well</i> made Mama proud. (tells <i>which</i> desire)</p>
<p><b>Used as an Adverb</b></p> <p>When Derrick <i>sat down to study</i>, he concentrated. (tells <i>why</i> Derrick sat down)</p>	<p><b>Used as an Adverb</b></p> <p>She called the editor <i>to voice her opinion</i>. (tells <i>why</i> she called)</p>

### STANDARDS

#### Writing

- Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.
- Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.

#### Language

- Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

### Read It

Work individually. Mark the infinitive or infinitive phrase in each sentence from "Encountering the Other," and label it as a noun, an adjective, or an adverb.

1. Had it been smaller, it would have found it harder to defend itself effectively. . . .
2. But it might be the case that . . . this family-tribe that we are watching decides to fence itself off from others. . . .
3. Malinowski set out for the Pacific islands with a different goal—to learn about the Other.
4. This is a world that potentially has a lot to offer, but that also demands a lot. . . .

### Write It

**Notebook** Write three sentences about this lecture. Use an infinitive or infinitive phrase as a noun in one sentence, an adjective in the second sentence, and an adverb in the third sentence.



## Research

### Assignment

Research, write, and deliver a **digital presentation** about one of the cultures Kapuscinski mentions in the lecture. Explain how each culture responded to others through combat, isolation, or cooperation. Choose one of the following topics and projects:

- Create an **illustrated timeline** showing how the ancient Chinese perceived people from other cultures and responded to outsiders.
- Create a **slide show** about the Inca and their architecture.
- Create a **video** about the ancient Greek idea of hospitality.

**Project Plan** Before you begin, make a list of the tasks you will need to accomplish in order to complete your digital presentation, from finding information to researching images to making final choices about design and layout. Decide ahead of time how you will make those final choices. Then, assign group members to each task.

**Finding Visuals** Use a variety of reliable sources for your images so that they will accurately illustrate your text. Use this chart to keep track of what you want and what you find. Remember to include appropriate citations.

**TIP**

### PROCESS

When researching images online, you may start with a search engine. However, you should always go to the page where the image is located to make sure of its accuracy. Collect information to properly credit the source.



### EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from “Encountering the Other.”

Text That Image Illustrates	Description of Image	Source Information for Citation





SOURCES

- THE DOLL'S HOUSE
- SONNET, WITH BIRD
- ELLIPTICAL
- FENCES
- REVENGE OF THE GEEKS
- ENCOUNTERING THE OTHER: THE CHALLENGE FOR THE 21ST CENTURY

# Deliver a Multimedia Presentation

## Assignment

You have read a story, poems, an argument, and a lecture addressing ideas about what it means to belong and what it means to be an outsider. Work with your group to develop a position on the following questions:

**Is difference a weakness? Is sameness a strength?**

Then, create a **multimedia presentation** in which you use text, audio, and visuals to clearly state and defend your position.

## Plan With Your Group

**Analyze the Texts** With your group, discuss the people—real or fictional—in the selections you have read. For each selection, identify a person or people who are deemed outsiders. Are these people weakened by this label? Are they strengthened by it? Use the chart to gather your ideas and supporting textual evidence. Then, come to a consensus about the questions posed in the prompt.

Title	Ideas About Outsiders	Evidence From Text
The Doll's House		
Sonnet, With Bird		
Elliptical		
Fences		
Revenge of the Geeks		
Encountering the Other: The Challenge for the 21st Century		

**Gather Evidence and Media Examples** Scan the selections to record specific examples that support your group's position. Then, brainstorm for types of media you can use to illustrate or elaborate on each example. Consider photographs, illustrations, music, charts, graphs, and video clips. Allow each group member to make suggestions.

**STANDARDS**

**Speaking and Listening**

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Organize Your Ideas** Use a graphic organizer like this one to plan the script for your presentation. Decide who will be responsible for each of the various elements. Then, take note of when each section begins, and record what the speaker will say. Also, note where specific media will be used.

MULTIMEDIA PRESENTATION SCRIPT		
	Media Cues	Script
Presenter 1		
Presenter 2		
Presenter 3		

## Rehearse With Your Group

**Practice With Your Group** Use this checklist to evaluate the effectiveness of your group’s first run-through. Then, use your evaluation and the instruction here to guide your revision.

CONTENT	USE OF MEDIA	PRESENTATION TECHNIQUES
<input type="checkbox"/> The presentation presents a clear argument. <input type="checkbox"/> Main ideas are supported with evidence from the texts in Small-Group Learning.	<input type="checkbox"/> The media support the argument. <input type="checkbox"/> The media communicate key ideas. <input type="checkbox"/> Media are used evenly throughout the presentation. <input type="checkbox"/> Equipment functions properly.	<input type="checkbox"/> Media are visible and audible. <input type="checkbox"/> Transitions are smooth. <input type="checkbox"/> Each speaker uses eye contact and speaks with adequate volume.

**Fine-Tune the Content** To make your presentation stronger, you may need to make sure the group has provided adequate evidence to support the argument. Check with your group to identify key points that are not clear to listeners. Find another way to word these ideas.

**Improve Your Use of Media** Review all visuals, music, and sound effects to make sure they communicate key ideas and help create a cohesive presentation. If a visual or sound cue is not clearly related to the presentation, replace it with a more relevant item.

**Brush Up on Your Presentation Techniques** Practice your presentation several times before you deliver it. Give one another notes on how to improve speaking skills or how to move smoothly from one segment to another.

## Present and Evaluate

When you present as a group, be sure that each member has taken into account each of the checklist items. As you listen to other groups, evaluate how well they meet the checklist.

### STANDARDS

#### Speaking and Listening

- Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed.
- Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.



ESSENTIAL QUESTION:

## Do people need to belong?

Being an outsider is an experience almost everyone will have at some point in life. In this section, you will complete your study of literature about outsiders by exploring an additional selection related to the topic. You'll then share what you learn with classmates. To choose a text, follow these steps.

**Look Back** Think about the selections you have already studied. What more do you want to know about the topic of outsiders and outcasts?

**Look Ahead** Preview the texts by reading the descriptions. Which one seems most interesting and appealing to you?

**Look Inside** Take a few minutes to scan the text you chose. Choose a different one if this text doesn't meet your needs.

### Independent Learning Strategies

Throughout your life, in school, in your community, and in your career, you will need to rely on yourself to learn and work on your own. Review these strategies and the actions you can take to practice them during Independent Learning. Add ideas of your own for each category.

STRATEGY	ACTION PLAN
Create a schedule	<ul style="list-style-type: none"> <li>• Understand your goals and deadlines.</li> <li>• Make a plan for what to do each day.</li> <li>•</li> </ul>
Practice what you've learned	<ul style="list-style-type: none"> <li>• Use first-read and close-read strategies to deepen your understanding.</li> <li>• After you read, evaluate the usefulness of the evidence to help you understand the topic.</li> <li>• Consider the quality and reliability of the source.</li> <li>•</li> </ul>
Take notes	<ul style="list-style-type: none"> <li>• Record important ideas and information.</li> <li>• Review your notes before preparing to share with a group.</li> <li>•</li> <li>•</li> </ul>

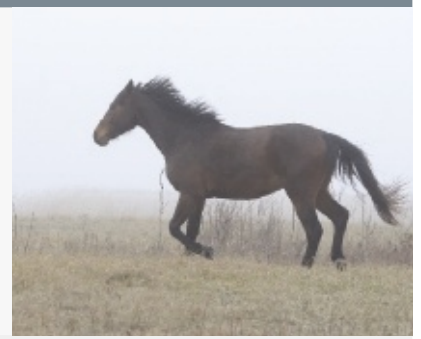
Choose one selection. Selections are available online only.

MYTH

**The Orphan Boy and the Elk Dog**

*Blackfoot,*  
retold by Richard Erdoes and Alfonso Ortiz

An American Indian myth about a boy, once shunned and scorned, who brings his tribe an amazing gift.



MEMOIR

**By Any Other Name**  
from **Gifts of Passage**

Santha Rama Rau

Does anyone have the right to change another person's name?



NEWSPAPER ARTICLE

**Outsider's Art Is Saluted at Columbia, Then Lost Anew**

Vivian Yee

The prestigious university loses more than sixty pieces of artwork made by a beloved, unconventional local artist.



MEDIA: RADIO BROADCAST

**Fleeing to Dismal Swamp, Slaves and Outcasts Found Freedom** *Sandy Hausman*

Archaeologists are discovering that runaway slaves and Native Americans sought freedom in a vast, seemingly uninhabitable wetland.



PERFORMANCE-BASED ASSESSMENT PREP

**Review Evidence for an Argument**

Complete your Evidence Log for the unit by evaluating what you've learned and synthesizing the information you have recorded.



# First-Read Guide



**Tool Kit**  
First-Read Guide and  
Model Annotation

Use this page to record your first-read ideas.

Selection Title: \_\_\_\_\_

NOTICE

**NOTICE** new information or ideas you learn about the unit topic as you first read this text.

ANNOTATE

**ANNOTATE** by marking vocabulary and key passages you want to revisit.



**CONNECT** ideas within the selection to other knowledge and the selections you have read.

**RESPOND** by writing a brief summary of the selection.

CONNECT

RESPOND

**STANDARD**

**Reading** Read and comprehend complex literary and informational texts independently and proficiently.

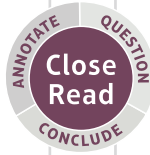
# Close-Read Guide

 **Tool Kit**  
Close-Read Guide and  
Model Annotation

Use this page to record your close-read ideas.

Selection Title: \_\_\_\_\_

Close Read the Text	Analyze the Text
<p>Revisit sections of the text you marked during your first read. Read these sections closely and <b>annotate</b> what you notice. Ask yourself <b>questions</b> about the text. What can you <b>conclude?</b> Write down your ideas.</p>	<p>Think about the author's choices of patterns, structure, techniques, and ideas included in the text. Select one, and record your thoughts about what this choice conveys.</p>



### QuickWrite

Pick a paragraph from the text that grabbed your interest. Explain the power of this passage.

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 **STANDARD**  
**Reading** Read and comprehend complex literary and informational texts independently and proficiently.

 EVIDENCE LOG

Go to your Evidence Log and record what you learned from the text you read.


## Share Your Independent Learning

### Prepare to Share

#### Do people need to belong?

Even when you read something independently, your understanding continues to grow when you share what you have learned with others. Reflect on the text you explored independently and write notes about its connection to the unit. In your notes, consider why this text belongs in this unit.

### Learn From Your Classmates

 **Discuss It** Share your ideas about the text you explored on your own. As you talk with your classmates, jot down ideas that you learn from them.

### Reflect

Underline the most important insight you gained from these writing and discussion activities. Explain how this idea adds to your understanding of the topic of being an outsider or outcast.



## Review Evidence for Argument

At the beginning of this unit, you took a position on the following question:

Is the experience of being an outsider universal?

### EVIDENCE LOG

Review your Evidence Log and your QuickWrite from the beginning of the unit. Has your position changed?

<input type="checkbox"/> YES	<input type="checkbox"/> NO
Identify at last three pieces of evidence that convinced you to change your mind.	Identify at last three new pieces of evidence that reinforced your initial position.
1.	1.
2.	2.
3.	3.

State your position now: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Identify a possible counterclaim: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Evaluate the Strength of Your Evidence** Consider your argument. Do you have enough evidence to support your claim? Do you have enough evidence to refute a counterclaim? If not, make a plan.

- Do more research
- Reread a selection
- Other: \_\_\_\_\_
- Talk with my classmates
- Ask an expert

### STANDARDS

#### Writing

Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.





SOURCES

- WHOLE-CLASS SELECTIONS
- SMALL-GROUP SELECTIONS
- INDEPENDENT-LEARNING SELECTION

PART 1

# Writing to Sources: Argument

In this unit, you read about various characters, both real and fictional, who were considered outsiders or outcasts. Some struggled to belong, while others seemed more comfortable with being outside of a group.

### Assignment

Write an **argumentative essay** in which you state and defend a claim about the following question:

**Is the experience of being an outsider universal?**

Use credible evidence from at least three of the selections you read and researched in this unit to support your claim. Try to address possible objections to your argument by presenting and refuting counterclaims. Ensure that your claims are fully supported; that you use a formal, academic tone; and that your organization is logical and easy to follow.

**Reread the Assignment** Review the assignment to be sure you fully understand it. The task may reference some of the academic words presented at the beginning of the unit. Be sure you understand each of the words given below in order to complete the assignment correctly.

### Academic Vocabulary

- |            |        |           |
|------------|--------|-----------|
| contradict | negate | objection |
| advocate   | verify |           |

**Review the Elements of Effective Argument** Before you begin writing, read the Argument Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements are missing or not as strong as they could be, revise your essay to add or strengthen those components.

### WORD NETWORK

As you write and revise your argument, use your Word Network to help vary your word choices.

### STANDARDS

#### Writing

- Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- Draw evidence from literary or informational texts to support analysis, reflection, and research.
- Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.

## Argument Rubric

	Focus and Organization	Evidence and Elaboration	Conventions
4	<p>The introduction engages the reader and establishes a claim in a compelling way.</p> <p>The argument includes valid reasons and evidence that address and support the claim while clearly acknowledging counterclaims.</p> <p>The ideas progress logically, and transitions make connections among ideas clear.</p> <p>The conclusion offers fresh insight into the claim.</p>	<p>The sources of evidence are comprehensive and specific and contain relevant information.</p> <p>The tone of the argument is always formal and objective.</p> <p>The vocabulary is always appropriate for the audience and purpose.</p>	<p>The argument intentionally uses standard English conventions of usage and mechanics.</p>
3	<p>The introduction engages the reader and establishes the claim.</p> <p>The argument includes reasons and evidence that address and support the claim while acknowledging counterclaims.</p> <p>The ideas progress logically, and some transitions are used to help make connections among ideas clear.</p> <p>The conclusion restates the claim and important information.</p>	<p>The sources of evidence contain relevant information.</p> <p>The tone of the argument is mostly formal and objective.</p> <p>The vocabulary is generally appropriate for the audience and purpose.</p>	<p>The argument demonstrates general accuracy in standard English conventions of usage and mechanics.</p>
2	<p>The introduction establishes a claim.</p> <p>The argument includes some reasons and evidence that address and support the claim while briefly acknowledging counterclaims.</p> <p>The ideas progress somewhat logically. A few sentence transitions are used that connect readers to the argument.</p> <p>The conclusion offers some insight into the claim and restates information.</p>	<p>The sources of evidence contain some relevant information.</p> <p>The tone of the argument is occasionally formal and objective.</p> <p>The vocabulary is somewhat appropriate for the audience and purpose.</p>	<p>The argument demonstrates some accuracy in standard English conventions of usage and mechanics.</p>
1	<p>The introduction does not clearly state the claim.</p> <p>The argument does not include reasons or evidence for the claim. No counterclaims are acknowledged.</p> <p>The ideas do not progress logically. Transitions are not included to connect ideas.</p> <p>The conclusion does not restate any information that is important.</p>	<p>Reliable and relevant evidence is not included.</p> <p>The vocabulary used is limited or ineffective.</p> <p>The tone of the argument is not objective or formal.</p>	<p>The argument contains mistakes in standard English conventions of usage and mechanics.</p>



PART 2

## Speaking and Listening: Oral Presentation

### Assignment

After completing the final draft of your argument, use it as the foundation for a three- to five-minute **oral presentation**.

Do not simply read your essay aloud. Instead, take the following steps to make your presentation lively and engaging.

- Go back to your essay and annotate the most important claims and supporting details from your introduction, body paragraphs, and conclusion.
- Refer to your annotated text to guide your presentation and keep it focused.
- Deliver your argument with conviction, speaking with adequate volume and maintaining eye contact with your audience.

**Review the Oral Presentation Rubric** The criteria by which your oral presentation will be evaluated appear in the rubric below. Review these criteria before presenting to ensure that you are prepared.

	Content	Organization	Presentation Technique
3	<p>Introduction is engaging and establishes a claim in a compelling way.</p> <p>Presentation has strong valid reasons and evidence that support the claim while clearly acknowledging counterclaims.</p> <p>Conclusion offers fresh insight into the claim.</p>	<p>The speaker uses time very effectively by spending the right amount of time on each part.</p> <p>Ideas progress logically, supported by a variety of sentence transitions. Listeners can follow presentation.</p>	<p>The speaker maintains effective eye contact.</p> <p>The speaker presents with strong conviction and energy.</p>
2	<p>Introduction establishes a claim.</p> <p>Presentation includes some valid reasons and evidence that support the claim while acknowledging counterclaims.</p> <p>Conclusion offers some insight into claim and restates important information.</p>	<p>The speaker uses time effectively by spending the right amount of time on most parts.</p> <p>Ideas progress logically, supported by some sentence transitions. Listeners are mostly able to follow presentation.</p>	<p>The speaker mostly maintains effective eye contact.</p> <p>The speaker presents with some level of conviction and energy.</p>
1	<p>Introduction does not clearly state a claim.</p> <p>Presentation does not include reasons or evidence to support a claim or acknowledge counterclaims.</p> <p>Conclusion does not restate important information about a claim.</p>	<p>The speaker does not use time effectively; the parts of the presentation are too long or too short.</p> <p>Ideas do not progress logically. Listeners have difficulty following presentation.</p>	<p>The speaker does not establish eye contact.</p> <p>The speaker presents without conviction or energy.</p>


## Reflect on the Unit

Now that you've completed the unit, take a few moments to reflect on your learning. Use the questions below to think about where you succeeded, what skills and strategies helped you, and where you can continue to grow in the future.

### Reflect on the Unit Goals

Look back at the goals at the beginning of the unit. Use a different colored pen to rate yourself again. Think about readings and activities that contributed the most to the growth of your understanding. Record your thoughts.

### Reflect on the Learning Strategies

 **Discuss It** Write a reflection on whether you were able to improve your learning based on your Action Plans. Think about what worked, what didn't, and what you might do to keep working on these strategies. Record your ideas before a class discussion.

### Reflect on the Text

Choose a selection that you found challenging and explain what made it difficult.

Explain something that surprised you about a text in the unit.

Which activity taught you the most about whether people need to belong? What did you learn?

#### STANDARDS

##### Speaking and Listening

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

# The Orphan Boy and the Elk Dog

Native American (Blackfeet)



## About the Author

The **Blackfeet**, or Blackfoot, have traditionally lived in what is now Alberta, Canada, and the state of Montana. They were among the first of the Algonquian-language speakers to move west to open grassland areas. There, they hunted buffalo on foot, using dogs to carry their supplies. Through the introduction of horses and firepower, they were able to expand even farther westward.

## BACKGROUND

When Europeans brought over horses to North America, Native Americans living in the Great Plains quickly incorporated them into their lives. By 1750, they were fairly common. Horses had such a profound impact that many scholars divide Plains history into the period before the introduction of horses and the period after. The Blackfoot word for "horse" is *ponoka imita*, which combines the words for "elk" and "dog."

## NOTES

- 1 **I**n the days when people had only dogs to carry their bundles, two orphan children, a boy and his sister, were having a hard time. The boy was deaf, and because he could not understand what people said, they thought him foolish and dull-witted. Even his relatives wanted nothing to do with him. The name he had been given at birth, while his parents still lived, was Long Arrow. Now he was like a beaten, mangy dog, the kind who hungrily roams outside a camp, circling it from afar, smelling the good meat boiling in the kettles but never coming close for fear of being kicked. Only his sister, who was bright and beautiful, loved him.
- 2 Then the sister was adopted by a family from another camp, people who were attracted by her good looks and pleasing ways. Though they wanted her for a daughter, they certainly did not

want the awkward, stupid boy. And so they took away the only person who cared about him, and the orphan boy was left to fend for himself. He lived on scraps thrown to the dogs and things he found on the refuse heaps. He dressed in remnants of skins and frayed robes discarded by the poorest people. At night he bedded down in a grass-lined dugout, like an animal in its den.

3 Eventually the game was hunted out near the camp that the boy regarded as his, and the people decided to move. The lodges were taken down, belongings were packed into rawhide bags and put on dog travois,<sup>1</sup> and the village departed. “Stay here,” they told the boy. “We don’t want your kind coming with us.”

4 For two or three days the boy fed on scraps the people had left behind, but he knew he would starve if he stayed. He had to join his people, whether they liked it or not. He followed their tracks, frantic that he would lose them, and crying at the same time. Soon the sweat was running down his skinny body. As he was stumbling, running, panting, something suddenly snapped in his left ear with a sound like a small crack, and a wormlike substance came out of that ear. All at once on his left side he could hear birdsongs for the first time. He took this wormlike thing in his left hand and hurried on. Then there was a snap in his right ear and a wormlike thing came out of it, and on his right side he could hear the rushing waters of a stream. His hearing was restored! And it was razor-sharp—he could make out the rustling of a tiny mouse in dry leaves a good distance away. The orphan boy laughed and was happy for the first time in his life. With renewed courage he followed the trail his people had made.

5 In the meantime the village had settled into its new place. Men were already out hunting. Thus the boy came upon Good Running, a kindly old chief, butchering a fat buffalo cow he had just killed. When the chief saw the boy, he said to himself, “Here comes that poor good-for-nothing boy. It was wrong to abandon him.” To the boy Good Running said “Rest here, grandson, you’re sweaty and covered with dust. Here, have some tripe.”<sup>2</sup>

6 The boy wolfed down the meat. He was not used to hearing and talking yet, but his eyes were alert and Good Running also noticed a change in his manner. “This boy,” the chief said to himself, “is neither stupid nor crazy.” He gave the orphan a piece of the hump meat, then a piece of liver, then a piece of raw kidney, and at last the very best kind of meat—a slice of tongue. The more the old man looked at the boy, the more he liked him. On the spur of the moment he said, “Grandson, I’m going to adopt you; there’s a place for you in my tipi. And I’m going to make you into

1. **travois** (truh VOY) sled with two poles and a net or platform in between, pulled along the ground by a person or an animal.

2. **tripe** (tryp) *n.* walls of the stomach of a buffalo or other grazing animal, used as food.

a good hunter and warrior.” The boy wept, this time for joy. Good Running said, “They called you a stupid, crazy boy, but now that I think of it, the name you were given at birth is Long Arrow. I’ll see that people call you by your right name. Now come along.”

7 The chief’s wife was not pleased. “Why do you put this burden on me,” she said, “bringing into our lodge this good-for-nothing, this slow-witted crazy boy? Maybe you’re a little slow-witted and crazy yourself!”

8 “Woman, keep talking like that and I’ll beat you! This boy isn’t slow or crazy; he’s a good boy, and I have taken him for my grandson. Look—he’s barefooted. Hurry up, and make a pair of moccasins for him, and if you don’t do it well I’ll take a stick to you.”

9 Good Running’s wife grumbled but did as she was told. Her husband was a kind man, but when aroused, his anger was great.

10 So a new life began for Long Arrow. He had to learn to speak and to understand well, and to catch up on all the things a boy should know. He was a fast learner and soon surpassed other boys his age in knowledge and skills. At last even Good Running’s wife accepted him.

11 He grew up into a fine young hunter, tall and good-looking in the quilled buckskin outfit the chief’s wife made for him. He helped his grandfather in everything and became a staff for Good Running to lean on. But he was lonely, for most people in the camp could not forget that Long Arrow had once been an outcast. “Grandfather,” he said one day, “I want to do something to make you proud and show people that you were wise to adopt me. What can I do?”

12 Good Running answered, “Someday you will be a chief and do great things.”

13 “But what’s a great thing I could do now, Grandfather?”

14 The chief thought for a long time. “Maybe I shouldn’t tell you this,” he said. “I love you and don’t want to lose you. But on winter nights, men talk of powerful spirit people living at the bottom of a faraway lake. Down in that lake the spirit people keep mystery animals who do their work for them. These animals are larger than a great elk, but they carry the burdens of the spirit people like dogs. So they’re called Pono-Kamita—Elk Dogs. They are said to be swift, strong, gentle, and beautiful beyond imagination. Every fourth generation, one of our young warriors has gone to find these spirit folk and bring back an Elk Dog for us. But none of our brave young men has ever returned.”

15 “Grandfather, I’m not afraid. I’ll go and find the Elk Dog.”

16 “Grandson, first learn to be a man. Learn the right prayers and ceremonies. Be brave. Be generous and open-handed. Pity the old and the fatherless, and let the holy men of the tribe find

a medicine<sup>3</sup> for you which will protect you on your dangerous journey. We will begin by purifying you in the sweat bath.”

17 “So Long Arrow was purified with the white steam of the sweat lodge. He was taught how to use the pipe, and how to pray to the Great Mystery Power. The tribe’s holy men gave him a medicine and made for him a shield with designs on it to ward off danger.

18 “Then one morning, without telling anybody, Good Running loaded his best travois dog with all the things Long Arrow would need for traveling. The chief gave him his medicine, his shield, and his own fine bow and, just as the sun came up, went with his grandson to the edge of the camp to purify him with sweet-smelling cedar smoke. Long Arrow left unheard and unseen by anyone else. After a while some people noticed that he was gone, but no one except his grandfather knew where and for what purpose.

19 “Following Good Running’s advice, Long Arrow wandered southward. On the fourth day of his journey he came to a small pond, where a strange man was standing as if waiting for him. “Why have you come here?” the stranger asked.

20 “I have come to find the mysterious Elk Dog.”

21 “Ah, there I cannot help you,” said the man, who was the spirit of the pond. “But if you travel further south, four-times-four days, you might chance upon a bigger lake and there meet one of my uncles. Possibly he might talk to you; then again, he might not. That’s all I can tell you.”

22 “Long Arrow thanked the man, who went down to the bottom of the pond, where he lived.

23 “Long Arrow wandered on, walking for long hours and taking little time for rest. Through deep canyons and over high mountains he went, wearing out his moccasins and enduring cold and heat, hunger and thirst.

24 “Finally Long Arrow approached a big lake surrounded by steep pine-covered hills. There he came face to face with a tall man, fierce and scowling and twice the height of most humans. This stranger carried a long lance with a heavy spearpoint made of shining flint. “Young one,” he growled, “why did you come here?”

25 “I came to find the mysterious Elk Dog.”

26 “The stranger, who was the spirit of the lake, stuck his face right into Long Arrow’s and shook his mighty lance. “Little one, aren’t you afraid of me?” he snarled.

27 “No, I am not,” answered Long Arrow, smiling.

28 “The tall spirit man gave a hideous grin, which was his way of being friendly. “I like small humans who aren’t afraid,” he

3. **medicine** in Native American culture, an object, ceremony, song, or similar with religious or magical power.





said, “but I can’t help you. Perhaps our grandfather will take the trouble to listen to you. More likely he won’t. Walk south for four-times-four days, and maybe you’ll find him. But probably you won’t.” With that the tall spirit turned his back on Long Arrow and went to the bottom of the lake, where he lived.

29 “Long Arrow walked on for another four-times-four days, sleeping and resting little. By now he staggered and stumbled in his weakness, and his dog was not much better off. At last he came to the biggest lake he had ever seen, surrounded by towering snow-capped peaks and waterfalls of ice. This time there was nobody to receive him. As a matter of fact, there seemed to be no living thing around. “This must be the Great Mystery Lake,” thought Long Arrow. Exhausted, he fell down upon the shortgrass meadow by the lake, fell down among the wild flowers, and went to sleep with his tired dog curled up at his feet.

30 “When Long Arrow awoke, the sun was already high. He opened his eyes and saw a beautiful child standing before him, a boy in a dazzling white buckskin robe decorated with porcupine quills of many colors. The boy said, “We have been expecting you for a long time. My grandfather invites you to his lodge. Follow me.”

31 “Telling his dog to wait, Long Arrow took his medicine shield and his grandfather’s bow and went with the wonderful child. They came to the edge of the lake. The spirit boy pointed to the water and said, “My grandfather’s lodge is down there. Come.” The child turned himself into a kingfisher<sup>4</sup> and dove straight to the bottom.

4. **kingfisher** *n.* type of water bird that dives for food.

32 “Afraid, Long Arrow thought, “How can I follow him and not be drowned?” But then he said to himself, “I knew all the time that this would not be easy. In setting out to find the Elk Dog, I already threw my life away.” And he boldly jumped into the water. To his surprise, he found it did not make him wet, that it parted before him, that he could breathe and see. He touched the lake’s sandy bottom. It sloped down, down toward a center point.

33 “Long Arrow descended this slope until he came to a small flat valley. In the middle of it stood a large tipi of tanned buffalo hide. The images of two strange animals were drawn on it in sacred vermilion<sup>5</sup> paint. A kingfisher perched high on the top of the tipi flew down and turned again into the beautiful boy, who said, “Welcome. Enter my grandfather’s lodge.”

34 “Long Arrow followed the spirit boy inside. In the back at the seat of honor sat a black-robed old man with flowing white hair and such power emanating from him that Long Arrow felt himself in the presence of a truly Great One. The holy man welcomed Long Arrow and offered him food. The man’s wife came in bringing dishes of buffalo hump, liver, tongues, delicious chunks of deer meat, the roasted flesh of strange, tasty water birds, and meat pounded together with berries, chokecherries, and kidney fat. Famished after his long journey, Long Arrow ate with relish. Yet he still looked around to admire the furnishings of the tipi, the painted inner curtain, the many medicine shields, wonderfully wrought weapons, shirts and robes decorated with porcupine quills in rainbow colors, beautifully painted rawhide containers filled with wonderful things, and much else that dazzled him.

45 “After Long Arrow had stilled his hunger, the old spirit chief filled the pipe and passed it to his guest. They smoked, praying silently. After a while the old man said, “Some came before you from time to time, but they were always afraid of the deep water, and so they went away with empty hands. But you, grandson, were brave enough to plunge in, and therefore you are chosen to receive a wonderful gift to carry back to your people. Now, go outside with my grandson.”

36 “The beautiful boy took Long Arrow to a meadow on which some strange animals, unlike any the young man had ever seen, were galloping and gamboling, neighing and nickering. They were truly wonderful to look at, with their glossy coats fine as a maiden’s hair, their long manes and tails streaming in the wind. Now rearing, now nuzzling, they looked at Long Arrow with gentle eyes which belied their fiery appearance.

37 “At last,” thought Long Arrow, “here they are before my own eyes, the Pono-Kamita, the Elk Dogs!”

5. **vermilion** (vuhr MIHL yuhn) *adj.* bright red.

- 38 “Watch me,” said the mystery boy, “so that you learn to do what I am doing.” Gracefully and without effort, the boy swung himself onto the back of a jet-black Elk Dog with a high, arched neck. Larger than any elk Long Arrow had ever come across, the animal carried the boy all over the meadow swiftly as the wind. Then the boy returned, jumped off his mount, and said, “Now you try it.” A little timidly Long Arrow climbed up on the beautiful Elk Dog’s back. Seemingly regarding him as feather-light, it took off like a flying arrow. The young man felt himself soaring through the air as a bird does, and experienced a happiness greater even than the joy he had felt when Good Running had adopted him as a grandson.
- 39 “When they had finished riding the Elk Dogs, the spirit boy said to Long Arrow, “Young hunter from the land above the waters, I want you to have what you have come for. Listen to me. You may have noticed that my grandfather wears a black medicine robe as long as a woman’s dress, and that he is always trying to hide his feet. Try to get a glimpse of them, for if you do, he can refuse you nothing. He will then tell you to ask him for a gift, and you must ask for these three things: his rainbow-colored quilled belt, his black medicine robe, and a herd of these animals which you seem to like.”
- 40 “Long Arrow thanked him and vowed to follow his advice. For four days the young man stayed in the spirit chief’s lodge, where he ate well and often went out riding on the Elk Dogs. But try as he would, he could never get a look at the old man’s feet. The spirit chief always kept them carefully covered. Then on the morning of the fourth day, the old one was walking out of the tipi when his medicine robe caught in the entrance flap. As the robe opened, Long Arrow caught a glimpse of a leg and one foot. He was awed to see that it was not a human limb at all, but the glossy leg and firm hoof of an Elk Dog! He could not stifle a cry of surprise, and the old man looked over his shoulder and saw that his leg and hoof were exposed. The chief seemed a little embarrassed, but shrugged and said, “I tried to hide this, but you must have been fated to see it. Look, both of my feet are those of an Elk Dog. You may as well ask me for a gift. Don’t be timid; tell me what you want.”
- 41 “Long Arrow spoke boldly: “I want three things: your belt of rainbow colors, your black medicine robe, and your herd of Elk Dogs.”
- 42 “Well, so you’re really not timid at all!” said the old man. “You ask for a lot, and I’ll give it to you, except that you cannot have all my Elk Dogs; I’ll give you half of them. Now I must tell you that my black medicine robe and my many-colored belt have Elk Dog magic in them. Always wear the robe when you try to catch Elk

Dogs; then they can't get away from you. On quiet nights, if you listen closely to the belt, you will hear the Elk Dog dance song and Elk Dog prayers. You must learn them. And I will give you one more magic gift: this long rope woven from the hair of a white buffalo bull. With it you will never fail to catch whichever Elk Dog you want."

43 "The spirit chief presented him with the gifts and said, "Now you must leave. At first the Elk Dogs will not follow you. Keep the medicine robe and the magic belt on at all times, and walk for four days toward the north. Never look back—always look to the north. On the fourth day the Elk Dogs will come up beside you on the left. Still don't look back. But after they have overtaken you, catch one with the rope of white buffalo hair and ride him home. Don't lose the black robe, or you will lose the Elk Dogs and never catch them again."

44 "Long Arrow listened carefully so that he would remember. Then the old spirit chief had his wife make up a big pack of food, almost too heavy for Long Arrow to carry, and the young man took leave of his generous spirit host. The mysterious boy once again turned himself into a kingfisher and led Long Arrow to the surface of the lake, where his faithful dog greeted him joyfully. Long Arrow fed the dog, put his pack of food on the travois, and started walking north.

45 "On the fourth day the Elk Dogs came up on his left side, as the spirit chief had foretold. Long Arrow snared the black one with the arched neck to ride, and he caught another to carry the pack of food. They galloped swiftly on, the dog barking at the big Elk Dogs' heels.

46 "When Long Arrow arrived at last in his village, the people were afraid and hid. They did not recognize him astride his beautiful Elk Dog but took him for a monster, half man and half animal. Long Arrow kept calling, "Grandfather Good Running, it's your grandson. I've come back bringing Elk Dogs!"

47 "Recognizing the voice, Good Running came out of hiding and wept for joy, because he had given Long Arrow up for lost. Then all the others emerged from their hiding places to admire the wonderful new animals.

48 "Long Arrow said, "My grandfather and grandmother who adopted me, I can never repay you for your kindness. Accept these wonderful Elk Dogs as my gift. Now we no longer need to be humble footsloggers, because these animals will carry us swiftly everywhere we want to go. Now buffalo hunting will be easy. Now our tipis will be larger, our possessions will be greater, because an Elk Dog travois can carry a load ten times bigger than that of a dog. Take them, my grandparents. I shall keep for myself

only this black male and this black female, which will grow into a fine herd.”

49 ““You have indeed done something great, grandson,” said Good Running, and he spoke true. The people became the bold riders of the Plains and soon could hardly imagine how they had existed without these wonderful animals.

50 “After some time Good Running, rich and honored by all, said to Long Arrow, “Grandson, lead us to the Great Mystery Lake so we can camp by its shores. Let’s visit the spirit chief and the wondrous boy; maybe they will give us more of their power and magic gifts.”

51 “Long Arrow led the people southward and again found the Great Mystery Lake. But the waters would no longer part for him, nor would any of the kingfishers they saw turn into a boy. Nor, gazing down into the crystal-clear water, could they discover people, Elk Dogs, or a tipi. There was nothing in the lake but a few fish. ❁

# By Any Other Name *from Gifts of Passage*

Santha Rama Rau



## About the Author



**Santha Rama Rau** (1923–2009) was an Indian author and journalist best known for her travel books. The daughter of a lifelong public servant and a civic activist, Rama Rau wrote books, articles, and stories that were often autobiographical and that examined the conflicting dynamics between Western and Indian customs. Rama Rau’s travel essays and short stories were published in such magazines as *The New Yorker* and *Vogue*.

## BACKGROUND

This excerpt from Santha Rama Rau’s memoir *Gifts of Passage* takes place in the late 1920s. India was a colony of the British Empire from the 1700s to 1947, when it attained independence. During the period of colonial rule, the British set up schools in India based on the British curriculum, with lessons taught in English. Many Indians objected to the absence of their own culture in the curricula.

- 1 **A**t the Anglo-Indian<sup>1</sup> day school in Zorinabad to which my sister and I were sent when she was eight and I was five and a half, they changed our names. On the first day of school, a hot, windless morning of a north Indian September, we stood in the headmistress’s study and she said, “Now you’re the new girls. What are your names?”
- 2 My sister answered for us. “I am Premila, and she”—nodding in my direction—“is Santha.”
- 3 The headmistress had been in India, I suppose, fifteen years or so, but she still smiled her helpless inability to cope with Indian names. Her rimless half-glasses glittered, and the precarious bun on the top of her head trembled as she shook her head. “Oh, my

## NOTES

1. **Anglo-Indian** both English and Indian.

dears, those are much too hard for me. Suppose we give you pretty English names. Wouldn't that be more jolly? Let's see, now—Pamela for you, I think." She shrugged in a baffled way at my sister. "That's as close as I can get. And for you," she said to me, how about Cynthia? Isn't that nice?"

- 4 My sister was always less easily intimidated than I was, and while she kept a stubborn silence, I said, "Thank you," in a very tiny voice.
- 5 We had been sent to that school because my father, among his responsibilities as an officer of the civil service, had a tour of duty to perform in the villages around that steamy little provincial town, where he had his headquarters at that time. He used to make his shorter inspection tours on horseback, and a week before, in the stale heat of a typically post monsoon<sup>2</sup> day, we had waved goodbye to him and a little procession—an assistant, a secretary, two bearers, and the man to look after the bedding rolls and luggage. They rode away through our large garden, still bright green from the rains, and we turned back into the twilight of the house and the sound of fans whispering in every room.
- 6 Up to then, my mother had refused to send Premila to school in the British-run establishments of that time, because, she used to say, "you can bury a dog's tail for seven years and it still comes out curly, and you can take a Britisher away from his home for a lifetime and he still remains insular." The examinations and degrees from entirely Indian schools were not, in those days, considered valid. In my case, the question had never come up, and probably never would have come up if Mother's extraordinary good health had not broken down. For the first time in my life, she was not able to continue the lessons she had been giving us every morning. So our Hindi<sup>3</sup> books were put away, the stories of the Lord Krishna<sup>4</sup> as a little boy were left in mid-air, and we were sent to the Anglo-Indian school.
- 7 That first day at school is still, when I think of it, a remarkable one. At that age, if one's name is changed, one develops a curious form of dual personality. I remember having a certain detached and disbelieving concern in the actions of "Cynthia," but certainly no responsibility. Accordingly, I followed the thin, erect back of the headmistress down the veranda to my classroom feeling, at most, a passing interest in what was going to happen to me in this strange, new atmosphere of School.
- 8 The building was Indian in design, with wide verandas opening onto a central courtyard, but Indian verandas are usually whitewashed, with stone floors. These, in the tradition of British

2. **monsoon** *n.* rainy season in South Asia.

3. **Hindi** most common Indian language, and official primary language of modern India.

4. **Lord Krishna** important deity in the Hindu religion.

schools, were painted dark brown and had matting on the floors. It gave a feeling of extra intensity to the heat.

9 I suppose there were about a dozen Indian children in the school—which contained perhaps forty children in all—and four of them were in my class. They were all sitting at the back of the room, and I went to join them. I sat next to a small, solemn girl who didn't smile at me. She had long, glossy-black braids and wore a cotton dress, but she still kept on her Indian jewelry—a gold chain around her neck, thin gold bracelets, and tiny ruby studs in her ears. Like most Indian children, she had a rim of black kohl<sup>5</sup> around her eyes. The cotton dress should have looked strange, but all I could think of was that I should ask my mother if I couldn't wear a dress to school, too, instead of my Indian clothes.

10 I can't remember too much about the proceedings in class that day, except for the beginning. The teacher pointed to me and asked me to stand up. "Now, dear, tell the class your name."

11 I said nothing.

12 "Come along," she said frowning slightly. "What's your name, dear?"

13 "I don't know," I said, finally.

14 The English children in the front of the class—there were about eight or ten of them—giggled and twisted around in their chairs to look at me. I sat down quickly and opened my eyes very wide, hoping in that way to dry them off. The little girl with the braids put out her hand and very tightly touched my arm. She still didn't smile.

15 Most of that morning I was rather bored. I looked briefly at the children's drawings pinned to the wall, and then concentrated on a lizard clinging to the ledge of the high, barred window behind the teacher's head. Occasionally it would shoot out its long yellow tongue for a fly, and then it would rest, with its eyes closed and its belly palpitating, as though it were swallowing several times quickly. The lessons were mostly concerned with reading and writing and simple numbers—things that my mother had already taught me—and I paid very little attention. The teacher wrote on the easel blackboard words like "bat" and "cat," which seemed babyish to me; only "apple" was new and incomprehensible.

16 When it was time for the lunch recess, I followed the girl with braids out onto the veranda. There the children from the other classes were assembled. I saw Premila at once and ran over to her, as she had charge of our lunchbox. The children were all opening packages and sitting down to eat sandwiches. Premila and I were the only ones who had Indian food—thin wheat chapattis,<sup>6</sup> some vegetable curry, and a bottle of buttermilk. Premila thrust half of it

5. **kohl** *n.* black powder used as eye makeup.

6. **chapattis** (chuh PAH tees) *n.* flatbreads.



into my hand and whispered fiercely that I should go and sit with my class, because that was what the others seemed to be doing.

- 17 The enormous black eyes of the little Indian girl from my class looked at my food longingly, so I offered her some. But she only shook her head and plowed her way solemnly through her sandwiches.
- 18 I was very sleepy after lunch, because at home we always took a siesta. It was usually a pleasant time of day, with the bedroom darkened against the harsh afternoon sun, the drifting off into sleep with the sound of Mother's voice reading a story in one's mind, and, finally, the shrill, fussy voice of the ayah<sup>7</sup> waking one for tea.
- 19 At school, we rested for a short time on low, folding cots on the veranda, and then we were expected to play games. During the hot part of the afternoon we played indoors, and after the shadows had begun to lengthen and the slight breeze of the evening had come up we moved outside to the wide courtyard.
- 20 I had never really grasped the system of competitive games. At home, whenever we played tag or guessing games, I was always allowed to "win"—"because," Mother used to tell Premila, "she is the youngest, and we have to allow for that." I had often heard her say it, and it seemed quite reasonable to me, but the result was that I had no clear idea of what "winning" meant.
- 21 When we played twos-and-threes that afternoon at school, in accordance with my training, I let one of the small English boys catch me, but was naturally rather puzzled when the other children did not return the courtesy. I ran about for what seemed like hours without ever catching anyone, until it was time for school to close. Much later I learned that my attitude was called "not being a good sport," and I stopped allowing myself to be caught, but it was not for years that I really learned the spirit of the thing.
- 22 When I saw our car come up to the school gate, I broke away from my classmates and rushed toward it yelling, "Ayah! Ayah!" It seemed like an eternity since I had seen her that morning—a wizened, affectionate figure in her white cotton sari, giving me dozens of urgent and useless instructions on how to be a good girl at school. Premila followed more sedately, and she told me on the way home never to do that again in front of the other children.
- 23 When we got home we went straight to Mother's high, white room to have tea with her, and I immediately climbed onto the bed and bounced gently up and down on the springs. Mother asked how we had liked our first day in school. I was so pleased to be home and to have left that peculiar Cynthia behind that I had nothing whatsoever to say about school, except to ask what

7. **ayah** (AH yuh) *n.* nurse or maid.

“apple” meant. But Premila told Mother about the classes, and added that in her class they had weekly tests to see if they had learned their lessons well. I asked, “What’s a test?”

- 24 Premila said, “You’re too small to have them. You won’t have them in your class for donkey’s years.”<sup>8</sup> She had learned the expression that day and was using it for the first time. We all laughed enormously at her wit. She also told Mother, in an aside, that we should take sandwiches to school the next day. Not, she said, that she minded. But they would be simpler for me to handle.
- 25 That whole lovely evening I didn’t think about school at all. I sprinted barefoot across the lawns with my favorite playmate, the cook’s son, to the stream at the end of the garden. We quarreled in our usual way, waded in the tepid water under the lime trees, and waited for the night to bring out the smell of the jasmine. I listened with fascination to his stories of ghosts and demons, until I was too frightened to cross the garden alone in the semidarkness. The ayah found me, shouted at the cook’s son, scolded me, hurried me in to supper—it was an entirely usual, wonderful evening.
- 26 It was a week later, the day of Premila’s first test, that our lives changed rather abruptly. I was sitting at the back of my class, in my usual inattentive way, only half listening to the teacher. I had started a rather guarded friendship with the girl with the braids, whose name turned out to be Nalini (Nancy, in school). The three other Indian children were already fast friends. Even at that age it was apparent to all of us that friendship with the English or Anglo-Indian children was out of the question. Occasionally, during the class, my new friend and I would draw pictures and show them to each other secretly.
- 27 The door opened sharply and Premila marched in. At first, the teacher smiled at her in a kindly and encouraging way and said, “Now, you’re little Cynthia’s sister?”
- 28 Premila didn’t even look at her. She stood with her feet planted firmly a part and her shoulders rigid, and addressed herself directly to me. “Get up,” she said. “We’re going home.”
- 29 I didn’t know what had happened, but I was aware that it was a crisis of some sort. I rose obediently and started to walk toward my sister.
- 30 “Bring your pencils and your notebook,” she said.
- 31 I went back for them, and together we left the room. The teacher started to say something just as Premila closed the door, but we didn’t wait to hear what it was.
- 32 In complete silence we left the school grounds and started to walk home. Then I asked Premila what the matter was. All she would say was “We’re going home for good.”

8. **donkey’s years** British slang term meaning “a very long time.”

- 33 It was a very tiring walk for a child of five and a half, and I dragged along behind Premila with my pencils growing sticky in my hand. I can still remember looking at the dusty hedges, and the tangles of thorns in the ditches by the side of the road, smelling the faint fragrance from the eucalyptus trees and wondering whether we would ever reach home. Occasionally, a horse-drawn tonga<sup>9</sup> passed us, and the women, in their pink or green silks, stared at Premila and me trudging along on the side of the road. A few coolies<sup>10</sup> and a line of women carrying baskets of vegetables on their heads smiled at us. But it was nearing the hottest time of day, and the road was almost deserted. I walked more and more slowly, and shouted to Premila, from time to time. “Wait for me!” with increasing peevishness. She spoke to me only once, and that was to tell me to carry my notebook on my head, because of the sun.
- 34 When we got to our house the ayah was just taking a tray of lunch into Mother’s room. She immediately started a long, worried questioning about what are you children doing back here at this hour of the day.
- 35 Mother looked very startled and very concerned, and asked Premila what had happened. Premila said, “we had our test today, and she made me and the other Indians sit at the back of the room, with a desk between each one.”
- 36 Mother said, “Why was that, darling?”
- 37 “She said it was because Indians cheat,” Premila added. “So I don’t think we should go back to that school.”
- 38 Mother looked very distant, and was silent a long time. At last she said, “Of course not, darling.” She sounded displeased.
- 39 We all shared the curry she was having for lunch, and afterward I was sent off to the beautifully familiar bedroom for my siesta. I could hear Mother and Premila talking through the open door. Mother said, “Do you suppose she understood all that?”
- 40 Premila said, “I shouldn’t think so. She’s a baby.”
- 41 Mother said, “Well, I hope it won’t bother her.”
- 42 Of course, they were both wrong. I understood it perfectly, and I remember it all very clearly. But I put it happily away, because it had all happened to a girl called Cynthia, and I never was really particularly interested in her. ❁

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9. **tonga** *n.* small carriage.

10. **coolies** *n.* manual laborers.

# Outsider's Art Is Saluted at Columbia, Then Lost Anew

Vivian Yee



## About the Author



**Vivian Yee** is a reporter for *The New York Times*, covering Brooklyn news for the *Metro Desk* since 2012. As a student at Yale University, where she received her Bachelor's degree in English, Yee served as the editor-in-chief of the *Yale Daily News*. She prides herself on her love for Brooklyn and on being one of the youngest journalists who has ever worked for *The New York Times*.

## BACKGROUND

Folk art, sometimes called "outsider," "low," or "raw" art, is a form of artwork that is not considered culturally significant by the mainstream art world. As part of the Outsider Art movement, artist Jean Dubuffet and author Roger Cardinal argued for the value of these artistic creations in the hope that museums and critics would not overlook them.

- 1 **H**e was an outsider who flitted at the fringes of one of the country's most elite universities, a Brooklyn-bred, Bronx-dwelling candy peddler who charmed and enthralled<sup>1</sup> generations of Columbia University students with the greeting: "Hey boys, I got paintings here!" Or, "I got those Hoishey bars."
- 2 From the 1930s until 1982, when he died at 85, few students passed Sam Steinberg outside the student center or the Low Library steps without buying a candy bar at least once. Those who lingered a little longer also learned about Sam's world through his Magic Marker illustrations: the stylized celebrities (Rudolph Valentino, Elvis, Richard Nixon), the surrealist animals (hoofed cats, mermaids, potato-headed dogs), the vivid whimsies (a pair of legs in Columbia gym shorts).

1. **enthralled** v. captured the attention of.

## NOTES

3 This city brims with arbiters<sup>2</sup> of great art, with storied museums and glamorous galleries. Mr. Steinberg’s oeuvre has belonged to none of them. His art has made its home on the street and in the trash, where many a student customer later tossed it without a second thought. He was an oddity, a character, a fluke of the collegiate landscape with a newsboy cap and a dense Brooklyn accent. Students graduated and left Sam Steinberg behind. Somewhere along the way to career and family, they left his paintings behind, too.

4 But not all of them did.

5 When Randy Nichols, Columbia College class of 1975, was helping to plan his class’s 40th reunion weekend at the end of May, he and his fellow reunion chairs had an idea: bring the “Sams,” as the paintings had been universally known, back to campus for the public to see. A room at the university displayed 90 of the best. Around 150 people came.

6 Mr. Nichols and his co-curators packed the Sams in cardboard and black plastic bags, to be stored at the alumni center and sent back to their owners. They were supposed to be moved before a cleaning crew arrived last Monday morning. They were not, and the cleaners were thorough: 60 of Sam Steinberg’s artworks disappeared—destined, once again, for the trash.

7 “Every day, he got on the D train, and kept painting when his eyes were bad, when he was mugged. He was resilient,<sup>3</sup> he was optimistic, he was positive,” said Edward Gray, who lent 12 Sams, now lost, to the exhibit. “I was inspired by this man, and that just makes it all the more painful.”

8 Columbia staff members told those who had lent work to the exhibit that though they had contacted the university’s waste management company and searched the campus, the pieces had been sent to a compactor.<sup>4</sup> (The remaining 30 had been picked up by their owners.)

9 “It is with great sorrow that I confirm the fact that the works are not retrievable,” Bernice Tsai, an alumni relations director at Columbia, wrote in an apologetic email to one owner. She attributed the loss to “an error on my team’s part.” Neither she nor a spokeswoman for Columbia’s alumni relations office responded to messages on Sunday.

10 It was a fumble that might not have seemed quite so stunning in the early years of Mr. Steinberg’s artistic career.

11 When he first began selling artwork in the early 1960s, the best place to find his work, Mr. Nichols recalled, was in the trash cans

2. **arbiters** *n.* those who have the final authority.

3. **resilient** *adj.* able to recover quickly from hardship.

4. **compactor** *n.* machine that destroys garbage by crushing it.

on move-out day. Back then, his pieces went for a dollar or two, rising to \$5 or \$10 in the early 1980s.

- 12 His work won the briefest glimmer of formal recognition in the 1970s, when a Columbia art history student gave a Sam to the French artist Jean Dubuffet, a champion of so-called “low art.”
- 13 “The little picture is very interesting; it gives me keen pleasure,” Mr. Dubuffet wrote back, as recounted in a 1996 *Folk Art* magazine article.
- 14 Mr. Dubuffet later gave one of the artworks to a folk-art collection in Switzerland, ratifying<sup>5</sup> Mr. Steinberg’s outsider-artist status.
- 15 But he never quite gained the “artist” label at Columbia. “No! Sam was a character,” Mr. Nichols said.
- 16 His pitch was unmistakably New York, brash, elastic and always delivered in an unshakable Brooklyn accent. “I can make you a half-woman, I can make you a half-horse,” he might say, as he does in a short video Mr. Gray made about him.
- 17 If he was a curiosity for many, for those who displayed his art in their apartments and offices as proudly as any diploma, he was something more: a serious artist in his own right, who once playfully told Mr. Gray that Picasso was “nothing compared to me.”
- 18 His art, they said, reflected the limitations and the scars of his life. Born in Manhattan and raised in poverty in Brownsville, Brooklyn, Mr. Steinberg never learned to read or write. He commuted to Columbia every morning from the Bronx apartment he shared with his sister, Pauline.
- 19 He struck students as a little odd, his paintings teeming with a psychological subtext<sup>6</sup> they never quite penetrated. They embraced him all the more for it.
- 20 “Sam deserves better than this,” said John Bellamy Taylor, 66, a writer who has lived in Morningside Heights for decades, and came to know Mr. Steinberg as a teenager. He inherited two dozen works from a Columbia professor who collected Sams.
- 21 Mr. Gray agreed. “He’s every bit as much an artist,” he said, “as the people who got famous and got reputations.” 🐼

5. **ratifying** *v.* confirming.

6. **subtext** *n.* underlying but unstated ideas.

# Fleeing to Dismal Swamp, Slaves and Outcasts Found Freedom

Sandy Hausman



## About the Author



**Sandy Hausman** is a journalist who serves as the bureau chief at WVTF/Radio IQ in Charlottesville, Virginia. She graduated from Cornell University and received a graduate degree in journalism from the University of Michigan. Since joining WVTF in 2008, Hausman has focused her stories on environmental issues around the globe and how they impact Virginians.

## NOTES

## BACKGROUND

The Underground Railroad was a network of secret roads and passages used by Southern slaves to escape to the North, where slavery was prohibited. The Great Dismal Swamp, located within Virginia and North Carolina, was part of the extensive Railroad, which spanned fourteen states. The swamp is currently 190 square miles but used to be ten times larger.

