Discuss It  If you could draw a map of the self, what would be its regions?
Write your response before sharing your ideas.
**UNIT INTRODUCTION**

**ESSENTIAL QUESTION:**
How do we define ourselves?

---

### WHOLE-CLASS LEARNING

**HISTORICAL PERSPECTIVES**
Focus Period: 1798–1832
An Era of Change

**ANCHOR TEXT: POETRY COLLECTION 1**
Lines Composed a Few Miles Above Tintern Abbey
William Wordsworth
from *The Prelude*
William Wordsworth

**ANCHOR TEXT: POETRY COLLECTION 2**
Ode to a Nightingale
John Keats
 MEDIA CONNECTION: Ode to a Nightingale

Ode to the West Wind
Percy Bysshe Shelley

**ANCHOR TEXT: NOVEL EXCERPT**
from *Frankenstein*
Mary Wollstonecraft Shelley

---

### SMALL-GROUP LEARNING

**NOVEL EXCERPT**
from *Mrs. Dalloway*
Virginia Woolf

**POETRY COLLECTION 3**
Apostrophe to the Ocean
from Childe Harold’s Pilgrimage
George Gordon, Lord Byron

The World Is Too Much With Us
William Wordsworth
London, 1802

**NOVEL EXCERPT**
The Madeleine
from Remembrance of Things Past
Marcel Proust

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### INDEPENDENT LEARNING

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

---

**PERFORMANCE TASK**
**WRITING FOCUS:**
Write a Personal Narrative

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

---

**PERFORMANCE-BASED ASSESSMENT**

Narration: Personal Narrative and Elevator Introduction

**PROMPT:**
What types of experiences allow us to discover who we really are?
Unit Goals

Throughout the unit, you will deepen your perspective on how we define ourselves by reading, writing, speaking, listening, and presenting. These goals will help you succeed on the Unit Performance-Based Assessment.

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

### READING GOALS

- Evaluate written personal narratives by analyzing how authors introduce and develop central ideas or themes.
- Expand your knowledge and use of academic and concept vocabulary.

### WRITING AND RESEARCH GOALS

- Write a personal narrative in which you effectively develop experiences or events using well-chosen details and well-structured sequences.
- Conduct research projects of various lengths to explore a topic and clarify meaning.

### LANGUAGE GOALS

- Correctly use serial commas to clarify meaning and dashes to add drama and emphasis in sentences.

### SPEAKING AND LISTENING GOALS

- Collaborate with your team to build on the ideas of others, develop consensus, and communicate.
- Integrate audio, visuals, and text in presentations.
## Academic Vocabulary: Personal Narrative

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 personal narratives.

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

<table>
<thead>
<tr>
<th>WORD</th>
<th>MENTOR SENTENCES</th>
<th>PREDICT MEANING</th>
<th>RELATED WORDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>inanimate</td>
<td>1. A rock is an inanimate object.</td>
<td></td>
<td>animate; animation</td>
</tr>
<tr>
<td></td>
<td>2. I thought my sister put a real spider on my bed, then I realized I was screaming at an inanimate object.</td>
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<tr>
<td>infuse</td>
<td>1. This author is able to infuse her story with details that make her experiences come alive.</td>
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<tr>
<td></td>
<td>2. Your speech may be more enjoyable if you infuse it with a little humor.</td>
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</tr>
<tr>
<td>anachronism</td>
<td>1. In today’s high-tech world, a beeper is an anachronism.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>2. Soon wired phones will be completely replaced by cell phones and will represent nothing more than an anachronism.</td>
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<tr>
<td>repercussion</td>
<td>1. One repercussion of my having stayed up all night was that I was exhausted all the next day.</td>
<td></td>
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<tr>
<td></td>
<td>2. Try to anticipate every repercussion of your choice before you make your final decision.</td>
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<tr>
<td>revelation</td>
<td>1. During the campaign, one revelation about the candidate’s past actually boosted his popularity with voters.</td>
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<tr>
<td></td>
<td>2. In a good mystery story, the solution to the crime should be a revelation, but it should also be logical.</td>
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</tbody>
</table>
When you’re a rational, clear-eyed, culturally conversant, healthy, mature, and stable grown-up, there are certain fundamental facts you know about the world. One of which is that twelve-year-old girls come in only two varieties: the ones on the cusp of dumping their best friends and the ones who will be dumped. The corollary to this is that it would be rather inappropriate for any rational, clear-eyed, culturally conversant, healthy, mature, and stable grown-up to care. Much less still hold a grudge.

I was born to be a dumpee, the epitome of quiet and bookish, with oversized glasses stuck to my face since nursery school and an oversized helping of glee at any opportunity to be the teacher’s pet. I was easily bored, easily charmed, and easily led, a ready-made sidekick to the school’s resident (if relatively mild) wild child.

I was also, having been reared on a steady diet of *Anne of Green Gables*, well versed in the pursuit and cultivation of “kindred spirits,” and desperate to get one of my own. Once I finally did, it was as if I morphed into a fifties cheerleader who’d just scored a varsity beau, obsessed with the trappings of my new status. Instead of letter jackets, fraternity pins, and promise rings, I coveted friendship bracelets, science project partnerships, manic sleepovers, and above all, the best friend necklace, which could be broken in two and worn by each of us as a badge of our unbreakable bond. But the reasoning behind it all was the same. These were talismans: proof to the world that I was no longer an *I*, but a *we*.

Don’t get me wrong. I liked my best friend well enough—just not as much as I liked having a best friend, *any* best friend. I was a frightened child, not to mention an only child, and my best friend was my security blanket, the universe’s guarantee that I would not face the future alone. She was also my mirror—a far more flattering mirror than the one hanging on the back of my bedroom door. Her
very existence was evidence that I couldn’t possibly be that ugly, that awkward, that unlovable, because she was perfect, and she not only loved me, but loved me best.

So you can imagine my surprise that sixth-grade day in the playground when, lurking in corners as I was wont to do, I overheard her casually tell some new group of admirers that, no, I wasn’t her best friend, why would anyone ever think that?

That was it. No dramatic breakup scene. No slammed books, no rumor mongering, no cafeteria shunning, no mean girl antics whatsoever. Which was almost worse, because if I had become her worst enemy, it would at least have been an acknowledgment that I was once her best friend.

Instead, from that moment on, I was nothing.

It was the first time in my life it had occurred to me that kindred spirits might not last—that life, no matter how many talismans of attachment you accumulated, would be a constant struggle against being alone. There would eventually, at least after I’d crossed the social desert of junior high, be other best friends. Better ones. But much as I may have believed in those friendships, I have never again taken it for granted that they would last. In the real world, the Grown-Up world, people leave, people die—people sometimes just get bored and move on to another part of the playground. Anything can happen.

There are certain fundamental facts that twelve-year-old girls know, while grown-ups, even the wisest of us, have forgotten: the names of Magellan’s ships, the difference between mitosis and meiosis, the formula to calculate the volume of a cube—and the fact that BFF is not meant to be ironic.

Knowing that no one’s guaranteed to stick around has probably made me a better friend, and I’m certainly a better accessorizer now that I’ve left the ratty friendship bracelets and plastic necklaces behind.

But I’ll admit: I liked believing in forever.

---

**WORD NETWORK FOR DISCOVERING THE SELF**

**Vocabulary** A Word Network is a collection of words related to a topic. As you read the unit selections, identify words related to the idea of self-discovery and add them to your Word Network. For example, you might begin by adding words from the Launch Text, such as mature, kindred, and stable. For each word you add, add another word related to the word, such as a synonym or an antonym. Continue to add words as you complete this unit.

**Tool Kit**

Word Network Model
Summary
Write a summary of “Early Dismissal.” Remember that a summary is a concise, complete, objective overview of a text. It should contain neither opinion nor analysis.

Launch Activity
Draft a Personal Ad  Consider this question: What do our friendships say about us and our sense of self? With a partner, write a personal ad in which you list the qualities you look for in a friend and describe the desired effects of friendship on your sense of self.

• Create a two-column chart. In the first column, list qualities you look for in a friend. For each item in the first column, write the effect of that quality on your sense of self in the second column.

• Identify three or four qualities and effects that you want to highlight in your personal ad.

• With your partner, draft a personal ad that communicates the qualities you are looking for in a friend and the effects of those qualities on your sense of self.

• Share your personal ad with classmates.
QuickWrite

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

PROMPT: What types of experiences allow us to discover who we really are?

Review your QuickWrite.
Summarize your initial position in one sentence to record in your Evidence Log. Then, record evidence from “Early Dismissal” that supports your initial position.

After each selection, you will continue to use your Evidence Log to record the evidence you gather and the connections you make. The graphic shows what your Evidence Log looks like.

Tool Kit
Evidence Log Model
ESSENTIAL QUESTION:

How do we define ourselves?

As you read these selections, work with your whole class to explore ideas about self-definition.

From Text to Topic  As we move through our lives, does our sense of self remain the same, or does it change in response to new experiences and knowledge? Is it possible to lose one’s sense of self, and—if so—to find it again? The selections you will read present insights into the ways in which we understand and define ourselves.

Whole-Class Learning Strategies

These learning strategies are key to success in school and will continue to be important in college and in your career.

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

<table>
<thead>
<tr>
<th>STRATEGY</th>
<th>ACTION PLAN</th>
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<tbody>
<tr>
<td>Listen actively</td>
<td>• Eliminate distractions. For example, put your cellphone away.</td>
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<tr>
<td></td>
<td>• Jot down brief notes on main ideas and points of confusion.</td>
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<tr>
<td>Clarify by asking questions</td>
<td>• If you’re confused, other people probably are, too. Ask a question to help your whole class.</td>
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<tr>
<td></td>
<td>• Ask follow-up questions as needed; for example, if you do not understand the clarification or if you want to make an additional connection.</td>
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<tr>
<td>Monitor understanding</td>
<td>• Notice what information you already know, and be ready to build on it.</td>
</tr>
<tr>
<td></td>
<td>• Ask for help if you are struggling.</td>
</tr>
<tr>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Interact and share ideas</td>
<td>• Share your ideas and answer questions, even if you are unsure.</td>
</tr>
<tr>
<td></td>
<td>• Build on the ideas of others by adding details or making a connection.</td>
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</tbody>
</table>
HISTORICAL PERSPECTIVES

Focus Period: 1798–1832
An Era of Change

During the late eighteenth century to the mid-nineteenth century, deep social unrest and rapid industrialization caused people to challenge previous assumptions about the individual’s place in society.

ANCHOR TEXT: POETRY COLLECTION 1

Lines Composed a Few Miles Above Tintern Abbey
William Wordsworth
from The Prelude
William Wordsworth

By returning to the scene of memories, can we rediscover who we once were?

ANCHOR TEXT: POETRY COLLECTION 2

Ode to a Nightingale  John Keats

➤ MEDIA CONNECTION: Ode to a Nightingale

Ode to the West Wind  Percy Bysshe Shelley

Through art, the self can take flight.

ANCHOR TEXT: NOVEL EXCERPT

from Frankenstein
Mary Wollstonecraft Shelley

Can love based on appearances truly be called love?

PERFORMANCE TASK

WRITING TO SOURCES

Write a Personal Narrative

The Whole-Class readings illustrate the will and determination it takes to define yourself and the world around you. After reading the selections, you will write a mixed-mode personal narrative about how we find ourselves, lose ourselves, and learn to define ourselves all over again.
An Era of Change

Voices of the Period

“I am sometimes a fox and sometimes a lion. The whole secret of government lies in knowing when to be the one or the other.”

“History is the version of past events that people have decided to agree upon.”

“Impossible is a word to be found only in the dictionary of fools.”

—Napoleon Bonaparte, military leader and emperor of France

“As the component parts of all new machines may be said to be old[,] it is a nice discriminating judgment, which discovers that a particular arrangement will produce a new and desired effect. ... Therefore, the mechanic should sit down among levers, screws, wedges, wheels, etc. like a poet among the letters of the alphabet, considering them as the exhibition of his thoughts; in which a new arrangement transmits a new idea to the world.”

—Robert Fulton, inventor

“If he ever had a friend, a dedicated friend from any rank of life, we protest that the name of him or her never reached us.”

—From an obituary on King George IV

History of the Period

At War with France As the Romantic period opened in 1798, Britain had already been at war with France for five years. The war, which lasted more than twenty years, extended across five continents and cost Britain more than £1,650,000,000. It had a profound effect upon British society; by the early 1800s, approximately one in every four British men was in uniform.

In the ensuing conflict, two national heroes emerged for England. At sea, Lord Horatio Nelson shattered the French fleet at the Battle of Trafalgar (1805), ensuring that Britannia would rule the waves for the next century. Nelson, dying at his moment of triumph, passed immediately into legend. On land, the Duke of Wellington defeated Napoleon at Waterloo (1815).

With Napoleon in exile, the victors met at the conference known as the Congress of Vienna (1814–15) and tried to restore Europe to what it had been before the French Revolution. However, the ideas unleashed by that revolution and the earth-shaking changes of the Industrial Revolution were more powerful than any reactionary politician imagined.

The Power of Steam The revolution that had begun in the eighteenth century expanded in the nineteenth, as Britain surpassed all other nations in industrialization. Hand in hand with industrialization came population growth; the population of almost

TIMELINE

1798: Egypt Rosetta Stone, key to deciphering hieroglyphics, is discovered.

1801: Act of Union creates United Kingdom of Great Britain and Ireland.

1801: Union Jack becomes official flag of Great Britain and Ireland.

1803: United States Louisiana Territory is purchased from France.

1804: France Napoleon crowns himself emperor.
10 million in 1790 grew to more than 14 million in 1821. It was a young population, too, with an estimated 60 percent at 25 years old or younger.

Modernization of the textile industry had begun in England. By 1800, annual textile production had increased to 400,000 pieces, from about 50,000 just thirty years earlier. It was the textile industry that was at the forefront of change, moving the weaver from the spinning wheel in the kitchen to the enormous steam-driven looms on the factory floor.

Meanwhile, in the United States and England, steam was revolutionizing transportation. In 1807, Robert Fulton launched his steamboat, and in 1814, George Stephenson built a steam locomotive. Railroads changed the face of England, and steamships shrunk oceans.
Working and Living Conditions  Revolutions are about power, and the Industrial Revolution was about the application of power to work—the creation of machines that work while human beings feed and “tend” them. Unfortunately, the mills—and the cities that grew up around them—destroyed the spirits and bodies of many who came from the countryside looking for new opportunities. Economic progress exacted an enormous human price.

As Britain moved from being an agricultural to an industrial society, cities such as Manchester became smoky, crowded industrial centers in which men, women, and children toiled in factories, often for wages that barely allowed them to survive. While factory owners lived in splendor and a new middle class would begin to develop, workers often lived in squalor.

Voice of the People  During this period—what we now call the Romantic period—all the attitudes and assumptions of eighteenth-century classicism and rationalism were dramatically challenged, in part by the social and political upheavals. The French Revolution had shaken the established order in the name of democratic ideals, while the Industrial Revolution boosted the growth of manufacturing but also brought poverty and suffering for those who worked (or failed to find work) in slum-ridden cities. Faith in science and reason, so characteristic of eighteenth-century thought, no longer applied in a world of tyranny and factories.

The Reform Act of 1832  With industrialization, wealth no longer depended on land, and workers, separated from the land, realized that they would have to unite in political action. The Reform Bill of 1832, the product of democratic impulses and changing economic conditions, was a first step in extending the right to vote. It increased the voting rolls by 57 percent, but the working classes and some members of the lower middle classes were still unable to vote. In the spirit of reform, just a year later Parliament abolished slavery in the British Empire.

The Reform Bill of 1832 was another part of the peaceful revolution that was transforming England. Although it extended the right to vote to many males previously disqualified by lack of wealth, women still were denied suffrage. Nonetheless, the 1832 bill was a step in a long journey that, in the end, gave all citizens voting rights.

A Changing Monarchy  The age of the Hanovers was about to come to an end. By 1811, George III was declared insane, and his son was named the Prince Regent (a regent substitutes for a ruler). The period became known as the Regency. The Regent’s conduct gave the period its scandalous reputation.

In 1830, George IV was succeeded by his brother William, who had ten illegitimate children with his common-law wife but no legitimate heir. When William died in 1837, the daughter of his younger brother was next in the royal line. That daughter, Victoria, would become the queen and then the symbol of an era in which political reform and industrial might made England the most powerful country in the world.
Literature Selections

**Literature of the Focus Period** A number of the selections in this unit were written during the Focus Period. Most of them address ideas about the ways in which we define ourselves and how those definitions might change over time.

- “Lines Composed a Few Miles Above Tintern Abbey,” William Wordsworth
  from *The Prelude*, William Wordsworth
- “Ode to a Nightingale,” John Keats
- “Ode to the West Wind,” Percy Bysshe Shelley
  from *Frankenstein*, Mary Wollstonecraft Shelley
- “Apostrophe to the Ocean,” George Gordon, Lord Byron
- “The World Is Too Much With Us,” William Wordsworth
- “London, 1802,” William Wordsworth

**Connections Across Time** Of course, the search for self is a theme that writers continued to explore well past the Focus Period. The writers of the Romantic period have had a profound influence on the modern and contemporary writers included in this unit.

- from *Mrs. Dalloway*, Virginia Woolf
  “The Madeleine,” Marcel Proust
- “The Most Forgetful Man in the World,” Joshua Foer
- “When Memories Never Fade, the Past Can Poison the Present,” Alix Spiegel
- “Does Your Self Exist?” Steve Taylor
- “Seeing Narcissists Everywhere,” Douglas Quenqua
- “A Year in a Word: Selfie,” Gautam Malkani
  from *Time and Free Will*, Henri Bergson
- “The Soul with Boundaries,” Fernando Pessoa
  from *The Portrait of a Lady*, Henry James
Comparing Texts

In this lesson, you will compare poems by William Wordsworth with poems by John Keats and Percy Bysshe Shelley. First, you will complete the first-read and close-read activities for the Wordsworth poems. The work you do will help prepare you for your final comparison.

**Lines Composed a Few Miles Above Tintern Abbey**

*from The Prelude*

**Concept Vocabulary**

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

<table>
<thead>
<tr>
<th>WORD</th>
<th>YOUR RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>tranquil</td>
<td></td>
</tr>
<tr>
<td>sublime</td>
<td></td>
</tr>
<tr>
<td>serene</td>
<td></td>
</tr>
<tr>
<td>harmony</td>
<td></td>
</tr>
<tr>
<td>bliss</td>
<td></td>
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<tr>
<td>desire</td>
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</table>

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

**First Read POETRY**

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

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**STANDARDS**

**RL.11–12.10** By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.
ESSENTIAL QUESTION: How do we define ourselves?

About the Poet

William Wordsworth (1770–1850)

Writing poetry may seem like a quiet, meditative activity, a matter of words, not deeds—hardly the scene of upheavals and crises. Yet in 1798, when Wordsworth and his friend Samuel Taylor Coleridge published the first edition of *Lyrical Ballads*, a revolution shook the world of poetry. Together, Wordsworth and Coleridge rejected all the traditional assumptions about the proper style, words, and subject matter for a poem.

Gone were the flowery language, the wittily crafted figures of speech, the effusive praise, and the tragic complaints that had defined poetry in the past. In their place, Wordsworth offered an intensified presentation of ordinary life and nature using common language. Wordsworth's revolution took literature in a dramatic new direction, building the movement known as Romanticism.

Wordsworth's revolution was rooted in his early love for nature. Born in the beautiful Lake District of England, Wordsworth spent his youth roaming the countryside, and in later years, he found peace and reassurance there as well.

After graduating from Cambridge University in 1787, Wordsworth traveled through Europe, spending considerable time in France. There, he embraced the ideals of the newly born French Revolution—ideals that stressed social justice and individual rights.

Wordsworth's involvement with the Revolution ended abruptly, however, when he had to return home. Two months later, in 1793, England declared war on France, and the Revolution became increasingly violent. His dreams of liberty had been betrayed.

In 1798, Wordsworth published *Lyrical Ballads* with Coleridge. With the publication of this work, Wordsworth translated his revolutionary hopes from politics to literature. Eventually, Wordsworth's radical new approach to poetry gained acceptance. Meanwhile, a new generation of Romantics, more radical than Wordsworth and Coleridge, arose. Wordsworth's position was secure, however: We remember him as the father of English Romanticism.

---

Lines Composed a Few Miles Above Tintern Abbey

This poem was written in 1798, during Wordsworth's second visit to the valley of the River Wye and the ruins of Tintern Abbey, once a great medieval church, in Wales. Wordsworth had passed through the region alone five years earlier. This time he brought his sister along to share the experience.

---

from *The Prelude*

In 1790, Wordsworth witnessed the early, optimistic days of the French Revolution. The country seemed on the verge of achieving true freedom from outdated, oppressive feudal institutions. Caught up in the revolutionary fervor, Wordsworth felt he was seeing “France standing on the top of golden hours.” The war between England and France (declared in 1793) and the violent turn taken by the French Revolution, known as the Reign of Terror (1793–1794), dashed Wordsworth's hopes.
Lines Composed a Few Miles Above Tintern Abbey

William Wordsworth
Five years have past; five summers, with the length
Of five long winters! and again I hear
These waters, rolling from their mountain springs
With a soft inland murmur. Once again
Do I behold these steep and lofty cliffs,
That on a wild secluded scene impress
Thoughts of more deep seclusion; and connect
The landscape with the quiet of the sky.
The day is come when I again repose
Here, under this dark sycamore, and view
These plots of cottage ground, these orchard tufts,
Which at this season, with their unripe fruits,
Are clad in one green hue, and lose themselves
‘Mid groves and copses. Once again I see
These hedgerows, hardly hedgerows, little lines
Of sportive wood run wild: these pastoral farms,
Green to the very door; and wreaths of smoke
Sent up, in silence, from among the trees!
With some uncertain notice, as might seem
Of vagrant dwellers in the houseless woods,
Or of some hermit’s cave, where by his fire
The hermit sits alone.

These beauteous forms,
Through a long absence, have not been to me
As is a landscape to a blind man’s eye:
But oft, in lonely rooms, and ‘mid the din
Of towns and cities, I have owed to them
In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind,
With tranquil restoration—feelings too
Of unremembered pleasure: such, perhaps,
On that best portion of a good man’s life.
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen’ of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world
Is lightened—that serene and blessed mood,
In which the affections gently lead us on—
Until, the breath of this corporeal frame
And even the motion of our human blood

1. **burthen** burden.
2. **corporeal** (kawr PAWR ee uh) frame body.
Almost suspended, we are laid asleep
In body, and become a living soul:
While with an eye made quiet by the power
Of harmony, and the deep power of joy,
We see into the life of things.

If this
Be but a vain belief, yet, oh! how oft—
In darkness and amid the many shapes
Of joyless daylight; when the fretful stir
Unprofitable, and the fever of the world,
Have hung upon the beatings of my heart—
How oft, in spirit, have I turned to thee,
O sylvan Wye! thou wanderer through the woods,
How often has my spirit turned to thee!

And now, with gleams of half-extinguished thought,
With many recognitions dim and faint,
And somewhat of a sad perplexity,
The picture of the mind revives again:
While here I stand, not only with the sense
Of present pleasure, but with pleasing thoughts
That in this moment there is life and food
For future years. And so I dare to hope,
Though changed, no doubt, from what I was when first
I came among these hills; when like a roe
I bounded o’er the mountains, by the sides
Of the deep rivers, and the lonely streams,
Wherever nature led: more like a man
Flying from something that he dreads, than one
Who sought the thing he loved. For nature then
(The coarser pleasures of my boyish days,
And their glad animal movements all gone by)
To me was all in all—I cannot paint
What then I was. The sounding cataract
Haunted me like a passion; the tall rock,
The mountain, and the deep and gloomy wood,
Their colors and their forms, were then to me
An appetite; a feeling and a love,
That had no need of a remoter charm,
By thought supplied, nor any interest
Unborrowed from the eye. That time is past,
And all its aching joys are now no more,
And all its dizzy raptures. Not for this
Faint I, nor mourn nor murmur; other gifts

3. sylvan (SIHL vuhN) adj. wooded.
4. roe type of deer.
5. Faint lose heart.
Have followed; for such loss, I would believe,  
Abundant recompense. For I have learned  
To look on nature, not as in the hour  
90 Of thoughtless youth; but hearing oftentimes  
The still, sad music of humanity,  
Nor harsh nor grating, though of ample power  
To chasten and subdue. And I have felt  
A presence that disturbs me with the joy  
Of elevated thoughts; a sense sublime  
Of something far more deeply interfused,  
Whose dwelling is the light of setting suns,  
And the round ocean and the living air,  
And the blue sky, and in the mind of man;  
95 A motion and a spirit, that impels  
All thinking things, all objects of all thought,  
And rolls through all things. Therefore am I still  
A lover of the meadows and the woods  
And mountains; and of all that we behold  
From this green earth; of all the mighty world  
Of eye, and ear—both what they half create,  
And what perceive; well pleased to recognize  
In nature and the language of the sense,  
The anchor of my purest thoughts, the nurse,  
The guide, the guardian of my heart, and soul  
Of all my moral being.  

Nor perchance,  
If I were not thus taught, should I the more  
Suffer my genial spirits to decay;  
For thou art with me here upon the banks  
Of this fair river; thou my dearest Friend,  
My dear, dear Friend, and in thy voice I catch  
The language of my former heart, and read  
My former pleasures in the shooting lights  
Of thy wild eyes. Oh! yet a little while  
May I behold in thee what I was once,  
My dear, dear Sister! and this prayer I make  
Knowing that Nature never did betray  
The heart that loved her; ’tis her privilege,  
Through all the years of this our life, to lead  
From joy to joy; for she can so inform  
The mind that is within us, so impress  
With quietness and beauty, and so feed  
With lofty thoughts, that neither evil tongues,  
Rash judgments, nor the sneers of selfish men,
Nor greetings where no kindness is, nor all
The dreary intercourse of daily life,
Shall e’er prevail against us, or disturb
Our cheerful faith, that all which we behold
Is full of blessings. Therefore let the moon
Shine on thee in thy solitary walk;
And let the misty mountain winds be free
To blow against thee; and, in after years,
When these wild ecstasies shall be matured
Into a sober pleasure; when thy mind
Shall be a mansion for all lovely forms,
Thy memory be as a dwelling place
For all sweet sound and harmonies; oh! then,
If solitude, or fear, or pain, or grief,
Should be thy portion, with what healing thoughts
Of tender joy wilt thou remember me,
And these my exhortations! Nor, perchance—
If I should be where I no more can hear
Thy voice, nor catch from thy wild eyes these gleams
Of past existence—wilt thou then forget
That on the banks of this delightful stream
We stood together; and that I, so long
A worshipper of Nature, hither came
Unwearied in that service: rather say
With warmer love—oh! with far deeper zeal
Of holier love. Nor wilt thou then forget,
That after many wanderings, many years
Of absence, these steep woods and lofty cliffs,
And this green pastoral landscape, were to me
More dear, both for themselves and for thy sake!
O pleasant exercise of hope and joy!
For mighty were the auxiliars which then stood
Upon our side, us who were strong in love!
Bliss was it in that dawn to be alive,
But to be young was very Heaven! O times,
In which the meager, stale, forbidding ways
Of custom, law, and statute, took at once
The attraction of a country in romance!
When Reason seemed the most to assert her rights
When most intent on making of herself
A prime enchantress—to assist the work,
Which then was going forward in her name!
Not favored spots alone, but the whole Earth,
The beauty wore of promise—that which sets
(As at some moments might not be unfelt
Among the bower of Paradise itself)
The budding rose above the rose full blown.
What temper at the prospect did not wake
To happiness unthought of? The inert

Were roused, and lively natures rapt away!
They who had fed their childhood upon dreams,
The play-fellows of fancy, who had made
All powers of swiftness, subtlety, and strength
Their ministers,—who in lordly wise had stirred

Among the grandest objects of the sense,
And dealt with whatsoever they found there
As if they had within some lurking right
To wield it;—they, too, who of gentle mood
Had watched all gentle motions, and to these

Had fitted their own thoughts, schemers more mild,
And in the region of their peaceful selves;—
Now was it that both found, the meek and lofty
Did both find helpers to their hearts’ desire,
And stuff at hand, plastic as they could wish,—

Were called upon to exercise their skill,
Not in Utopia,—subterranean fields,—
Or some secreted island, Heaven knows where!
But in the very world, which is the world
Of all of us,—the place where, in the end,

We find our happiness, or not at all!

But now, become oppressors in their turn,
Frenchmen had changed a war of self-defense
For one of conquest, losing sight of all
Which they had struggled for: now mounted up,

Openly in the eye of earth and heaven,
The scale of liberty. I read her doom,
With anger vexed, with disappointment sore,
But not dismayed, nor taking to the shame
Of a false prophet. While resentment rose

Striving to hide, what nought could heal, the wounds
Of mortified presumption, I adhered
More firmly to old tenets, and, to prove
Their temper, strained them more: and thus, in heat
Of contest, did opinions every day

Grow into consequence, till round my mind
They clung, as if they were its life, nay more,
The very being of the immortal soul.
I summoned my best skill, and toiled, intent
To anatomize the frame of social life,

60 Yea, the whole body of society
Searched to its heart. Share with me, Friend! the wish
That some dramatic tale, endued with shapes
Livelier, and flinging out less guarded words
Than suit the work we fashion, might set forth

65 What then I learned, or think I learned, of truth,
And the errors into which I fell, betrayed
By present objects, and by reasonings false
From their beginnings, inasmuch as drawn
Out of a heart that had been turned aside

70 From Nature’s way by outward accidents,
And which are thus confounded, more and more
Misguided, and misleading. So I fared,
Dragging all precepts, judgments, maxims, creeds,
Like culprits to the bar; calling the mind,

75 Suspiciously, to establish in plain day
Her titles and her honors; now believing,
Now disbelieving; endlessly perplexed
With impulse, motive, right and wrong, the ground
Of obligation, what the rule and whence

80 The sanction; till, demanding formal proof,
And seeking it in every thing, I lost
All feeling of conviction, and, in fine,
Sick, wearied out with contrarieties,
Yielded up moral questions in despair.

1. confounded (kuhn FOWN dihd) adj. confused; mixed together indiscriminately; bewildered.
Comprehension Check

Complete the following items after you finish your first read.

**LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY**

1. From what perspective does the speaker view Tintern Abbey?

2. When did the speaker first view the scene being described?

3. Who is the companion that accompanies the speaker in this poem?

4. What effects does the speaker believe that memories of the scene will have later in life, especially during difficult times?

**from THE PRELUDE**

1. To what does the phrase “pleasant exercise of hope and joy” in line 1 refer?

2. According to the speaker, where do the events described in lines 1–40 take place—Utopia, heaven, or the real world?
3. According to the speaker, in what ways did the war of self-defense change in a fundamental way?

4. With what emotions does the speaker react to the change that occurred in the actions of the leaders of the French Revolution?

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?

Research to Explore  Choose something that interested you from the poems, and formulate a research question. Write your question here.
Close Read the Text

1. This model, from lines 62–65 of “Lines Composed a Few Miles Above Tintern Abbey,” shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

   ANNOTATE: The speaker repeats a p sound.
   QUESTION: What is the effect of this alliteration?
   CONCLUDE: The alliteration connects and emphasizes the words “present” and “pleasure.”

   While here I stand, not only with the sense
   Of present pleasure, but with pleasing thoughts
   That in this moment there is life and food
   For future years.

   ANNOTATE: The speaker compares a moment to food.
   QUESTION: What does this metaphor mean?
   CONCLUDE: The speaker believes that happy memories can be nourishing.

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

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

Analyze the Text

Notebook  Respond to these questions.

1. **Interpret** To what is the speaker referring in line 36 when he mentions “another gift” that this scene of Tintern Abbey has bestowed upon him?

2. (a) What wish for his sister does the speaker express in the last section of the poem about Tintern Abbey? (b) **Connect** How does this wish connect with Wordsworth’s hopes in lines 62–65?

3. (a) **Interpret** In lines 69–70 of the excerpt from *The Prelude*, what does the speaker mean when he says his heart “had been turned aside / From Nature’s way”? (b) **Analyze** At the end of the excerpt, how has the speaker resolved his conflict?

4. **Historical Perspectives** What does *The Prelude* reveal about the attitudes of observers toward the French Revolution?

5. **Essential Question:** *How do we define ourselves?* How do these two poems connect to the idea of defining oneself?
Analyze Craft and Structure

Literary Movement: Romanticism  Romanticism was a late-eighteenth-century literary movement. Whereas earlier Neoclassical writers favored reason, wit, and elaborate, ornate language, the Romantics sought to create poetry that was more immediate, expressive, and personal.

Romantic Philosophy  English Romanticism began with William Wordsworth. His poetry was driven by certain philosophical ideas and values.

- **Emphasis on the Self:** The Romantics valued the private self and its relationship to the natural world. Their poems emphasize responses to nature that lead to a deeper awareness of self.

- **Emphasis on Freedom:** The Romantics were influenced by the French and American revolutions. They valued freedom, rejected the aristocracy, and celebrated common folk.

Romantic Aesthetic  The Romantics’ aesthetic, or artistic, choices support their philosophical vision.

- **Ordinary Diction:** Wordsworth rejected clever, flowery, “poetic” diction in favor of language that sounds more like common speech. It elevates the common person over the aristocracy.

- **Sensory Language:** Romantics valued the experience of the self in the world. This led to their emphasis on sensory language, or words and phrases that evoke sense experiences and help the reader feel what the speaker feels.

Practice

Reread “Lines Composed a Few Miles Above Tintern Abbey” and the excerpt from *The Prelude*.

Notebook  Respond to these questions.

1. Use the chart to record examples of the characteristics of Romantic poetry in these works.

<table>
<thead>
<tr>
<th></th>
<th>LINES COMPOSED . . .</th>
<th>THE PRELUDE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emphasis on the Self</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emphasis on Freedom</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ordinary Diction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sensory Language</td>
<td></td>
<td></td>
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</tbody>
</table>

2. Choose one of the poems. Using the chart and your understanding of the poem, describe a theme expressed in the poem. Support your answer with evidence from the poem.
Concept Vocabulary

<table>
<thead>
<tr>
<th>tranquil</th>
<th>sublime</th>
<th>serene</th>
</tr>
</thead>
<tbody>
<tr>
<td>harmony</td>
<td>bliss</td>
<td>desire</td>
</tr>
</tbody>
</table>

Why These Words? These concept vocabulary words help the reader understand the speakers’ spiritual and emotional responses to the events described in the two poems. One speaker feels tranquil and sublime as he views Tintern Abbey and the rustic scene around him. Likewise, the speaker in The Prelude feels bliss, or an overwhelming sense of well-being, when he considers the noble goals and actions of the early French revolutionaries.

1. What does the concept vocabulary convey about the nature of spiritual and emotional states?

2. What other words do you know that connect to this concept?

Practice

Notebook Respond to these questions.

1. Would you want to look at sublime scenery on a vacation? Why or why not?

2. Is someone’s strong desire to achieve success likely to result in inaction? Explain.

3. Would a noisy city night provide a serene environment that promotes a good night’s sleep? Why or why not?

4. After seeing the damage that the tornado had done to their home, is it likely a family would be in a state of bliss? Explain.

5. How would you expect a tranquil lake to look?


Word Study

Denotation and Nuance Words have denotations, or literal dictionary definitions. Synonyms have the same denotation, but they may have slightly different nuances, or shades of meaning. For example, both tranquil and serene describe a calm emotional state, but serene is often used to suggest calm in the midst of difficulty or turbulence.

Poets use nuance to add depth and richness to their poems. Wordsworth reveals his thoughts and emotions through the use of carefully chosen words.

Use a print or online college-level dictionary or thesaurus to find synonyms of the concept vocabulary words. Explain how the nuances of each word differ from those of at least one of its synonyms.
Conventions and Style

**Wordsworth’s Poetic Structure** Lyric poetry expresses the personal thoughts and feelings of a single speaker. The earliest lyric poems were verses sung by the ancient Greeks to the accompaniment of a stringed instrument called a lyre. Though no longer sung, most lyric poems have a musical quality. William Wordsworth is credited with the invention of Romanticism, a literary movement for which the lyric poem was a perfect vehicle. Lyric poems may be rhymed or unrhymed, metered or free verse. Wordsworth’s poems feature the following structural elements:

- **Variable Stanza Lengths:** Wordsworth’s stanzas flow until an idea has been fully explored. A stanza break indicates the beginning of a new thought.

- **Simple Language:** Wordsworth intentionally abandoned the flowery or clever diction of earlier poetic generations. He uses simple diction, along with figurative language and sound devices.

- **Blank Verse:** Wordsworth wrote in blank verse, or unrhymed iambic pentameter. Blank verse consists of ten syllables per line arranged in five metrical feet, each consisting of an unstressed syllable followed by a stressed one. Although it is highly crafted, blank verse sounds like natural speech in English.

- **Fluid Line Breaks:** The end—or break—of a line is dictated by the meter and does not necessarily indicate the end of a thought. Often, Wordsworth uses *enjambment*, a technique in which the sentence continues beyond the end of one line onto the next.

**Practice**

1. Use the chart to identify examples of the structural elements Wordsworth uses in the two poems in this collection. Record line numbers where written examples are too long.

<table>
<thead>
<tr>
<th>STRUCTURAL ELEMENT</th>
<th>POEM</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fluid Stanzas</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Simple Language</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blank Verse</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Enjambment</td>
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</tr>
</tbody>
</table>

2. **Connect to Style** How does Wordsworth’s use of fluid stanzas, blank verse, and enjambment contribute to the effect and meaning of the poems?
Comparing Texts

You will now read two poems from a second generation of Romantic poets. First, complete a first read and close read of the poems by Keats and Shelley. Then, compare the two poetry collections to analyze the similarities and differences in the ways the poets approach their subjects.

POETRY COLLECTION 2

Ode to a Nightingale

Ode to the West Wind

Concept Vocabulary

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

<table>
<thead>
<tr>
<th>WORD</th>
<th>YOUR RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>hemlock</td>
<td></td>
</tr>
<tr>
<td>requiem</td>
<td></td>
</tr>
<tr>
<td>corpse</td>
<td></td>
</tr>
<tr>
<td>decaying</td>
<td></td>
</tr>
<tr>
<td>dirge</td>
<td></td>
</tr>
<tr>
<td>sepulcher</td>
<td></td>
</tr>
</tbody>
</table>

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

First Read POETRY

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

**STANDARDS**

RL.11–12.9 Demonstrate knowledge of eighteenth-, nineteenth-, and early twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

RL.11–12.10 By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.
Ode to a Nightingale

John Keats (1795–1821) is considered one of the primary Romantic poets. Unlike his contemporaries Byron and Shelley, Keats was not an aristocrat. He was born to working-class Londoners. In 1815, Keats began studying medicine and eventually became an apothecary (pharmacist), but he soon abandoned that profession to become a poet. In 1818, Keats published Endymion, a long poem that the critics panned. Despite the critical rejection, Keats did not swerve from his new career. Keats soon after met the love of his life, Fanny Brawne, to whom he became engaged. Over a nine-month period, fired with creativity, he wrote the poems for which he is most famous, many of which are considered to be masterpieces. Sadly, Keats succumbed to tuberculosis at the age of twenty-five.

Ode to the West Wind

Percy Bysshe Shelley (1792–1822), another Romantic poet, was born to upper-class parents and raised on a country estate. He would have inherited a seat in Parliament but broke off relations with his father when he was expelled from Oxford after writing The Necessity of Atheism. Shelley began writing poetry seriously at age nineteen. Among his finest works are “Ode to the West Wind” and “To a Skylark.” A friend of numerous writers, he married Mary Wollstonecraft Godwin, who, as Mary Shelley, wrote Frankenstein. Shelley drowned at sea while sailing a boat in a storm. He was twenty-nine years old.

Ode to the West Wind

Shelley wrote “Ode to the West Wind” in 1819 near Florence, Italy. It was published the following year as part of a collection. When he wrote the poem, the Peterloo Massacre of August 1819 had recently taken place. In this massacre, in Manchester, England, cavalry disrupted a demonstration of some 70,000 people who were demanding parliamentary reform. Eleven people were killed, and as many as 500 were injured. Other poems Shelley wrote at the same time address political change, revolution, and the role of the poet, and some people see these themes in “Ode to the West Wind” as well.
Ode to a Nightingale

John Keats
I
My heart aches, and drowsy numbness pains
My sense, as though of hemlock I had drunk,
Or emptied some dull opiate to the drains
One minute past, and Lethe-wards¹ had sunk:
¹'Tis not through envy of thy happy lot,
But being too happy in thine happiness,—
That thou, light-winged Dryad² of the trees,
In some melodious plot
Of beechen green, and shadows numberless,
Singest of summer in full-throated ease.

II
O, for a draft³ of vintage! that hath been
Cooled a long age in the deep-delved earth,
Tasting of Flora⁴ and the country green,
Dance, and Provençal⁵ song, and sunburnt mirth!
O for a beaker full of the warm South,
Full of the true, the blushful Hippocrene,⁶
With beaded bubbles winking at the brim,
And purple-stained mouth;
That I might drink, and leave the world unseen,
And with thee fade away into the forest dim:

III
Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
Where youth grows pale, and specter-thin, and dies;⁷
Where but to think is to be full of sorrow
And leaden-eyed despairs,
Where Beauty cannot keep her lustrous eyes,
Or new Love pine at them beyond tomorrow.

1. Lethe-wards toward Lethe, the river of forgetfulness in Hades, the underworld, in classical mythology.
2. Dryad (DRY ad) in classical mythology, a wood nymph.
3. draft drink.
4. Flora in classical mythology, the goddess of flowers, or the flowers themselves.
5. Provençal (proh vuhn SAHL) pertaining to Provence, a region in southern France, renowned in the late Middle Ages for its troubadours, who composed and sang love songs.
6. Hippocrene (HIHP uh kreen) in classical mythology, the fountain of the Muses on Mount Helicon. From this fountain flowed the waters of inspiration.
7. youth . . . dies Keats is referring to his brother, Tom, who had died from tuberculosis the previous winter.
IV

Away! away! for I will fly to thee,
   Not charioted by Bacchus and his pards,
But on the viewless wings of Poesy,
   Though the dull brain perplexes and retards:
Already with thee! tender is the night,
   And haply the Queen-Moon is on her throne,
Clustered around by all her starry Fays;
   But here there is no light,
Save what from heaven is with the breezes blown
   Through verdurous glooms and winding mossy ways.

V

I cannot see what flowers are at my feet,
   Nor what soft incense hangs upon the boughs,
But, in embalmed darkness, guess each sweet
   Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
   White hawthorn, and the pastoral eglandine;
   Fast fading violets covered up in leaves;
   And mid-May’s eldest child,
The coming musk-rose, full of dewy wine,
   The murmurous haunt of flies on summer eves.

VI

Darkling I listen; and, for many a time
   I have been half in love with easeful Death,
Called him soft names in many a mused rhyme,
   To take into the air my quiet breath;
Now more than ever seems it rich to die,
   To cease upon the midnight with no pain,
While thou art pouring forth thy soul abroad
   In such an ecstasy!
Still wouldst thou sing, and I have ears in vain—
   To thy high requiem become a sod.

---

8. Bacchus (BAK uhs) in classical mythology, the god of wine, who was often represented in a chariot drawn by leopards (“pards”).
9. viewless invisible.
11. haply perhaps.
12. Fays fairies.
13. verdurous (VUR juhr uhs) adj. green-foliaged.
14. embalmed perfumed.
15. eglandine (EHG luhn tyn) sweetbrier or honeysuckle.
17. mused meditated.
VII
Thou wast not born for death, immortal Bird!
No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown:
Perhaps the selfsame song that found a path
Through the sad heart of Ruth,¹⁸ when, sick for home,
She stood in tears amid the alien corn;
The same that oftentimes hath
Charmed magic casements, opening on the foam
Of perilous seas, in fairylands forlorn.

VIII
Forlorn! the very word is like a bell
To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
As she is famed¹⁹ to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
Past the near meadows, over the still stream,
Up the hillside; and now 'tis buried deep
In the next valley-glades:
Was it a vision, or a waking dream?
Fled is that music:—Do I wake or sleep?

¹⁸. Ruth in the bible (Ruth 2:1–23), a widow who left her home and went to Judah to work in the corn (wheat) fields.
¹⁹. famed reported.

Discuss It
How does listening to this audio recording add to your understanding of Keats’s inspiration for writing the poem?
Write your response before sharing your ideas.
Ode to the West Wind

Percy Bysshe Shelley

I

O wild West Wind, thou breath of Autumn’s being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariostest to their dark and wintry bed

The wingèd seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring¹ shall blow

Her clarion² o’er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With loving hues and odors plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh, hear!

---

¹. sister of the Spring  the wind prevailing during spring.
². clarion  n. trumpet producing clear, sharp tones.
II

15 Thou on whose stream, ’mid the steep sky’s commotion,
Loose clouds like earth’s *decaying* leaves are shed,
Shook from the tangled boughs of Heaven and Ocean.

Angels$^3$ of rain and lightning: there are spread
On the blue surface of thine aery surge,
Like the bright hair uplifted from the head

20 Of some fierce Maenad,$^4$ even from the dim verge
Of the horizon to the zenith’s height,
The locks of the approaching storm. Thou *dirge*

Of the dying year, to which this closing night
Will be the dome of a vast *sepulcher*,
Vaulted with all thy congregated might

25 Of vapors, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh, hear!

III

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,

Beside a pumice$^5$ isle in Baiae’s bay,$^6$
And saw in sleep old palaces and towers
Quivering within the wave’s intenser day,

30 All overgrown with azure moss and flowers
So sweet, the sense faints picturing them!
For whose path the Atlantic’s level powers

Cleave themselves into chasms, while far below
The sea-blooms and the oozy woods which wear

35 The sapless foliage of the ocean, know

Thy voice, and suddenly grow gray with fear,
And tremble and despoil themselves: oh, hear!

---

3. *angels* messengers.
4. *Maenad* (MEE nad) priestess of Bacchus, the Greek and Roman god of wine and revelry.
5. *pumice* (PUHM ih) *n.* volcanic rock.
6. *Baiae’s* (BAY yeez) *bay* site of the ancient Roman resort near Naples, parts of which lie submerged.
IV

If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share
The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be
The comrade of thy wanderings over Heaven,
As then, when to outstrip thy skyey speed
Scarce seemed a vision; I would ne’er have striven
As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!
A heavy weight of hours has chained and bowed
One too like thee: tameless, and swift, and proud.

V

Make me thy lyre,7 even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies
Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, Spirit fierce,
My spirit! Be thou me, impetuous one!

Drive my dead thought over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!
Be through my lips to unawakened earth
The trumpet of a prophecy! O Wind,
If Winter comes, can Spring be far behind?

7. lyre  Aeolian (ee OH lee uhn) lyre, or wind harp, a stringed instrument that produces musical sounds when the wind passes over it.
Comprehension Check
Complete the following items after you finish your first read.

ODE TO A NIGHTINGALE
1. What does the nightingale do at the end of stanza I?

2. What does the speaker of this poem want to forget?

3. What word is “like a bell” to the speaker in stanza VIII?

ODE TO THE WEST WIND
1. How does the poet end each of the final stanzas of parts I, II, and III?

2. In lines 61–62, what does the speaker want the wind’s “Spirit” to become?

3. With what question does the poet end the poem?

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?

Research to Explore  Briefly research the Fireside Poets, a nineteenth-century group of American poets whose work was influenced by the British Romantics. Choose and read one of their poems—for instance, William Cullen Bryant’s “To a Waterfowl.” Consider similarities and differences in American and British approaches to similar themes or topics. You may wish to share your findings with the class.
Close Read the Text

1. This model, from lines 21–25 of “Ode to a Nightingale,” 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.

```
Fade far away, dissolve, and quite forget
What thou among the leaves hast never known,
The weariness, the fever, and the fret
Here, where men sit and hear each other groan;
Where palsy shakes a few, sad, last gray hairs,
```

**ANNOTATE:** The speaker uses many words that start with f.
**QUESTION:** What does this alliteration show?
**CONCLUDE:** The alliteration connects what the speaker wants—to fade and forget—with what distresses him—fever and fret.

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

### Analyze the Text

#### Notebook
Respond to these questions.

1. **Interpret** What does the speaker of “Ode to a Nightingale” mean when he says, “'Tis not through envy of thy happy lot, / But being too happy in thine happiness” (lines 5–6)?
2. (a) Describe the speaker’s state of mind in lines 75–80 of “Ode to a Nightingale.” (b) **Connect** How might you answer the final question posed in the poem?
3. **Interpret** What purpose do the images of death and dying in “Ode to the West Wind” serve?
4. **Essential Question:** How do we define ourselves? What have you learned about the nature of the self by reading these two poems?
Analyze Craft and Structure

**Literary Movement: Romanticism** The Romantic movement in England may be divided into two periods or “generations.” The first generation comprises writers who were born in the 1770s and 1780s; this generation is represented by William Wordsworth, among others. The second generation writers were born in the 1790s; this generation includes John Keats and Percy Bysshe Shelley. All of these poets emphasized the importance of the self, heightened emotional expression, and the primacy of nature in their work. However, the younger generation departed from their elders in a few key ways:

- First-generation Romantics became disappointed with revolutionary political movements of their time. Second-generation writers retained their optimism regarding revolutionary politics.
- Second-generation poets idealized ancient Rome and Greece and their mythologies in a way that first-generation writers did not.

Although Wordsworth and other early Romantics often wrote poems that did not follow a specific form, the later poets were drawn to traditional forms, such as the Greek ode. An **ode** is a long poem with a serious theme and, traditionally, a formal, dignified tone. Odes pay respect to a person or thing that the speaker addresses directly.

Shelley and Keats use the ode form as well as other elements of Romantic poetry to develop **themes**, or insights into life and human nature.

**Practice**

**Notebook** Respond to these questions.

1. What details in “Ode to a Nightingale” and “Ode to the West Wind” reflect characteristics of earlier Romantic poetry?

2. (a) Find two references to classical Greek and Roman mythology in “Ode to a Nightingale.” (b) What purpose do these references serve?

3. Identify the elements of an ode evident in each of the two poems.

<table>
<thead>
<tr>
<th></th>
<th><strong>ODE TO A NIGHTINGALE</strong></th>
<th><strong>ODE TO THE WEST WIND</strong></th>
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<tbody>
<tr>
<td><strong>Honors a Subject</strong></td>
<td>What subject?</td>
<td>What subject?</td>
</tr>
<tr>
<td><strong>Formal, Dignified Language</strong></td>
<td>What are some examples?</td>
<td>What are some examples?</td>
</tr>
<tr>
<td><strong>Serious Theme</strong></td>
<td>What is the theme?</td>
<td>What is the theme?</td>
</tr>
</tbody>
</table>

4. (a) Which details or images in each poem connect to the theme of impermanence? (b) What message do the speakers of these poems convey about that idea?
Concept Vocabulary

<table>
<thead>
<tr>
<th>hemlock</th>
<th>requiem</th>
<th>corpse</th>
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</thead>
<tbody>
<tr>
<td>decaying</td>
<td>dirge</td>
<td>sepulcher</td>
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</table>

Why These Words? These concept vocabulary words all describe death and decay. For example, the speaker of “Ode to a Nightingale” describes his emotional state in this way: “My heart aches, and drowsy numbness pains / My sense, as though of hemlock I had drunk.” The word hemlock conveys the idea that the speaker feels as if he has been drugged or poisoned. Later, the speaker uses the word requiem to say that he wishes to die while the nightingale sings a mournful song.

1. What impact does the concept vocabulary have on the moods of the poems?

2. What other words in the poems connect to the idea of death and decay?

Practice

Notebook

The concept vocabulary words appear in “Ode to a Nightingale” and “Ode to the West Wind.”

1. Write a paragraph in which you use all of the concept words. Make sure the context conveys that you understand the meaning of each word.

2. Challenge yourself to think of a word or phrase that has an opposite or nearly opposite meaning to each of the concept words, and use it in a sentence. How is the mood of each sentence different from the mood of the paragraph you wrote in the preceding activity?

Word Study

Latin Root: -corp- The Latin root -corp- means “body.” English words that employ this root often have to do with the human body or another kind of body. For example, in “Ode to the West Wind,” the word corpse refers to a dead human body.

1. Use your understanding of the root -corp- and your prior knowledge to define the words corporation and incorporate.

2. Consult a thesaurus to find synonyms for the following words: corporeal, corpulent, corps. Then, use the synonyms you found to infer the meanings of the words.
Conventions and Style

Use of Symbolism  A symbol is a character, a place, an object, or an event that has its own meaning but also represents something else, often an abstract idea. Stock symbols have fixed meanings. For example, a red rose is a common symbol for love. Literary symbols, however, do not have fixed meanings. Instead, their meanings are shaped by the details of the work and are open to interpretation. Often, that interpretation illuminates the work’s deeper message, or theme. To analyze a symbol in a poem, look carefully at any element that the poet emphasizes. It may be referred to in the title, repeatedly described, or addressed with special emotional intensity.

Read It

1. Use this chart to gather details that suggest symbolic meanings in Keats’s “Ode to a Nightingale” and Shelley’s “Ode to the West Wind.”

<table>
<thead>
<tr>
<th>Ode to a Nightingale</th>
<th>SIGNIFICANT DETAILS</th>
<th>SYMBOLIC MEANING(S)</th>
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<td></td>
<td></td>
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</table>

2. Connect to Style  Choose one of the symbols you analyzed. Which passage most clearly or powerfully suggests its symbolic meaning? Explain.

3. Describe how one of the symbols you analyzed gains deeper thematic meaning as it recurs throughout the poem.

Write It

Notebook  Write a short paragraph or poem in which you use at least one strong symbol. Your symbol may be a place, an object, an event, or even a character that you invest with deeper meaning through the use of details and description.
Writing to Compare

You have read two poems from the early Romantic period and two from the later Romantic period. Deepen your understanding of all four poems by analyzing the influence of setting on the poems' themes and expressing your ideas in writing.

Assignment

The **historical context** of a poem is the social and cultural backdrop of the time period in which it is set or was written. The **setting** of a poem is the time and place in which the speaker speaks. In some works, historical context and setting are essentially the same. In other works, such as those set in the past or in an imagined world, they are different.

Write an **informative essay** in which you compare the historical contexts and settings of the early Romantic poems with those of the later Romantic poems. Explain how the historical contexts and settings help to advance one or more themes in each pair of poems.

Prewriting

**Clarify Historical Contexts** Review information about the Romantic era provided in this unit. (See the Historical Perspectives feature, poets' biographies, and Literary Movement: Romanticism instruction). Note key facts in the charts.

**Notebook** **Analyze the Texts** Use a chart to identify the poems' themes and explore how setting contributes to their expression.

1. How are the settings of the two pairs of poems similar and different?
2. How do similar settings in each pair of poems contribute to similar themes?

<table>
<thead>
<tr>
<th>POEM</th>
<th>CENTRAL THEME(S)</th>
<th>DETAILS RELATED TO SETTING</th>
<th>CONNECTION TO THEME</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines Composed . . .</td>
<td></td>
<td></td>
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<tr>
<td><em>from The Prelude</em></td>
<td></td>
<td></td>
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<tr>
<td><em>Ode to the West Wind</em></td>
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<tr>
<td><em>Ode to a Nightingale</em></td>
<td></td>
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</tbody>
</table>

**STANDARDS**

**RL.11–12.2** Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

**W.11–12.2** 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.

**W.11–12.9.a** Apply grades 11–12 Reading standards to literature.
Drafting

**Synthesize Ideas** Review your Prewriting notes. Decide how setting relates to the themes of Wordsworth’s early Romantic poems and the themes of Keats’s and Shelley’s later Romantic works. Record your ideas using sentence frames like these:

In Wordsworth’s early Romantic poems, _______________

In Keats’s and Shelley’s later Romantic poems, _______________

Use your completed sentences as a working thesis.

**Organize Ideas** To compare both sets of poems, you will need to discuss each poem within each pair. Here is one way of organizing your essay.

I. Introduction
II. Early Romantic Poems
   A. “Tintern Abbey”
      1. settings
      2. related themes
   B. “Prelude”
      1. settings
      2. related themes
III. “Prelude”
   A. “Ode to a Nightingale”
      1. settings
      2. related themes
   B. “Ode to the West Wind”
      1. settings
      2. related themes

**Generate Content** Write each major heading of your outline at the top of a new page. Record your main ideas for each section, along with supporting evidence from the texts, on that page. Arrange the pages in order, and then use them to draft your essay.

**Review, Revise, and Edit**

Once you have a complete draft, revise it for balance. Mark sections relating to each poem in a different color. If your organization is sound, the colored blocks should appear in a regular pattern and be of similar quantity. If you notice an imbalance, add or delete material as needed. Next, edit for precise language. Make sure you use appropriate literary terms such as setting, theme, image, and symbol. Finally, proofread to eliminate errors in grammar and mechanics.

**EVIDENCE LOG**

Before moving on to a new selection, go to your Evidence Log and record what you’ve learned from “Ode to a Nightingale” and “Ode to the West Wind.”
About the Author

Mary Wollstonecraft Shelley (1797–1851) was born as Mary Godwin into a wealthy family and spent her early years in the company of the nineteenth century’s most prominent literary figures. At age 16, she fell in love with Percy Bysshe Shelley, who would go on to become one of the century’s major poets. Together, their lives knew almost nothing but tragedy. At age 29, Percy drowned in a boating accident. From that point Mary still carried on, writing her own books and promoting her late husband’s poetry.

Concept Vocabulary

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

<table>
<thead>
<tr>
<th>WORD</th>
<th>YOUR RANKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>hideous</td>
<td></td>
</tr>
<tr>
<td>odious</td>
<td></td>
</tr>
<tr>
<td>despair</td>
<td></td>
</tr>
<tr>
<td>dread</td>
<td></td>
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<tr>
<td>consternation</td>
<td></td>
</tr>
<tr>
<td>malicious</td>
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After completing the first read, come back to the concept vocabulary and review your rankings. Mark changes to your original rankings as needed.

First Read FICTION

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

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**NOTICE** whom the story is about, what happens, where and when it happens, and why those involved react as they do.

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

**CONNECT** ideas within the selection to what you already know and what you’ve already read.

**RESPOND** by completing the Comprehension Check and by writing a brief summary of the selection.

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Chapter 15

1. “Such was the history of my beloved cottagers. It impressed me deeply. I learned, from the views of social life which it developed, to admire their virtues and to deprecate the vices of mankind.

2. “As yet I looked upon crime as a distant evil, benevolence and generosity were ever present before me, inciting within me a desire
to become an actor in the busy scene where so many admirable qualities were called forth and displayed. But in giving an account of the progress of my intellect, I must not omit a circumstance which occurred in the beginning of the month of August of the same year.

“One night during my accustomed visit to the neighboring wood where I collected my own food and brought home firing for my protectors, I found on the ground a leathern portmanteau1 containing several articles of dress and some books. I eagerly seized the prize and returned with it to my hovel. Fortunately the books were written in the language, the elements of which I had acquired at the cottage; they consisted of Paradise Lost, a volume of Plutarch’s Lives, and the Sorrows of Werter. The possession of these treasures gave me extreme delight; I now continually studied and exercised my mind upon these histories, whilst my friends were employed in their ordinary occupations.

“I can hardly describe to you the effect of these books. They produced in me an infinity of new images and feelings, that sometimes raised me to ecstasy, but more frequently sunk me into the lowest dejection. In the Sorrows of Werter, besides the interest of its simple and affecting story, so many opinions are canvased; so many lights, thrown upon what had hitherto been to me obscure subjects that I found in it a never-ending source of speculation and astonishment. The gentle and domestic manners it described, combined with lofty sentiments and feelings, which had for their object something out of self, accorded well with my experience among my protectors and with the wants which were forever alive in my own bosom. But I thought Werter himself a more divine being than I had ever beheld or imagined; his character contained no pretension, but it sank deep. The disquisitions2 upon death and suicide were calculated to fill me with wonder. I did not pretend to enter into the merits of the case, yet I inclined towards the opinions of the hero, whose extinction I wept, without precisely understanding it.

“As I read, however, I applied much personally to my own feelings and condition. I found myself similar yet at the same time strangely unlike to the beings concerning whom I read and to whose conversation I was a listener. I sympathized with and partly understood them, but I was unformed in mind; I was dependent on none and related to none. ‘The path of my departure was free,’ and there was none to lament my annihilation. My person was hideous; my stature, gigantic. What did this mean? Who was I? What was I? Whence did I come? What was my destination? These questions continually recurred, but I was unable to solve them.

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1. portmanteau (pawrt man TOH) n. suitcase.
2. disquisitions (dihs kwuh ZIHSH uhnz) n. essays.
“The volume of Plutarch’s *Lives* which I possessed contained the histories of the first founders of the ancient republics. This book had a far different effect upon me from the *Sorrows of Werter*. I learned from Werter’s imaginations despondency and gloom, but Plutarch taught me high thoughts; he elevated me above the wretched sphere of my own reflections, to admire and love the heroes of past ages. Many things I read surpassed my understanding and experience. I had a very confused knowledge of kingdoms, wide extents of country, mighty rivers, and boundless seas. But I was perfectly unacquainted with towns and large assemblages of men. The cottage of my protectors had been the only school in which I had studied human nature, but this book developed new and mightier scenes of action. I read of men concerned in public affairs, governing or massacring their species. I felt the greatest ardor for virtue rise within me, and abhorrence for vice, as far as I understood the signification of those terms, relative as they were, as I applied them, to pleasure and pain alone. Induced by these feelings, I was of course led to admire peaceable lawgivers, Numa, Solon, and Lycurgus, in preference to Romulus and Theseus. The patriarchal lives of my protectors caused these impressions to take a firm hold on my mind; perhaps, if my first introduction to humanity had been made by a young soldier, burning for glory and slaughter, I should have been imbued with different sensations.

“But *Paradise Lost* excited different and far deeper emotions. I read it, as I had read the other volumes which had fallen into my hands, as a true history. It moved every feeling of wonder and awe that the picture of an omnipotent God warring with his creatures was capable of exciting. I often referred the several situations, as their similarity struck me, to my own. Like Adam, I was apparently united by no link to any other being in existence; but his state was far different from mine in every other respect. He had come forth from the hands of God a perfect creature, happy and prosperous, guarded by the especial care of his Creator; he was allowed to converse with and acquire knowledge from beings of a superior nature, but I was wretched, helpless, and alone. Many times I considered Satan as the fitter emblem of my condition, for often, like him, when I viewed the bliss of my protectors, the bitter gall of envy rose within me.

“Another circumstance strengthened and confirmed these feelings. Soon after my arrival in the hovel I discovered some papers in the pocket of the dress which I had taken from your laboratory. At first I had neglected them, but now that I was able to decipher the characters in which they were written, I began to study them with diligence. It was your journal of the four months that preceded my creation. You minutely described in these papers every step you took
in the progress of your work; this history was mingled with accounts of domestic occurrences. You doubtless recollect these papers. Here they are. Everything is related in them which bears reference to my accursed origin; the whole detail of that series of disgusting circumstances which produced it is set in view; the minutest description of my odious and loathsome person is given, in language which painted your own horrors and rendered mine indelible. I sickened as I read. ‘Hateful day when I received life!’ I exclaimed in agony. ‘Accursed creator! Why did you form a monster so hideous that even YOU turned from me in disgust? God, in pity, made man beautiful and alluring, after his own image; but my form is a filthy type of yours, more horrid even from the very resemblance. Satan had his companions, fellow devils, to admire and encourage him, but I am solitary and abhorred.’

“These were the reflections of my hours of despondency and solitude; but when I contemplated the virtues of the cottagers, their amiable and benevolent dispositions, I persuaded myself that when they should become acquainted with my admiration of their virtues they would compassionate me and overlook my personal deformity. Could they turn from their door one, however monstrous, who solicited their compassion and friendship? I resolved, at least, not to despair, but in every way to fit myself for an interview with them which would decide my fate. I postponed this attempt for some months longer, for the importance attached to its success inspired me with a dread lest I should fail. Besides, I found that my understanding improved so much with every day’s experience that I was unwilling to commence this undertaking until a few more months should have added to my sagacity.3

“Several changes, in the meantime, took place in the cottage. The presence of Safie diffused happiness among its inhabitants, and I also found that a greater degree of plenty reigned there. Felix and Agatha spent more time in amusement and conversation, and were assisted in their labors by servants. They did not appear rich, but they were contented and happy; their feelings were serene and peaceful, while mine became every day more tumultuous. Increase of knowledge only discovered to me more clearly what a wretched outcast I was. I cherished hope, it is true, but it vanished when I beheld my person reflected in water or my shadow in the moonshine, even as that frail image and that inconstant shade.

“I endeavored to crush these fears and to fortify myself for the trial which in a few months I resolved to undergo; and sometimes I allowed my thoughts, unchecked by reason, to ramble in the fields of Paradise, and dared to fancy amiable and lovely creatures

3. sagacity (suh GAS uh tee) n. wisdom.
sympathizing with my feelings and cheering my gloom; their angelic countenances breathed smiles of consolation. But it was all a dream; no Eve soothed my sorrows nor shared my thoughts; I was alone. I remembered Adam’s supplication to his Creator. But where was mine? He had abandoned me, and in the bitterness of my heart I cursed him.

12 “Autumn passed thus. I saw, with surprise and grief, the leaves decay and fall, and nature again assume the barren and bleak appearance it had worn when I first beheld the woods and the lovely moon. Yet I did not heed the bleakness of the weather; I was better fitted by my conformation for the endurance of cold than heat. But my chief delights were the sight of the flowers, the birds, and all the gay apparel of summer; when those deserted me, I turned with more attention towards the cottagers. Their happiness was not decreased by the absence of summer. They loved and sympathized with one another; and their joys, depending on each other, were not interrupted by the casualties that took place around them. The more I saw of them, the greater became my desire to claim their protection and kindness; my heart yearned to be known and loved by these amiable creatures; to see their sweet looks directed towards me with affection was the utmost limit of my ambition. I dared not think that they would turn them from me with disdain and horror. The poor that stopped at their door were never driven away. I asked, it is true, for greater treasures than a little food or rest: I required kindness and sympathy; but I did not believe myself utterly unworthy of it.

13 “The winter advanced, and an entire revolution of the seasons had taken place since I awoke into life. My attention at this time was solely directed towards my plan of introducing myself into the cottage of my protectors. I revolved many projects, but that on which I finally fixed was to enter the dwelling when the blind old man should be alone. I had sagacity enough to discover that the unnatural hideousness of my person was the chief object of horror with those who had formerly beheld me. My voice, although harsh, had nothing terrible in it; I thought, therefore, that if in the absence of his children I could gain the good will and mediation of the old De Lacey, I might by his means be tolerated by my younger protectors.

14 “One day, when the sun shone on the red leaves that strewed the ground and diffused cheerfulness, although it denied warmth, Safie, Agatha, and Felix departed on a long country walk, and the old man, at his own desire, was left alone in the cottage. When his children had departed, he took up his guitar and played several mournful but sweet airs, more sweet and mournful than I had ever heard him play before. At first his countenance was illuminated with pleasure, but as

4. supplication n. plea.
he continued, thoughtfulness and sadness succeeded; at length, laying aside the instrument, he sat absorbed in reflection.

“My heart beat quick; this was the hour and moment of trial, which would decide my hopes or realize my fears. The servants were gone to a neighboring fair. All was silent in and around the cottage; it was an excellent opportunity; yet, when I proceeded to execute my plan, my limbs failed me and I sank to the ground. Again I rose, and exerting all the firmness of which I was master, removed the planks which I had placed before my hovel to conceal my retreat. The fresh air revived me, and with renewed determination I approached the door of their cottage.

“I knocked. ‘Who is there?’ said the old man. ‘Come in.’

“I entered. ‘Pardon this intrusion,’ said I; ‘I am a traveler in want of a little rest; you would greatly oblige me if you would allow me to remain a few minutes before the fire.’

“‘Enter,’ said De Lacey, ‘and I will try in what manner I can to relieve your wants; but, unfortunately, my children are from home, and as I am blind, I am afraid I shall find it difficult to procure food for you.’

5. **firmness** n. courage; resolve.
“Do not trouble yourself, my kind host; I have food; it is warmth and rest only that I need.’

“I sat down, and a silence ensued. I knew that every minute was precious to me, yet I remained irresolute in what manner to commence the interview, when the old man addressed me. ‘By your language, stranger, I suppose you are my countryman; are you French?’

“No; but I was educated by a French family and understand that language only. I am now going to claim the protection of some friends, whom I sincerely love, and of whose favor I have some hopes.’

“Are they Germans?’

“No, they are French. But let us change the subject. I am an unfortunate and deserted creature, I look around and I have no relation or friend upon earth. These amiable people to whom I go have never seen me and know little of me. I am full of fears, for if I fail there, I am an outcast in the world forever.’

“Do not despair. To be friendless is indeed to be unfortunate, but the hearts of men, when unprejudiced by any obvious self-interest, are full of brotherly love and charity. Rely, therefore, on your hopes; and if these friends are good and amiable, do not despair.’
“‘They are kind—they are the most excellent creatures in the world; but, unfortunately, they are prejudiced against me. I have good dispositions; my life has been hitherto6 harmless and in some degree beneficial; but a fatal prejudice clouds their eyes, and where they ought to see a feeling and kind friend, they behold only a detestable monster.’

“‘That is indeed unfortunate; but if you are really blameless, cannot you undeceive them?’

“‘I am about to undertake that task; and it is on that account that I feel so many overwhelming terrors. I tenderly love these friends; I have, unknown to them, been for many months in the habits of daily kindness towards them; but they believe that I wish to injure them, and it is that prejudice which I wish to overcome.’

“‘Where do these friends reside?’

“‘Near this spot.’

“The old man paused and then continued, ‘If you will unreservedly confide to me the particulars of your tale, I perhaps may be of use in undeceiving them. I am blind and cannot judge of your countenance, but there is something in your words which persuades me that you are sincere. I am poor and an exile, but it will afford me true pleasure to be in any way serviceable to a human creature.’

“‘Excellent man! I thank you and accept your generous offer. You raise me from the dust by this kindness; and I trust that, by your aid, I shall not be driven from the society and sympathy of your fellow creatures.’

“‘Heaven forbid! Even if you were really criminal, for that can only drive you to desperation, and not instigate you to virtue. I also am unfortunate; I and my family have been condemned, although innocent; judge, therefore, if I do not feel for your misfortunes.’

“‘How can I thank you, my best and only benefactor? From your lips first have I heard the voice of kindness directed towards me; I shall be forever grateful; and your present humanity assures me of success with those friends whom I am on the point of meeting.’

“‘May I know the names and residence of those friends?’

“I paused. This, I thought, was the moment of decision, which was to rob me of or bestow happiness on me forever. I struggled vainly for firmness sufficient to answer him, but the effort destroyed all my remaining strength; I sank on the chair and sobbed aloud. At that moment I heard the steps of my younger protectors. I had not a moment to lose; but seizing the hand of the old man, I cried, ‘Now is the time! Save and protect me! You and your family are the friends whom I seek. Do not you desert me in the hour of trial!’

“‘Great God!’ exclaimed the old man. ‘Who are you?’

6. hitherto adv. until now.
“At that instant the cottage door was opened, and Felix, Safie, and Agatha entered. Who can describe their horror and consternation on beholding me? Agatha fainted, and Safie, unable to attend to her friend, rushed out of the cottage. Felix darted forward, and with supernatural force tore me from his father, to whose knees I clung, in a transport of fury, he dashed me to the ground and struck me violently with a stick. I could have torn him limb from limb, as the lion rends the antelope. But my heart sank within me as with bitter sickness, and I refrained. I saw him on the point of repeating his blow, when, overcome by pain and anguish, I quitted the cottage, and in the general tumult escaped unperceived to my hovel.”

* * *

Chapter 17

The being finished speaking and fixed his looks upon me in the expectation of a reply. But I was bewildered, perplexed, and unable to arrange my ideas sufficiently to understand the full extent of his proposition. He continued,

“You must create a female for me with whom I can live in the interchange of those sympathies necessary for my being. This you alone can do, and I demand it of you as a right which you must not refuse to concede.”

The latter part of his tale had kindled anew in me the anger that had died away while he narrated his peaceful life among the cottagers, and as he said this I could no longer suppress the rage that burned within me.

“I do refuse it,” I replied; “and no torture shall ever extort a consent from me. You may render me the most miserable of men, but you shall never make me base in my own eyes. Shall I create another like yourself, whose joint wickedness might desolate the world. Begone! I have answered you; you may torture me, but I will never consent.”

“You are in the wrong,” replied the fiend; “and instead of threatening, I am content to reason with you. I am malicious because I am miserable. Am I not shunned and hated by all mankind? You, my creator, would tear me to pieces and triumph; remember that, and tell me why I should pity man more than he pities me? You would not call it murder if you could precipitate me into one of those ice-riffs and destroy my frame, the work of your own hands. Shall I respect man when he condemns me? Let him live with me in the interchange of kindness, and instead of injury I would bestow every benefit upon him with tears of gratitude at his acceptance. But
that cannot be; the human senses are insurmountable barriers to our union. Yet mine shall not be the submission of abject slavery. I will revenge my injuries; if I cannot inspire love, I will cause fear, and chiefly towards you my archenemy, because my creator, do I swear inextinguishable hatred. Have a care; I will work at your destruction, nor finish until I desolate your heart, so that you shall curse the hour of your birth.”

A fiendish rage animated him as he said this; his face was wrinkled into contortions too horrible for human eyes to behold; but presently he calmed himself and proceeded—

“I intended to reason. This passion is detrimental to me, for you do not reflect that YOU are the cause of its excess. If any being felt emotions of benevolence towards me, I should return them a hundred and a hundredfold; for that one creature’s sake I would make peace with the whole kind! But I now indulge in dreams of bliss that cannot be realized. What I ask of you is reasonable and moderate; I demand a creature of another sex, but as hideous as myself; the gratification is small, but it is all that I can receive, and it shall content me. It is true, we shall be monsters, cut off from all the world; but on that account we shall be more attached to one another. Our lives will not be happy, but they will be harmless and free from the misery I now feel. Oh! My creator, make me happy; let me feel gratitude towards you for one benefit! Let me see that I excite the sympathy of some existing thing; do not deny me my request!”

I was moved. I shuddered when I thought of the possible consequences of my consent, but I felt that there was some justice in his argument. His tale and the feelings he now expressed proved him to be a creature of fine sensations, and did I not as his maker owe him all the portion of happiness that it was in my power to bestow? He saw my change of feeling and continued,

“If you consent, neither you nor any other human being shall ever see us again; I will go to the vast wilds of South America. My food is not that of man; I do not destroy the lamb and the kid to glut my appetite; acorns and berries afford me sufficient nourishment. My companion will be of the same nature as myself and will be content with the same fare. We shall make our bed of dried leaves; the sun will shine on us as on man and will ripen our food. The picture I present to you is peaceful and human, and you must feel that you could deny it only in the wantonness of power and cruelty. Pitiless as you have been towards me, I now see compassion in your eyes; let me seize the favorable moment and persuade you to promise what I so ardently desire. “

“You propose,” replied I, “to fly from the habitations of man, to dwell in those wilds where the beasts of the field will be your only companions. How can you, who long for the love and sympathy of man, persevere in this exile? You will return and again seek their kindness, and you will meet with their detestation; your evil passions

7. detrimental adj. harmful.
will be renewed, and you will then have a companion to aid you in the task of destruction. This may not be; cease to argue the point, for I cannot consent.”

“How inconstant are your feelings! But a moment ago you were moved by my representations, and why do you again harden yourself to my complaints? I swear to you, by the earth which I inhabit, and by you that made me, that with the companion you bestow I will quit the neighborhood of man and dwell, as it may chance, in the most savage of places. My evil passions will have fled, for I shall meet with sympathy! My life will flow quietly away, and in my dying moments I shall not curse my maker.”

His words had a strange effect upon me. I compassionated him and sometimes felt a wish to console him, but when I looked upon him, when I saw the filthy mass that moved and talked, my heart sickened and my feelings were altered to those of horror and hatred. I tried to stifle these sensations; I thought that as I could not sympathize with him, I had no right to withhold from him the small portion of happiness which was yet in my power to bestow.

“You swear,” I said, “to be harmless; but have you not already shown a degree of malice that should reasonably make me distrust you? May not even this be a feint that will increase your triumph by affording a wider scope for your revenge?”

“How is this? I must not be trifled with, and I demand an answer. If I have no ties and no affections, hatred and vice must be my portion; the love of another will destroy the cause of my crimes, and I shall become a thing of whose existence everyone will be ignorant. My vices are the children of a forced solitude that I abhor, and my virtues will necessarily arise when I live in communion with an equal. I shall feel the affections of a sensitive being and become linked to the chain of existence and events from which I am now excluded.”

I paused some time to reflect on all he had related and the various arguments which he had employed. I thought of the promise of virtues which he had displayed on the opening of his existence and the subsequent blight of all kindly feeling by the loathing and scorn which his protectors had manifested towards him. His power and threats were not omitted in my calculations; a creature who could exist in the ice caves of the glaciers and hide himself from pursuit among the ridges of inaccessible precipices was a being possessing faculties it would be vain to cope with. After a long pause of reflection I concluded that the justice due both to him and my fellow creatures demanded of me that I should comply with his request. Turning to him, therefore, I said, “I consent to your demand, on your solemn oath to quit Europe forever, and every other place in the neighborhood of man, as soon as I shall deliver into your hands a female who will accompany you in your exile.”

8. feint (faynt) n. trick.
“I swear,” he cried, “by the sun, and by the blue sky of heaven, and by the fire of love that burns my heart, that if you grant my prayer, while they exist you shall never behold me again. Depart to your home and commence your labors; I shall watch their progress with unutterable anxiety; and fear not but that when you are ready I shall appear.”

Saying this, he suddenly quitted me, fearful, perhaps, of any change in my sentiments. I saw him descend the mountain with greater speed than the flight of an eagle, and quickly lost among the undulations of the sea of ice.

His tale had occupied the whole day, and the sun was upon the verge of the horizon when he departed. I knew that I ought to hasten my descent towards the valley, as I should soon be encompassed in darkness, but my heart was heavy; my steps, slow. The labor of winding among the little paths of the mountain and fixing my feet firmly as I advanced perplexed me, occupied as I was by the emotions which the occurrences of the day had produced. Night was far advanced when I came to the halfway resting-place and seated myself beside the fountain. The stars shone at intervals as the clouds passed from over them; the dark pines rose before me, and every here and there a broken tree lay on the ground; it was a scene of wonderful solemnity and stirred strange thoughts within me. I wept bitterly, and clasping my hands in agony, I exclaimed, “Oh! Stars and clouds and winds, ye are all about to mock me; if ye really pity me, crush sensation and memory; let me become as nought; but if not, depart, depart, and leave me in darkness.”

These were wild and miserable thoughts, but I cannot describe to you how the eternal twinkling of the stars weighed upon me and how I listened to every blast of wind as if it were a dull ugly siroc on its way to consume me.

Morning dawned before I arrived at the village of Chamounix; I took no rest, but returned immediately to Geneva. Even in my own heart I could give no expression to my sensations—they weighed on me with a mountain’s weight and their excess destroyed my agony beneath them. Thus I returned home, and entering the house, presented myself to the family. My haggard and wild appearance awoke intense alarm, but I answered no question, scarcely did I speak. I felt as if I were placed under a ban—as if I had no right to claim their sympathies—as if never more might I enjoy companionship with them. Yet even thus I loved them to adoration; and to save them, I resolved to dedicate myself to my most abhorred task. The prospect of such an occupation made every other circumstance of existence pass before me like a dream, and that thought only had to me the reality of life.

9. siroc (suh ROK) n. hot, oppressive, dusty wind.
Comprehension Check
Complete the following items after you finish your first read.

1. What does the Creature find in the pocket of a dress (lab coat) that he had taken from his creator’s laboratory?

2. In his plan to gain favor with the cottagers, whom does the Creature intend to approach first, and under what conditions?

3. What is the response of the younger cottagers when they find the Creature in the cottage?

4. What demand does the Creature make in Chapter 17?

5. What does the Creature plan to do once his demand has been met?

6. Notebook  Write a summary of this excerpt from Frankenstein to confirm your understanding of the text.

RESEARCH
Research to Explore  Shelley’s Frankenstein touches on scientific, philosophical, and political ideas that were becoming increasingly important in both Europe and the United States during the 1800s. Find and read a copy of the Declaration of Independence, paying close attention to the opening lines of the Preamble. Then, consider similarities and differences between ideas the monster expresses in his plea to the doctor in Chapter 17 of Frankenstein and those the authors of the Declaration express in the Preamble. You may wish to share your observations with the class.
Close Read the Text

1. This model, from paragraph 25 of the text, shows two sample annotations, along with questions and conclusions. Close read the passage, and find another detail to annotate. Then, write a question and your conclusion.

   "... unfortunately, they are prejudiced against me. I have good dispositions; my life has been hitherto harmless and in some degree beneficial; but a fatal prejudice clouds their eyes, and where they ought to see a feeling and kind friend, they behold only a detestable monster."

   **ANNOTATE:** The Creature describes himself in this passage.
   **QUESTION:** What is interesting about his word choice?
   **CONCLUDE:** The Creature is modest, using words such as good (instead of great) and "in some degree."

   **ANNOTATE:** These are highly charged, negative terms.
   **QUESTION:** Why does the Creature use such strong language?
   **CONCLUDE:** These terms reflect the intensity of his suffering and anger.

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

1. **Analyze** The Creature says that he is the most solitary being on Earth. What evidence does he cite to support this claim?

2. **(a) How does Victor initially respond to the Creature’s request for a companion?**  **(b) Evaluate** Is Victor’s initial response fair? Explain.

3. **Evaluate** What are the strengths and weaknesses in the Creature’s argument for a female companion? Explain.

4. **Historical Perspectives** Shelley published *Frankenstein* at a time when the Industrial Revolution was underway and modern medicine was beginning to change lives. In what way is *Frankenstein* a commentary on those scientific revolutions?

5. **Essential Question:** *How do we define ourselves?* What have you learned about the nature of the self from reading this text?
Analyze Craft and Structure

Literary Movement: Gothic Literature  *Frankenstein* is an example of Gothic literature, a style that grew popular during the Romantic period of the late eighteenth and early nineteenth centuries. Romanticism was a rejection of two central beliefs of the earlier Enlightenment period—that the ability to reason was the most important human trait, and that the world could be explained through reason. Romantic authors pushed literature in the opposite direction, emphasizing intense feeling and imagination over reason. Gothic literature extended the Romantic impulse into the darkest recesses of the human psyche by using the following elements:

- emphasis on imagination, freedom, and intense emotion—as opposed to reason, order, and restraint
- supernatural events that defy logic, including ghosts and monsters
- multiple narrators, plot lines, and themes within a single work
- dark, gloomy settings such as old castles, ruins, or wild natural locations
- cheerless, tormented characters
- mystery and terror as ways to provoke deeply emotional responses

Gothic writers produced many short stories and even poetry. However, Gothic style found its most successful expression in the *novel*, or book-length narrative.

Practice

Notebook  Respond to these questions.

1. (a) What supernatural characters and events does Shelley present in *Frankenstein*?
   (b) What ideas about life or human nature does Shelley explore with her use of the supernatural?
2. Record additional Gothic elements from the novel *Frankenstein* in the chart.

<table>
<thead>
<tr>
<th>GOTHIC ELEMENT</th>
<th>EXAMPLE IN FRANKENSTEIN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gloomy Settings</td>
<td></td>
</tr>
<tr>
<td>Tormented Characters</td>
<td></td>
</tr>
<tr>
<td>Intense Emotion</td>
<td></td>
</tr>
</tbody>
</table>

3. In what ways are human reason and emotion at war with each other in each of the two chapters from *Frankenstein*?
4. Why do you think the Gothic style is still popular today in books and movies?
Concept Vocabulary

Why These Words? These concept words help to show the extreme sense of fear and gloom that the characters in Frankenstein feel. The monster describes himself as hideous and odious, two terms that vividly show his self-image. Both words go beyond the idea of being unattractive, conveying a sense of repulsion and disgust.

1. How do the concept vocabulary words heighten the mood of the story?

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

Practice

Notebook  Respond to these questions.

1. Under what conditions might a person despair?
2. Explain the difference between two dogs—one that is malicious and one that is not.
3. What is something you might find in the refrigerator that you would call odious?
4. Name a character in a story, movie, television show, or video game that you would describe as hideous.
5. When might you experience a sense of dread about an upcoming event?
6. When watching your team play an important game, what kind of event would bring on a sense of consternation?

Word Study

Latin Root: -mal- The Latin root -mal-, which appears in the concept vocabulary word malicious, means “bad” or “evil.” When it is used as a prefix, it may carry that same meaning, or it may mean “poorly” or “wrongly,” as in malformed, meaning “poorly formed.”

1. Write a definition of the word malodorous based on your understanding of the Latin root -mal-. Check your answer in a print or online college-level dictionary.

2. Identify and define two other words that have the root -mal-. Use a print or online college-level dictionary to check your work.
Conventions and Style

**Commas in Elliptical Sentences** An elliptical sentence is a sentence in which a word or words that are understood are omitted. Writers may use elliptical sentences to mimic speech or to emphasize the close connection between adjacent, parallel phrases or clauses.

When punctuating an elliptical sentence in which a verb or verb phrase has been omitted, replace the understood word or words with a comma.

This chart shows examples of punctuation in elliptical sentences. The underlined words have been omitted and replaced with commas, but they are still understood.

<table>
<thead>
<tr>
<th>ORIGINAL SENTENCE</th>
<th>ELLIPTICAL SENTENCE</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Creature speaks loudly, and Victor speaks softly.</td>
<td>The Creature speaks loudly; Victor, softly.</td>
</tr>
<tr>
<td>Safie leaves the cottage immediately, and Agatha leaves the cottage soon after.</td>
<td>Safie leaves the cottage immediately; Agatha, soon after.</td>
</tr>
<tr>
<td>Plutarch’s <em>Lives</em> excites in the Creature emotions that are moderate, but Milton’s <em>Paradise Lost</em> excites in the Creature emotions that are far deeper.</td>
<td>Plutarch’s <em>Lives</em> excites in the Creature emotions that are moderate; Milton’s <em>Paradise Lost</em>, far deeper.</td>
</tr>
</tbody>
</table>

Notice that, in each case, the ideas in the two clauses are closely related. Writing the sentence elliptically emphasizes the connection between the ideas. At the same time, it creates a rhythm that mimics natural speech.

**Read It**

1. Read each of these elliptical sentences from the excerpt from *Frankenstein*. Mark the comma that indicates an omission. Write the word or words that are understood.
   
   a. In the *Sorrows of Werter*, . . . so many opinions are canvased; so many lights, thrown upon what had hitherto been to me obscure subjects. . . .

   b. My person was hideous; my stature, gigantic.

   c. I knew that I ought to hasten my descent towards the valley, as I should soon be encompassed in darkness, but my heart was heavy; my steps, slow.

2. **Connect to Style** Choose one of the elliptical sentences in item 1. Identify which sentence you have chosen. In your own words, explain the effect of the elliptical construction.

**Write It**

**Notebook** Write a paragraph about *Frankenstein* in which you use at least one elliptical sentence.
Writing to Sources

It is hard to read Shelley’s *Frankenstein* without feeling sympathy for the Creature. One might want to ask: Is the monster the one who hungers for acceptance and friendship? Or is the real monster the one who withholds it?

**Assignment**

Write a personal narrative in which you describe events that led to your achieving insight on your own identity or self-awareness of your place in the world. Connect the story you recount to the experiences of Frankenstein’s creature. Include the following elements in your narrative:

- a description of the people involved and background information to engage and orient the reader
- a logical, clear sequence of events
- dialogue that reveals thoughts and perceptions
- connections between the experiences described and those of Frankenstein’s creature

**Vocabulary and Conventions Connection** You may want to use some of the concept vocabulary words in your narrative. Try to include at least one elliptical sentence.

- hideous
- odious
- despair
- dread
- consternation
- malicious

**Reflect on Your Writing**

After you have drafted your personal narrative, answer the following questions.

1. How did writing your own narrative change your understanding of the Creature in *Frankenstein*?

2. How could you revise your narrative to make it more effective?

3. **Why These Words?** The words you choose make a difference in your writing. Which words did you specifically choose to add power or clarity to your personal narrative?
Speaking and Listening

Assignment

Frankenstein has been adapted for movies, plays, graphic novels, and other formats. Create a research presentation that surveys the range of Frankenstein adaptations. Focus on three adaptations that you find appealing. Include digital media from each.

1. Choose Your Adaptations Use an Internet search to locate multiple adaptations of Frankenstein. Choose three very different versions of the story. Make sure at least one of your adaptations is a film, video, or television show. Include the following in your presentation:
   - the author, title, and date of each adaptation
   - a summary of each adaptation and a consideration of how it compares with Shelley's original in plot, characters, and format
   - digital media, such as photos, video clips, or audio

2. Prepare Your Presentation Pull together your information using presentation software or a combination of charts and media players. Practice your presentation before you present it to the class, using the evaluation guide as a reference.

3. Present and Discuss After you and your classmates have given your presentations, engage in a discussion. Compare the different versions of Frankenstein that classmates presented. Then, discuss questions such as:
   - What made each adaptation of Frankenstein special or different?
   - Which adaptation did the best job of enhancing the original meaning of Frankenstein or showing the story in a new light?
   - How did seeing all these adaptations of Frankenstein change your view of the original story?

4. Evaluate the Presentation Use a presentation evaluation guide like the one shown to analyze the presentations of your classmates.

Presentation Evaluation Guide

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

☐ The speaker presented the material clearly and in a logical sequence.

☐ The digital media material presented was appropriate and enhanced the meaning of the presentation.

☐ The speaker maintained good eye contact with the audience and used gestures and body language effectively.

☐ The speaker's tone and pace were appropriate and effective.

EVIDENCE LOG

Before moving on to a new selection, go to your Evidence Log and record what you learned from the excerpt from Frankenstein.

STANDARDS

SL.11–12.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.11–12.2 Integrate multiple sources of information presented in diverse formats and media in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.11–12.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

from Frankenstein 603
Write a Personal Narrative

You have just read several poems and two excerpts from the novel *Frankenstein*. In the poems, the speakers relate experiences in which nature or world events contribute to their shifting senses of self. In the excerpts from *Frankenstein*, the Creature gains a sense of self but then grapples with that new understanding in the face of harsh rejection.

**Assignment**

Use your knowledge of the poems and *Frankenstein* to explore your ideas about the self as an individual, in nature, or in society. Write a brief personal narrative that addresses this question:

**How does the world around us contribute to our sense of self?**

Write about a time you came to the realization that the world around us plays a role in shaping people’s identities. Explain what lesson can be learned when a person loses and then finds himself or herself. Connect your ideas to specific examples from the poems and *Frankenstein*.

**Elements of Personal Narrative**

A [personal narrative](https://www.example.com) tells a real story from the writer’s life. As opposed to longer works, such as autobiographies or memoirs, personal narratives focus on just a few events.

Effective personal narratives often contain these elements:

- interesting people, with the main focus on the writer
- a setting with scenes and incidents in specific locations and concrete details, such as sights, sounds, and smells
- a sequence of events that clearly build on one another to create a coherent story
- conflict between people or between a person and another force
- a conclusion that reflects on an experience and the insights gained from it
- correct spelling and grammar, and accurate use of punctuation

**Model Personal Narrative**

For a model of a well-crafted personal narrative, see the Launch Text, “Early Dismissal.” Review the Launch Text for examples of the elements described above. You will look more closely at these elements as you prepare to write your own personal narrative.
Prewriting / Planning

Choosing Your Topic
To choose a topic for your personal narrative, use one of these strategies:

• **Freewriting** Spend five minutes writing about experiences in your life that helped you understand something about yourself. Jot down as many ideas as you can. Then, look for connections between the people and places in the key events, and examine how they affected your sense of self.

• **Using Sentence Starters** Complete these sentences to generate ideas:
  - I learned something new about myself when _______________________________.
  - Under pressure, I _______________________________.
  - I found myself for the first time / again when _______________________________.

• **Narrowing Your Topic** Make your topic more specific by focusing on the one key point you want to convey. Narrow a general topic to focus on one key event that helps you to make that point.

<table>
<thead>
<tr>
<th>GENERAL TOPIC</th>
<th>NARROWED TOPIC</th>
<th>INSIGHT</th>
</tr>
</thead>
<tbody>
<tr>
<td>camping with family in the woods</td>
<td>Camping was uncomfortable, and I was uneasy.</td>
<td>I thought I would be an outdoor adventurer, but I really like the comforts of home.</td>
</tr>
</tbody>
</table>

Gather Details The assignment asks you to share an incident from your own life and use that incident to illustrate how the world around us affects our sense of self. You need to support your ideas with details. To gather details, consider:

- discussing the event with those who shared it with you
- looking at diary entries, photographs, or video footage that relate to that incident or time period
- brainstorming detailed words and phrases that describe the people, places, and events.

Connect Across Texts The prompt asks you to connect your ideas to the poems in this unit and the excerpts from *Frankenstein*. Think about how an old abbey, a nightingale, and the west wind each affect the speakers of the poems. Think also about how living near the family affects the Creature in *Frankenstein*. Locate examples that show how the world around each of the speakers or characters affected his sense of self. Then, connect these examples to your own insights about how the world around you has affected your sense of self.

**Evidence Log**
Review your Evidence Log and identify key details you might want to cite in your personal narrative.

**Standards**

W.11–12.3.a Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.11–12.3.d Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
Drafting

Once you have chosen and narrowed your topic and thought about connections to the selections, it is time to start writing. Remember that you want to sequence events and ideas so that they create a unified whole, including a conclusion that flows naturally from the narrative. In this case, you will construct your narrative so that it shows how you gained a new appreciation or understanding of yourself.

**Shape Your Writing** As you start to write, it may be helpful to first jot down events and insights in the order in which they occurred. After you have written the highlights of the story, think about the best way to grab your readers’ attention in the introduction.

<table>
<thead>
<tr>
<th>OPENING STRATEGY</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Introduce an Idea:</strong> In the Launch Text, the author explains the topic of her essay in an engaging way.</td>
<td>When you’re a rational, clear-eyed, culturally conversant, healthy, mature, and stable grown-up, there are certain fundamental facts you know about the world. One of which is that twelve-year-old girls come in only two varieties: the ones on the cusp of dumping their best friends and the ones who will be dumped.</td>
</tr>
<tr>
<td><strong>Introduce an Important Person:</strong> Try opening with a description of an important person.</td>
<td>Amelia seemed like the shyest girl on the playground, but when I noticed her smirking as she listened to our friends’ conversation, I began to wonder what she was really thinking.</td>
</tr>
<tr>
<td><strong>Focus on Setting:</strong> Highlight the time and place.</td>
<td>The first thing I noticed about our new apartment was the grime on the windowsills. The second thing was the smell—like old books that were rotting.</td>
</tr>
<tr>
<td><strong>Begin With Dialogue:</strong> Grab readers’ attention with a line of dialogue.</td>
<td>“Gabriel, didn’t you hear me? I told you not to go in the woods alone!”</td>
</tr>
</tbody>
</table>

**Highlight the Conflict** Concentrate on descriptions and events that help you to sharpen the conflict.

- **Flat:** I really liked having a best friend, someone I came first with.
- **Vivid:** “Her very existence was evidence that I couldn’t possibly be that ugly, that awkward, that unlovable, because she was perfect, and she not only loved me, but loved me best.” –“Early Dismissal”

**Provide a Conclusion** In the last part of your narrative, explain what you learned from the events you have described. Summarize your insights and connect them to broader ideas about how the world contributes to one’s sense of self.

**Write a First Draft** Use your introduction, sequence of events, and conclusion to write your first draft. Make sure to introduce the topic and build the sequence of events so that they create a compelling whole. Explain your insights in the second half of your narrative, and provide a conclusion that reflects on the rest of the narrative.
Spell Correctly

If you want readers to take your writing seriously, you need to take spelling seriously. Spelling errors can distract your readers from what you are saying or cause them to take your ideas less seriously. Pay particular attention in your writing to spelling rules that apply to words with prefixes or suffixes.

Review these spelling rules.

**Spelling With Prefixes**  When a prefix is added to a base word, the spelling of the base remains the same.

- un- + usual = unusual
- over- + react = overreact

With some prefixes, the spelling of the prefix changes when joined to the base to make the pronunciation easier.

- in- + mortal = immortal
- com- + found = confound

**Spelling With Suffixes**  When adding a suffix to a base word ending in *y* preceded by a consonant, change *y* to *i* unless the suffix begins with *i*.

- defy + -ant = defiant
- try + -ing = trying
- petty + ness = pettiness
- terrify + -ing = terrifying

For a base word ending in *e*, drop the *e* when adding a suffix beginning with a vowel.

- move + -ing = moving
- seize + -ure = seizure

**SOME EXCEPTIONS:** mileage, seeing, changeable

For a base word ending with a consonant + vowel + consonant in a stressed syllable, double the final consonant when adding a suffix that begins with a vowel.

- trim + -er = trimmer
- admit + -ed = admitted

**SOME EXCEPTIONS:** fixing, throwing, playable

**Read It**

Correct the misspellings in these sentences, and identify the rule you applied.

1. Our chess team had beginer’s luck.
2. Her happyness made me happy, too.
3. Proveing that I was reliable was not easy.

**Write It**

After you draft your essay, make sure words are spelled correctly. Focus on words with prefixes or suffixes, and make sure you are using the correct spelling. If you are unsure of the spelling of any word, consult a print or online college-level dictionary.

**CLARIFICATION**

Although the spell-check function of most writing software will catch many spelling errors, it will miss commonly confused words such as *complement* and *compliment*. Read your draft carefully, and check a dictionary or usage guide for words that may be misused.

**STANDARDS**

L.11–12.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.11–12.2.b Spell correctly.
MAKING WRITING SOPHISTICATED

Using Details In order to bring your story to life, you should include precise details, details about characters and places that are especially revealing. The details should be specific and well chosen so that they help readers understand even more about the characters and places. Authors use details to help readers infer information about people and characters, rather than stating characteristics outright.

Read It

This excerpt from the Launch Text shows how the use of precise and vivid details enlivens a narrative.

LAUNCH TEXT

I was also, having been reared on a steady diet of *Anne of Green Gables*, well versed in the pursuit and cultivation of “kindred spirits,” and desperate to get one of my own. Once I finally did, it was as if I morphed into a fifties cheerleader who’d just scored a varsity beau, obsessed with the trappings of my new status. Instead of letter jackets, fraternity pins, and promise rings, I coveted friendship bracelets, science project partnerships, manic sleepovers, and above all, the best friend necklace, which could be broken in two and worn by each of us as a badge of our unbreakable bond. But the reasoning behind it was all the same. These were talismans: proof to the world that I was no longer an *I*, but a *we*.

Use Sensory Language Good authors also use sensory language, words that appeal to the five senses, to help the reader better imagine the story. Notice how the following passage from the Launch Text appeals to readers’ senses of sight and sound with the two underlined groups of words:

*So you can imagine my surprise that sixth-grade day in the playground when, lurking in corners as I was wont to do, I overheard her casually tell some new group of admirers: that, no, I wasn’t her best friend, why would anyone ever think that?*
Write It

Use a graphic organizer like this one to jot down details about a person, place, or event you describe in your personal narrative. Create a web for each person, place, or event that you feel needs additional detail.

- Read over your draft, and consider where you might strengthen your writing by adding a telling detail or sensory language. Record your ideas here.

<table>
<thead>
<tr>
<th>PARAGRAPH</th>
<th>PERSON, PLACE, OR EVENT</th>
<th>NEW TELLING DETAIL</th>
</tr>
</thead>
<tbody>
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</table>

You might find that some of the details you have listed above do not work in the context of the narrative. Discard them. When you add details, think about the effect that each will have on the reader. Ask yourself: Will this detail strengthen the reader’s impression of this person or setting? Does the reader need to know this information to understand my ideas? Avoid adding unimportant details. They will distract readers and make your overall point harder to comprehend.
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**
- Provides an engaging introduction
- Describes key people in the narrative
- Relates a problem or conflict
- Creates a smooth progression of events
- Concludes with a reflection on the significance of events

**DETAILS AND ELABORATION**
- Includes precise details and sensory language to create a vivid picture of events and people
- Includes narrative elements such as dialogue and reflection
- Uses language that is appropriate for the audience and purpose

**CONVENTIONS**
- Attends to the norms and conventions of the discipline, especially correct spelling

---

### Revising for Focus and Organization

**Progression of Events**  Reread your narrative, paying attention to how the ideas and events are organized.

- Ask yourself: Is the conflict clear? Does each element build on what has come before? Where are there gaps that could confuse the reader? If the answer to any of these questions is no, add details about conflict, add details that flesh out the plot, or provide transitions to indicate causes and effects.

### Revising for Details and Elaboration

**Details**  Sensory language brings the reader into your story. Have you provided sensory language that helps the reader see, hear, and feel the events? Using an ink or digital highlighter, go through your draft and mark words that appeal to the five senses. Then, decide if you need to add sensory details to more fully bring your story to life.

**Reflection**  In your personal narrative, you are trying to make a point about how a person’s sense of self is affected by the world around him or her.

- Ask yourself: Have you tied your ideas to the selections in the unit? Have you connected the experiences in your narrative to the larger theme of how the world affects each person’s sense of self? If the answer to either question is no, take time to add details and explanations as needed.

---

**STANDARDS**

W.11–12.3.a  Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.

W.11–12.3.b  Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

W.11–12.3.c  Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome.

W.11–12.3.d  Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

W.11–12.3.e  Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
**PEER REVIEW**

Exchange papers with a classmate. Use the checklist to evaluate your classmate’s narrative and provide supportive feedback.

1. Is the introduction engaging and clear?  
   - yes  
   - no  
   If no, explain how the opening could be clearer or more interesting.

2. Do the events build on each other to form a coherent whole?  
   - yes  
   - no  
   If no, what about the sequence did not work?

3. Does the author include thoughts, feelings, and reflections connecting the experience to larger ideas about the self and to the texts?  
   - yes  
   - no  
   If no, write a brief note explaining what you thought was missing.

4. What is the strongest part of your classmate’s narrative? Why?

---

**Editing and Proofreading**

**Edit for Conventions** Reread your draft for accuracy and consistency. Correct errors in grammar and word usage. Check your narrative to make sure you spelled words with prefixes or suffixes correctly.

**Proofread for Accuracy** Read your draft carefully, looking for errors in spelling and punctuation. Double-check the capitalization of names and places. Common nouns name general categories and are lowercase. Proper nouns name specific people, places, or things and are capitalized.

**Publishing and Presenting**

Create a final version of your narrative. If you feel comfortable sharing it, get together with a partner and reach each other’s work. Discuss ways in which each narrative provides insight on how the world affects the development of personal identity.

**Reflecting**

Think about what you learned while writing your narrative. What techniques did you learn that you could use when writing another nonfiction narrative? Would you change anything about how you present details about people and events? For example, you might write more about how the incident in your life ties to broader ideas of how the wider world affects our sense of self.

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**STANDARDS**

- **W.11–12.5** 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.
- **L.11–12.1** Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- **L.11–12.2** Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
- **L.11–12.2.b** Spell correctly.
ESSENTIAL QUESTION:
How do we define ourselves?

To what extent is one’s sense of self connected to memory and to the stories we tell about our lives? In this section, you will read selections that explore the connections between memory and selfhood. Then, you will work in a group to continue your exploration of selfhood.

Small-Group Learning Strategies

Throughout your life, in school, in your community, and in your career, you will continue to develop strategies when you work in teams. Use these strategies during Small-Group Learning. Add ideas of your own for each step.

<table>
<thead>
<tr>
<th>STRATEGY</th>
<th>ACTION PLAN</th>
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</thead>
<tbody>
<tr>
<td>Prepare</td>
<td>• Complete your assignments so that you are prepared for group work.</td>
</tr>
<tr>
<td></td>
<td>• Organize your thinking so you can contribute to your group’s discussions.</td>
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<td></td>
<td>•</td>
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<tr>
<td>Participate fully</td>
<td>• Make eye contact to signal that you are listening and taking in what is being said.</td>
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<tr>
<td></td>
<td>• Use text evidence when making a point.</td>
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<td></td>
<td>•</td>
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<tr>
<td>Support others</td>
<td>• Build off ideas from others in your group.</td>
</tr>
<tr>
<td></td>
<td>• State the relationship of your ideas to those of others—for example, note whether you are supporting someone’s idea, refuting it, or taking the discussion in a new direction.</td>
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<tr>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Clarify</td>
<td>• Paraphrase the ideas of others to ensure that your understanding is correct.</td>
</tr>
<tr>
<td></td>
<td>• Ask follow-up questions.</td>
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<td>•</td>
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</table>
POETRY COLLECTION 3

Apostrophe to the Ocean
from Childe Harold’s Pilgrimage  George Gordon, Lord Byron

The World Is Too Much With Us  William Wordsworth

London, 1802  William Wordsworth
Will nature eventually swallow everything?

NOVEL EXCERPT

The Madeleine
from Remembrance of Things Past  Marcel Proust
Could you rediscover your whole life in a cookie?

SCIENCE JOURNALISM

The Most Forgetful Man in the World
from Moonwalking With Einstein  Joshua Foer
Without memory are we truly ourselves?

MEDIA: RADIO BROADCAST

When Memories Never Fade, the Past Can Poison the Present
from All Things Considered  Alix Spiegel
Does living without a past bring freedom or misery?

PERFORMANCE TASK

SPEAKING AND LISTENING FOCUS
Present a Narrative
The Small-Group readings feature selections about finding personal visions of the world. Your group will plan and deliver a narrative that uses evidence from the selections to provide an original view of a particular character or narrator.
Working as a Team

1. **Take a Position** In your group, discuss the following question:

   What are some ways in which we can discover who we really are?

   As you take turns sharing your ideas, provide reasons that support them. After all group members have shared, discuss the process of recognizing your strengths and weaknesses, identifying your values, and setting your goals.

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. You may add or revise rules based on your experience together.
   - Everyone should participate in group discussions.
   - People should not interrupt.
   - ______
   - ______

3. **Apply the Rules** Practice working as a group. Share what you have learned about definitions of selfhood. Make sure each person in the group contributes. Take notes, 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.

<table>
<thead>
<tr>
<th>SELECTION</th>
<th>ACTIVITIES</th>
<th>DUE DATE</th>
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<tbody>
<tr>
<td><em>from Mrs. Dalloway</em></td>
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<tr>
<td>Apostrophe to the Ocean</td>
<td></td>
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<tr>
<td>The World Is Too Much With Us</td>
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<tr>
<td>London, 1802</td>
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<tr>
<td>The Madeleine</td>
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<tr>
<td>The Most Forgetful Man in the World</td>
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</tr>
<tr>
<td>When Memories Never Fade, the Past Can Poison the Present</td>
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</table>

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. Here are some possible roles; add your own ideas.

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

**Researcher:** organizes research activities

**Recorder:** takes notes during group meetings
About the Author

Virginia Woolf (1882–1941) was born into a wealthy and highly cultured household in London and spent much of her childhood immersed in books and learning. In her early twenties, she joined the Bloomsbury Group, a scholarly circle of writers and critics, many of whom went on to become major literary figures. It was in this group that she met the writer Leonard Woolf, her future husband. For much of her life, Woolf alternated between great bursts of creativity and bouts of intense depression. Her output included several essays seen as landmarks in feminist thought, as well as many groundbreaking novels told in her signature stream-of-consciousness style.

MAKING MEANING

from Mrs. Dalloway

Concept Vocabulary
You will encounter the following words as you read this excerpt from Mrs. Dalloway.

| solemnity | leaden | dejected |

Familiar Word Parts  Separating a word into its parts can often help you identify its meaning. Those parts might include familiar base words, roots, prefixes, or suffixes.

- **Base Words:** Look for the part of the word that contains the basic meaning. For example, you might break the word *unconditional* into *un-* + *condition* + *-al*. Being familiar with the word *condition* helps you to understand the meaning of *unconditional*.

- **Suffixes:** The suffix *-al* in *unconditional* appears in words such as *natural*, *physical*, and *practical* and means “referring to” or “characterized by.” Note that *condition* on its own is a noun, but when the prefix *-al* is attached, it becomes an adjective.

- **Prefixes:** The prefix *un-* in *unconditional* means “not.” You can apply the meaning of this prefix to the adjective *conditional*.

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

First Read FICTION

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

- **Notice** whom the story is about, what happens, where and when it happens, and why those involved react as they do.

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

- **Connect** ideas within the selection to what you already know and what you’ve already read.

- **Respond** by completing the Comprehension Check and by writing a brief summary of the selection.
Mrs. Dalloway depicts a single day in the lives of two people in London, England, in 1923. It frequently switches from the point of view of Clarissa Dalloway, a woman who spends the day preparing for a party, and Septimus Smith, a World War I veteran who suffers from mental illness. This excerpt is the opening scene of the book and is told from Mrs. Dalloway’s perspective.

Mrs. Dalloway said she would buy the flowers herself. For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer’s men were coming. And then, thought Clarissa Dalloway, what a morning—fresh as if issued to children on a beach.

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was)
solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, “Musing among the vegetables?”—was that it?—“I prefer men to cauliflowers”—was that it? He must have said it at breakfast one morning when she had gone out on to the terrace—Peter Walsh. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered: his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished—how strange it was!—a few sayings like this about cabbages.

She stiffened a little on the kerb, waiting for Durtnall’s van to pass. A charming woman, Scrope Purvis thought her (knowing her as one does know people who live next door to one in Westminster); a touch of the bird about her, of the jay, blue-green, light, vivacious, though she was over fifty, and grown very white since her illness. There she perched, never seeing him, waiting to cross, very upright. For having lived in Westminster—how many years now? over twenty.—one feels even in the midst of the traffic, or waking at night, Clarissa was positive, a particular hush, or solemnity; an indescribable pause; a suspense (but that might be her heart, affected, they said, by influenza) before Big Ben strikes. There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air. Such fools we are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can’t be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people’s eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June.

1. rooks crows.
2. kerb curb.
3. Big Ben tall clock tower that is one of London’s most well-known landmarks.
4. veriest frumps most plain, unfashionable women.
5. omnibuses buses.
Comprehension Check

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

1. What kind of day is it, and what is Mrs. Dalloway doing?

2. About whom does Mrs. Dalloway reminisce, and where is that person now?

3. What type of creature does Scrope Purvis think Mrs. Dalloway is like?

4. According to Mrs. Dalloway, what is it that all people do, even the “veriest frumps” among us?

5. What are Mrs. Dalloway's thoughts and mood as the scene ends?

6. Notebook Write a summary of this excerpt from *Mrs. Dalloway* to confirm your understanding of the text.

RESEARCH

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

**Research to Explore** Research the Bloomsbury Group, the literary circle of which Virginia Woolf was a part. You may want to share your findings with your group.
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

 Economist Notebook Complete the activities.

1. Review and Clarify With your group, reread paragraph 2, and discuss Mrs. Dalloway’s thoughts about Peter Walsh. What kinds of details does she remember? What do these comments suggest about the ability of one person to understand another?

2. Present and Discuss Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what details you noticed, what questions you asked, and what conclusions you reached.

3. Essential Question: How do we define ourselves? What has this excerpt from Mrs. Dalloway taught you about how people define themselves? Discuss with your group.

Concept Vocabulary

solemnity leaden dejected

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

 Economist Notebook Use each concept vocabulary word in a sentence about Woolf’s word choice.

Word Study

 Economist Notebook Anglo-Saxon Suffix: -en The Anglo-Saxon suffix -en, which appears in leaden, can have the literal meaning “made of.” This suffix was used quite commonly in the past to form adjectives from nouns, but only a handful of those adjectives are still in use today. Moreover, those that do survive are more often used in a figurative, rather than literal, sense. Write the literal and figurative meanings of these words ending in -en: leaden, wooden, brazen. Consult a dictionary as needed.
Analyze Craft and Structure

**Author’s Choices: Modernist Structures**

Modernism is an early-twentieth-century movement in all the arts that began as a means of expressing the sense of disillusionment that arose after the horrors of World War I. For Modernist writers, seamless narratives in which conflicts were fully resolved no longer represented reality. Instead, Modernists sought to reflect a painful, new understanding of a world that seemed disjointed and senseless. Modernist writers invented a variety of approaches, including the following, in an effort to express what it felt like to be alive in the twentieth century.

- **Stream-of-consciousness narration** is a technique that presents a spontaneous flow of seemingly random thoughts, feelings, and images as though they are coming directly from a character’s mind. Transitional words and phrases are often omitted. Instead of being arranged in chronological order, the narration follows the character’s branching currents of thought as they might naturally occur—a flow dictated by free association rather than conventional logic.

- **Nonlinear narratives** do not follow time order. They may contain flashbacks, dream sequences, or other devices that interrupt the chronological order of events.

- **Modernist authors are interested in the psychologies of characters**, the unconscious motivations for their choices. They explore how a character’s unique experiences contribute to a separate, often alienated, sense of self.

In *Mrs. Dalloway*, Virginia Woolf, one of the key figures of the Modernist movement, uses these techniques to tell the story of Clarissa Dalloway as she goes about a single day.

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**Practice**

Work on your own to trace Modernist elements in the excerpt from *Mrs. Dalloway*. Then, discuss your observations with your group.

<table>
<thead>
<tr>
<th>MODERNIST TECHNIQUE</th>
<th>EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stream-of-Consciousness Narration</td>
<td></td>
</tr>
<tr>
<td>Nonlinear Structure</td>
<td></td>
</tr>
<tr>
<td>Psychological Content</td>
<td></td>
</tr>
</tbody>
</table>
Conventions and Style

Using Dashes for Effect  Writers may use a dash (—) to create a particular effect or to clarify the logical relationships among ideas. This chart shows several common uses for dashes.

<table>
<thead>
<tr>
<th>DASH USE</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>to indicate an abrupt change of thought</td>
<td>“Jaime, answer your phone before I—never mind; the caller hung up.”</td>
</tr>
<tr>
<td>to set off a dramatic interrupting idea</td>
<td>Idris took a deep breath—he was terrified of heights—and climbed the ladder.</td>
</tr>
<tr>
<td>to indicate an unfinished thought</td>
<td>Mrs. Wu had all she needed, and yet—</td>
</tr>
<tr>
<td>to set off a list</td>
<td>Miranda packed everything she needed for her trip—clothes, books, and her camera.</td>
</tr>
<tr>
<td>to set off an appositive or modifier that is long or already punctuated</td>
<td>Evanston—a small city just north of Chicago, Illinois—is known as a quiet place.</td>
</tr>
<tr>
<td>to set off parenthetical material that is long or already punctuated</td>
<td>The protagonist—whom most readers don’t like but root for anyway—will likely solve the case at the end of the novel.</td>
</tr>
</tbody>
</table>

Read It

1. Work individually. Read these sentences from *Mrs. Dalloway*. Identify the function of each dash.
   a. And then, thought Clarissa Dalloway, what a morning—fresh as if issued to children on a beach.

   b. He would be back from India one of these days, June or July, she forgot which, for his letters were awfully dull; it was his sayings one remembered: his eyes, his pocket-knife, his smile, his grumpiness and, when millions of things had utterly vanished—how strange it was!—a few sayings like this about cabbages.

2. Connect to Style  What is the relationship between Woolf’s use of dashes and stream-of-consciousness narration? Does Woolf’s use of dashes enhance her narrative? Discuss your ideas with your group.

Write It

Notebook  Write a brief narrative about your day. Use stream-of-consciousness narration, and incorporate dashes to set off thoughts and ideas.
Speaking and Listening

Assignment
Create an oral presentation in response to this statement:

In *Mrs. Dalloway*, Virginia Woolf chooses to emphasize the psychological lives, or subjective realities, of her characters rather than plot or action. In so doing, Woolf creates a nuanced, deep, and thoroughly modern portrayal of her characters.

Choose from one of the following options:

☐ Hold a panel discussion. Focus your discussion on the following question: *How does Woolf show the subjective reality of Clarissa Dalloway?* Work as a group to develop additional questions and answers relating to this key idea.

☐ Stage a debate. Divide into two teams and debate the following question: *Do you agree that Woolf’s approach to the novel is “nuanced, deep, and thoroughly modern”?* Use textual evidence and your understanding of Modernism to support your points.

☐ Present a response to literature. Draft and present a formal response to the following question: *When compared to a more linear approach to character development, what are the advantages of Woolf’s choices?* Work as a team to develop a response, and divide key points among group members.

Panel Discussion Plan Begin by assigning roles. Choose who will serve as a moderator, and who will participate as panelists. Work together to come up with discussion questions, and then work individually to find textual evidence and develop answers.

Debate Plan Divide the group evenly into two teams. One team will argue in support of the statement, and the other will argue against. Work in teams to find evidence to support your key points and to anticipate and prepare responses to the other team’s counterarguments. Remember to defend your team’s position, even if it is contrary to your personal opinion.

Response to Literature Plan A response to literature is a type of critical writing. Work as a team to develop a strong claim and to find details and examples from the text to support it. Develop an outline, and then assign a topic or paragraph to each group member. Assign presentation roles, and allow time to rehearse.

As each group gives its presentation, evaluate the clarity of ideas, logic, use of evidence, overall effectiveness. Rate each group on a scale of 1–4, with 4 being highly successful and 1 being less successful. Then, explain the reasons for your rating.
Apostrophe to the Ocean
The World Is Too Much With Us
London, 1802

Concept Vocabulary
As you perform your first read of these three poems, you will encounter the following words.

| torrid | sordid | stagnant |

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

**Definition:** The ballerina pirouetted, or whirled on the tips of her toes, as she danced.

**Synonym:** We listened to the music in rapture; I experienced pure bliss.

**Antonym:** Although the commentator’s remarks sounded factual, they were later shown to be erroneous.

Apply your knowledge of context clues 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 an opportunity to complete a close read after your first read.

**NOTICE** who or what is “speaking” the poem and whether the poem tells a story or describes a single moment.

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

**CONNECT** ideas within the selection to what you already know and what you’ve already read.

**RESPOND** by completing the Comprehension Check.
About the Poets

George Gordon, Lord Byron (1788–1824) was one of the key figures among the English Romantic poets. He also wrote dramas and extensive letters. His poetry was very popular both within and outside of England, although critics often attacked it on moral grounds. Byron greatly influenced later generations of writers, as well as painters and composers. His dashing appearance and nonliterary exploits also added to his popular appeal. In one of his most famous nonliterary feats, Byron swam the tricky currents of the Hellespont, a roughly three-mile stretch of ocean that separates Europe from Asia in modern-day Turkey.

William Wordsworth (1770–1850), regarded by many scholars as the Father of English Romanticism, aimed to capture the voice of “the common man” in his poetry. His thinking was deeply influenced by his friend and colleague Samuel Taylor Coleridge, another critical figure in the Romantic movement. Together they wrote Lyrical Ballads, which is a landmark in the history of English Romanticism. Wordsworth’s work was immensely popular in his lifetime and has remained so ever since. To learn more about Wordsworth, see the biography that accompanies Poetry Collection 1 earlier in this unit.

Backgrounds

Apostrophe to the Ocean
One of Byron’s best-known works is Childe Harold’s Pilgrimage, a long poem describing the travels and thoughts of Childe Harold, a pilgrim and outcast. The poem was extremely popular. “Apostrophe to the Ocean” is an excerpt from Childe Harold’s Pilgrimage.

The World Is Too Much With Us
“The World Is Too Much With Us” was written around 1802 and published in 1807 in Poems, in Two Volumes. Its form is that of the Petrarchan, or Italian, sonnet, composed of 14 lines. In that form, the last six lines (the sestet) “answer” the first eight lines (the octave).

London, 1802
“London, 1802” was also published in 1807 in Poems, in Two Volumes. Wordsworth later wrote that the poem was “written immediately after my return from France and London, when I could not but be struck . . . with the vanity and parade of our own country . . . as contrasted with the quiet . . . in France.” Wordsworth’s contemporaries wrote bad reviews of the collection; Byron wrote that “Mr. W[ordsworth] ceases to please.” Nevertheless, it contains some of the poet’s best-known and most cherished work.
There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar;
I love not man the less, but nature more,
From these our interviews, in which I steal
From all I may be, or have been before,
To mingle with the universe, and feel
What I can ne’er express, yet cannot all conceal.

Roll on, thou deep and dark blue ocean—roll!
Ten thousand fleets sweep over thee in vain;
Man marks the earth with ruin—his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man’s ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

His steps are not upon thy paths—thy fields
Are not a spoil for him—thou dost arise
And shake him from thee; the vile strength he wields
For earth’s destruction thou dost all despise,
Spurning him from thy bosom to the skies,
And send’st him, shivering in thy playful spray
And howling, to his gods, where haply lies

1. save except.
2. haply perhaps.
Apostrophe to the Ocean

His petty hope in some near port or bay,
And dashest him again to earth—there let him lay. 3

The armaments which thunderstrike the walls
Of rock-built cities, bidding nations quake,
And monarchs tremble in their capitals,
The oak leviathans, 4 whose huge ribs make
Their clay creator 5 the vain title take
Of lord of thee, and arbiter of war—
These are thy toys, and, as the snowy flake,
They melt into thy yeast of waves, which mar
Alike the Armada’s 6 pride or spoils of Trafalgar. 7

Thy shores are empires, changed in all save thee—
Assyria, Greece, Rome, Carthage, what are they?
Thy waters washed them power while they were free,
And many a tyrant since; their shores obey
The stranger, slave, or savage: their decay
Has dried up realms to deserts—not so thou,
Unchangeable, save to thy wild waves’ play.
Time writes no wrinkle on thine azure brow;
Such as creation’s dawn beheld, thou rollest now.

Thou glorious mirror, where the Almighty’s form
Glasses 8 itself in tempests: in all time,
Calm or convulsed—in breeze, or gale, or storm,
Icing the pole, or in the torrid 9 clime
Dark-heaving—boundless, endless, and sublime;
The image of eternity, the throne
Of the Invisible; even from out thy slime
The monsters of the deep are made: each zone
Obeys thee; thou goest forth, dread, fathomless, 9 alone.

And I have loved thee, ocean! and my joy
Of youthful sports was on thy breast to be
Borne, like thy bubbles, onward; from a boy
I wantoned with thy breakers—they to me
Were a delight: and if the freshening sea
Made them a terror—’twas a pleasing fear,
For I was as it were a child of thee,
And trusted to thy billows far and near,
And laid my hand upon thy mane—as I do here.

3. lay  A note on Byron’s proof suggests that he intentionally made this grammatical error for the sake of the rhyme.
4. leviathans (luh VY uh thuHNZ) originally, monstrous sea creatures, described in the Old Testament. Here the speaker is referring to “giant ships.”
5. clay creator  human beings.
6. Armada’s  refers to the Spanish Armada, defeated by the English in 1588.
7. Trafalgar  battle in 1805 during which the French and Spanish fleets were defeated by the British fleet led by Lord Nelson.
8. Glasses  mirrors.
9. fathomless  (FA TH uhm luhNS) adj. too deep to be measured or understood.
The world is too much with us; late and soon,
Getting and spending, we lay waste our powers:
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!¹

This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are upgathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not.—Great God! I’d rather be

A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,²
Have glimpses that would make me less forlorn;
Have sight of Proteus³ rising from the sea;
Or hear old Triton⁴ blow his wreathed horn.

1. boon favor.
2. lea (lee) n. meadow.
3. Proteus (PROH tee uhs) in Greek mythology, a sea god who could change his appearance at will.
4. Triton in Greek mythology, a sea god with the head and upper body of a man and the tail of a fish.
Milton! thou should’st be living at this hour:
England hath need of thee: she is a fen
Of stagnant waters: altar, sword, and pen,
Fireside, the heroic wealth of hall and bower,
Have forfeited their ancient English dower
Of inward happiness. We are selfish men;
Oh! raise us up, return to us again;
And give us manners, virtue, freedom, power.
Thy soul was like a Star, and dwelt apart:
Thou hadst a voice whose sound was like the sea:
Pure as the naked heavens, majestic, free,
So didst thou travel on life’s common way,
In cheerful godliness; and yet thy heart
The lowliest duties on herself did lay.

2. fen n. area of low, flat, marshy land.
Comprehension Check

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

**APOSTROPHE TO THE OCEAN**

1. Whom or what does the speaker address in this poem?

2. According to the speaker, how is humankind’s relationship with the ocean different from its relationship with the land?

3. What does the speaker say his relationship was with the ocean when he was a boy?

**THE WORLD IS TOO MUCH WITH US**

1. What activities cause people to exhaust their “powers”?

2. With what does the speaker say “we are out of tune”?

3. According to the speaker, what mythological figures would be visible in a “Pagan” era?
LONDON, 1802

1. Whom or what does the speaker address in this poem?

2. According to the speaker, what has contemporary England forfeited, or given up?

3. To what does the speaker compare Milton’s voice?

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?

Research to Explore  Choose something that interested you from the poems, and perform brief research to learn more. For example, you may want to research the life of Lord Byron or discover more about London in the year 1802. Share your findings with your group.
GROUP DISCUSSION

Keep in mind that poetry can often be interpreted on multiple levels. First, think about the literal meanings of the words and phrases the speakers use. Then, consider any figurative or connotative meanings.

GROUP DISCUSSION

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

(Notebook) Complete the activities.

1. Review and Clarify
   With your group, reread “The World Is Too Much With Us.” What does the speaker mean when he says, “For this, for everything, we are out of tune”? What does this line suggest about humans’ relationship with nature?

2. Present and Discuss
   Now, work with your group to share the passages from the poems that you found especially important. Take turns presenting your passages. Discuss what details you noticed, what questions you asked, and what conclusions you reached.

3. Essential Question: How do we define ourselves?
   What have these poems taught you about how people define themselves? Discuss with your group.

Concept Vocabulary

| torrid   | sordid   | stagnant |

Why These Words?

The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

(Notebook) Look up each word in a print or online college-level dictionary. Then, paraphrase each definition in your own words.

Word Study

(Notebook) Cognates

When words share a common origin, they are called cognates. Often, their spellings and pronunciations have drifted apart over time, but their meanings remain related. For example, the word motherly, from Old English, and the word maternal, from Latin, are cognates. The source from which they derive is ancient, yet their meanings are still closely related.

The concept vocabulary word torrid comes from the Latin word torridus, meaning “dried with heat.” Using your knowledge of cognates, infer whether torrid is cognate with the word thirsty or with the word torment. Explain your inference. Finally, use an etymological dictionary to verify your response.
## Analyze Craft and Structure

### Figurative Language

Poetry often uses **figurative language**, or language not meant literally, to evoke emotions and state ideas in imaginative ways. Some common types of figurative language include simile, metaphor, personification, oxymoron, and apostrophe.

- **A simile** is a comparison of two unlike things using an explicit comparison word such as *like* or *as*.
  **Example:** The moon shines like a glowing ember in the night sky.

- **A metaphor** is a comparison of two unlike things that does not use an explicit comparison word such as *like* or *as*.
  **Example:** The moon is a glowing ember in the night sky.

- **Personification** is a figure of speech in which a nonhuman subject is given human qualities.
  **Example:** The moon smiles down from the night sky.

- **An oxymoron** is a figure of speech that juxtaposes two opposite or contradictory words.
  **Example:** The moon’s dark brightness fills the night sky.

- **An apostrophe** is a direct address to either an absent person or an abstract or inanimate thing.
  **Example:** Oh, moon, you shine so beautifully against the night sky.

### Practice

Work together to identify examples of figurative language in these poems. Then, discuss how each example adds to the meaning or artistry of the poem.

<table>
<thead>
<tr>
<th>POEM</th>
<th>LINE(S)</th>
<th>TYPE OF FIGURATIVE LANGUAGE</th>
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### Standards

- **RL.11–12.4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

- **L.11–12.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- **L.11–12.5.a** Interpret figures of speech in context and analyze their role in the text.

- **CITE TEXTUAL EVIDENCE to support your answers.**
Conventions and Style

**Archaic Diction** Word choice, or *diction*, is an essential aspect of a poem. *Archaic diction* refers to words and phrases that were once in standard usage but are no longer common. Both Byron and Wordsworth at times use archaic diction.

- Instead of the second-person pronoun *you*, both poets use the archaic *thou*. This pronoun becomes *thy* or *thine* when used possessively and *thee* when used as a direct or indirect object.
- Both poets use archaic verb forms. A second-person singular verb ends in *-st* (“Thou hast a voice”); a third-person singular verb ends in *-th* (“England hath need of thee”).

These pronoun and verb forms were already archaic when Byron and Wordsworth wrote these poems. However, the poets made the stylistic choice to use them to achieve a certain effect.

**Read It**

1. Work individually to complete the chart. Mark each archaic pronoun or verb, and identify its form. Then, rewrite the line in contemporary English.

<table>
<thead>
<tr>
<th>LINE(S)</th>
<th>FORM OF PRONOUN/VERB</th>
<th>CONTEMPORARY ENGLISH</th>
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<tbody>
<tr>
<td>The wrecks are all thy deed, nor doth remain / A shadow of man’s ravage. . .</td>
<td>thy: second-person possessive pronoun; doth: third-person verb form</td>
<td>The wrecks are all your deed, nor does remain / A shadow of man’s ravage.</td>
</tr>
<tr>
<td>. . . the vile strength he wields / For earth’s destruction thou dost all despise. . .</td>
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<tr>
<td>Milton! thou should’st be living at this hour. . .</td>
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<tr>
<td>Thy soul was like a Star, and dwelt apart. . .</td>
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<tr>
<td>So didst thou travel on life’s common way. . .</td>
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2. **Connect to Style** After you have completed the chart, share your responses with your group. Discuss the effects of the poets’ use of archaic diction. Consider how the use of modern revisions would either add to or detract from each poem’s effect.

**Write It**

**Notebook** Choose another passage from one of the poems, and rewrite it using contemporary English pronouns and verb forms.
Research

Assignment
Conduct a **historical investigative research report** that relates historical events of the period to the three poems you have read. Choose one of the following options:

- Plan and write a **report that compares** the importance of the ocean to empires and governments referred to in “Apostrophe to the Ocean.” Include Britain as one of the empires, and explain the importance of the two battles mentioned in the poem: the defeat of the Spanish Armada (1588) and the Battle of Trafalgar (1805).
- Plan and write a **report that explains** Wordsworth’s rejection of materialism in “The World Is Too Much With Us.” Cite historical events to which Wordsworth may have been reacting or responding.
- Plan and write a **report that analyzes** Wordsworth’s profound disappointment with French revolutionary politics, as explored in “London, 1802.”

Project Plan Gather information from multiple authoritative print and digital sources. Authoritative sources are those that are widely acknowledged for their accuracy and reliability. They provide well-written and error-free content, and they openly cite their own sources. If they present ideas on which opinions differ, they say so. As you research, make sure to collect the information you will need to cite sources correctly using a standard format.

Conduct Research Use this chart to keep track of the kinds of information you are researching and the group member assigned to each kind. In addition, record the sources each person consults, and collect all the details needed for proper citation.

<table>
<thead>
<tr>
<th>KIND OF INFORMATION</th>
<th>WHO IS RESPONSIBLE</th>
<th>SOURCE INFORMATION FOR CITATION</th>
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About the Author

Marcel Proust (1871–1922) was the son of a wealthy Parisian doctor and his wife. As a child, the sickly, shy Marcel had trouble fitting in. Nevertheless, Proust served in the military and became a practicing lawyer as a young man. As time passed, Proust became increasingly withdrawn, and he devoted his time to writing. From an early age, Proust was determined not simply to be a successful writer, but to be the author of a truly “great” work. Locking himself up in a soundproof room, Proust eventually produced *Remembrance of Things Past*, which has been recognized as a truly “great” work.

The Madeleine

**Concept Vocabulary**

As you perform your first read of “The Madeleine,” you will encounter the following words.

| innocuous | illusory | impalpable |

**Context Clues** If these words are unfamiliar to you, try using context clues—other words and phrases that appear in a text—to help you determine their meanings. Here are examples of common types of context clues.

- **Definition**: Because of my **coulrophobia**, or intense fear of clowns, I avoid the circus at all costs.
- **Elaborating Details**: The **abyss** was so dark and deep that she could not see the bottom.
- **Antonyms**: The terseness of the second speaker stood in sharp contrast to the **prolixity** of the first.

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

**First Read FICTION**

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

**STANDARDS**

**RL.11–12.10** By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11–CCR text complexity band independently and proficiently.

**L.11–12.4** Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.
BACKGROUND
The narrator muses about his current life and the difficulty in talking about the past with true accuracy. His prose seems fairly unfocused until he begins to reminisce about his days as a child in a small French town called Combray.

Many years had elapsed during which nothing of Combray, save what was comprised in the theater and the drama of my going to bed there, had any existence for me, when one day in winter, as I came home, my mother, seeing that I was cold, offered me some tea, a thing I did not ordinarily take. I declined at first, and then, for no particular reason, changed my mind. She sent out for one of those short, plump little cakes called "petites madeleines," which look as though they had been molded in the fluted scallop of a pilgrim’s shell. And soon, mechanically, weary after a dull day with the prospect of a depressing morrow, I raised to my lips a spoonful of the tea in which I had soaked a morsel of the cake. No sooner had the warm liquid, and the crumbs with it, touched my palate than a shudder ran through my whole body, and I stopped, intent upon the extraordinary changes that were taking place. An exquisite pleasure had invaded my senses, but individual, detached, with no suggestion

1. Combray village where the narrator grew up.
of its origin. And at once the vicissitudes\(^2\) of life had become indifferent to me, its disasters innocuous, its brevity illusory—this new sensation having had on me the effect which love has of filling me with a precious essence; or rather this essence was not in me, it was myself. I had ceased now to feel mediocre, accidental, mortal. Whence could it have come to me, this all-powerful joy? I was conscious that it was connected with the taste of tea and cake, but that it infinitely transcended those savors, could not, indeed, be of the same nature as theirs. Whence did it come? What did it signify? How could I seize upon and define it?

I drink a second mouthful, in which I find nothing more than in the first, a third, which gives me rather less than the second. It is time to stop; the potion is losing its magic. It is plain that the object of my quest, the truth, lies not in the cup but in myself. The tea has called up in me, but does not itself understand, and can only repeat indefinitely, with a gradual loss of strength, the same testimony; which I, too, cannot interpret, though I hope at least to be able to call upon the tea for it again and to find it there presently, intact and at my disposal, for my final enlightenment. I put down my cup and examine my own mind. It is for it to discover the truth. But how? What an abyss of uncertainty whenever the mind feels that some part of it has strayed beyond its own borders; when it, the seeker, is at once the dark region through which it must go seeking, where all its equipment will avail it nothing. Seek? More than that: create. It is face to face with something which does not so far exist, to which it alone can give reality and substance, which it alone can bring into the light of day.

And I begin again to ask myself what it could have been, this unremembered state which brought with it no logical proof of its existence, but only the sense that it was a happy, that it was a real state in whose presence other states of consciousness melted and vanished. I decide to attempt to make it reappear. I retrace my thoughts to the moment at which I drank the first spoonful of tea. I find again the same state, illumined by no fresh light. I compel my mind to make one further effort, to follow and recapture once again the fleeting sensation. And that nothing may interrupt it in its course I shut out every obstacle, every extraneous idea, I stop my ears and inhibit all attention to the sounds which come from the next room. And then, feeling that my mind is growing fatigued without having any success to report, I compel it for a change to enjoy that distraction which I have just denied it, to think of other things, to rest and refresh itself before the supreme attempt. And then for the second time I clear an empty space in front of it. I place in position before my mind’s eye the still recent taste of that first mouthful, and I feel something start within me, something that leaves its resting place and attempts to rise, something that has been embedded like an

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2. **vicissitude** (vih SIHS uhd toohz) *n.* unpredictable changes in life, fortune, or circumstances.
anchor at a great depth; I do not know yet what it is, but I can feel it mounting slowly; I can measure the resistance, I can hear the echo of great spaces traversed.

Undoubtedly what is thus palpitating in the depths of my being must be the image, the visual memory which, being linked to that taste, has tried to follow it into my conscious mind. But its struggles are too far off, too much confused; scarcely can I perceive the colorless reflection in which are blended the uncapturable whirling medley of radiant hues, and I cannot distinguish its form, cannot invite it, as the one possible interpreter, to translate to me the evidence of its contemporary, its inseparable paramour, the taste of cake soaked in tea; cannot ask it to inform me what special circumstance is in question, of what period in my past life.

Will it ultimately reach the clear surface of my consciousness, this memory, this old, dead moment which the magnetism of an identical moment has traveled so far to importune, to disturb, to raise up out of the very depths of my being? I cannot tell. Now that I feel nothing, it has stopped, has perhaps gone down again into its darkness, from which who can say whether it will ever rise? Ten times over I must essay the task, must lean down over the abyss. And each time the natural laziness which deters us from every difficult enterprise, every work of importance, has urged me to leave the thing alone, to drink my tea and to think merely of the worries of today and of my hopes for tomorrow, which let themselves be pondered over without effort or distress of mind.

And suddenly the memory returns. The taste was that of the little crumb of madeleine which on Sunday mornings at Combray (because on those mornings I did not go out before church time), when I went to say good day to her in her bedroom, my aunt Leonie used to give me, dipping it first in her own cup of real or of lime-flower tea. The sight of the little madeleine had recalled nothing to my mind before I tasted it; perhaps because I had so often seen such things in the interval, without tasting them, on the trays in pastry-cooks’ windows, that their image had dissociated itself from those Combray days to take its place among others more recent; perhaps because of those memories, so long abandoned and put out of mind, nothing now survived, everything was scattered; the forms of things, including that of the little scallop-shell of pastry, so richly sensual under its severe, religious folds, were either obliterated or had been so long dormant as to have lost the power of expansion which would have allowed them to resume their place in my consciousness. But when from a long-distant past nothing subsists, after the people are dead, after the things are broken and scattered, still, alone, more fragile, but with more vitality, more unsubstantial, more persistent, more faithful, the smell and taste of things remain poised a long time, like souls, ready to remind us, waiting and hoping for their moment, amid

3. paramour (PAR uh mawr) n. lover.
4. essay v. attempt.
the ruins of all the rest; and bear unfaltering, in the tiny and almost impalpable drop of their essence, the vast structure of recollection. And once I had recognized the taste of the crumb of madeleine soaked in her decoction\(^5\) of lime-flowers which my aunt used to give me (although I did not yet know and must long postpone the discovery of why this memory made me so happy) immediately the old gray house upon the street, where her room was, rose up like the scenery of a theater to attach itself to the little pavilion, opening on to the garden, which had been built out behind it for my parents (the isolated panel which until that moment had been all that I could see); and with the house the town, from morning to night and in all weathers, the Square where I was sent before luncheon, the streets along which I used to run errands, the country roads we took when it was fine. And just as the Japanese amuse themselves by filling a porcelain bowl with water and steeping in it little crumbs of paper which until then are without character or form, but, the moment they become wet, stretch themselves and bend, take on color and distinctive shape, become flowers or houses or people, permanent and recognizable, so in that moment all the flowers in our garden and in M. Swann’s\(^6\) park, and the waterlilies on the Vivonne\(^7\) and the good folk of the village and their little dwellings and the parish church and the whole of Combray and of its surroundings, taking their proper shapes and growing solid, sprang into being, town and gardens alike, from my cup of tea.  

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5. **decoction** (dih KOH shuhn) *n.* extract made from boiling down a substance.
6. **M. Swann** Monsieur (Mr.) Swann, friend of the narrator’s family.
7. **Vivonne** river in Combray.
Comprehension Check

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

1. What stirs a memory of the narrator’s childhood in Combray?

2. What does the narrator feel when he experiences this memory?

3. Once the “essence” of the memory begins to fade, what does the narrator attempt to do?

4. What image sparks a feeling of joy to return to the narrator?

5. What comes to mind when the narrator begins to think of his aunt?

6. Notebook Write a summary of “The Madeleine” to confirm your understanding of the text.

RESEARCH

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

Research to Explore Choose a detail from the text that interested you, and perform brief research to learn more about it. You might, for example, research the idea of an involuntary memory, which has been termed a “Proustian memory.” Share your findings with your classmates.
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

Notebook Complete the activities.

1. Review and Clarify With your group, reread paragraph 2 of the excerpt. What do the narrator’s repeated drinks suggest about how a person experiences memory?

2. Present and Discuss Work with your group to share the passages from the selection that you found especially important. Take turns presenting your passages. Discuss what details you noticed, what questions you asked, and what conclusions you reached.

3. Essential Question: How do we define ourselves? What has this story taught you about how people build their senses of self?

Concept Vocabulary

innocuous illusory impalpable

Why These Words? The three concept vocabulary words are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

Practice

Notebook Use a dictionary or thesaurus to find and record at least two synonyms for each of the concept vocabulary words. Then, find the sentences in the selection that use each word, and rewrite them using the synonym that best fits the context.

Word Study

Notebook Latin Prefix: in- The Latin prefix in- can mean either “not” or “into.” In both cases, the prefix can take a variety of forms. Often, the n assimilates, or becomes more similar to, the first letter of the root or base word. For instance, in impalpable, the prefix in- becomes im- because the m sound better combines with the p sound. However, its meaning (“not”) remains the same. Consider the words incredible and import. For each word, note whether the prefix means “not” or “in.” Then, state whether the prefix has assimilated to better fit the root or base word.
Analyse Craft and Structure

**Impact of Word Choice** People take in information about the world through the senses of sight, hearing, taste, touch, and smell. For this reason, literature makes heavy use of **sensory language**, or words and phrases that appeal to the senses. Sensory language creates word pictures, helping the reader to visualize and connect to what is happening in a text. In “The Madeleine,” Marcel Proust uses sensory language to capture the sights, sounds, smells, tastes, and feelings associated with the narrator’s experience and memories.

**Practice**

1. Work independently to complete the chart. Identify passages from the text that appeal to the senses indicated. (Note that some passages may appeal to more than one sense.) Discuss your choices with your group, and consider the effects of each example.

<table>
<thead>
<tr>
<th>SENSE</th>
<th>EXAMPLE (S)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sight</td>
<td></td>
</tr>
<tr>
<td>Hearing</td>
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<tr>
<td>Taste/Smell</td>
<td></td>
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<tr>
<td>Touch</td>
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</tr>
</tbody>
</table>

2. Cite an example of sensory language from the text that you feel is especially effective because it makes the narrator’s experience more vivid, clarifies what the experience means to him, or both. Explain your choice. Then, discuss with your group.

**Standards**

**RL.11–12.4** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

**L.11–12.5** Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
Conventions and Style

Rhetorical Devices A rhetorical device is a special pattern of words or ideas that creates emphasis and stirs emotion. One rhetorical device that Proust uses in “The Madeleine” is anaphora. Anaphora is the deliberate repetition of the same sequence of words at the beginning of nearby phrases, clauses, or sentences.

Example: I do not know yet what it is, but I can feel it mounting slowly; I can measure the resistance; I can hear the echo of great spaces traversed.

Anaphora is effective for several reasons:

• It gives the text a rhythm that is pleasing to the ear.
• It emphasizes the relatedness of the ideas.
• It makes the text easier to grasp and remember.

Read It

1. Mark the repeated word sequence in each passage from “The Madeleine.”
   a. It is face to face with something which does not so far exist, to which it alone can give reality and substance, which it alone can bring into the light of day.
   b. I feel something start within me, something that leaves its resting place and attempts to rise, something that has been embedded like an anchor at a great depth. . . .
   c. I cannot distinguish its form, cannot invite it, as the one possible interpreter, to translate to me the evidence of its contemporary, its inseparable paramour, the taste of cake soaked in tea; cannot ask it to inform me what special circumstance is in question, of what period in my past life.

2. Connect to Style Find and mark an example of anaphora in paragraph 3 of “The Madeleine.” Discuss with your group why it is particularly effective.

Notebook After your discussion, explain in your own words how the use of anaphora helps enhance the style of the story and makes it more readable and enjoyable.

Write It

Write a paragraph in which you comment on “The Madeleine.” Include at least two examples of anaphora. Mark the examples, and identify the repeated word sequences.
Writing to Sources

Assignment
Write a narrative based on “The Madeleine” from Marcel Proust’s Remembrance of Things Past. Keep in mind that a strong narrative includes well-drawn characters, a clear sequence of events, and effective use of narrative techniques, such as dialogue, description, and sensory language. Choose one of the following options with your group:

- Write a narrative retelling of the events of “The Madeleine” from another point of view. Create a third-person omniscient narrator—one who knows the thoughts and feelings of all the characters in your story—and describe what happens when Proust’s narrator has tea with his mother. Include dialogue that reveals the narrator’s thoughts and his mother’s reactions.

- Write a fictional diary entry about a day Proust’s narrator might have experienced as a child. Use first-person point of view to write about his life in Combray. Incorporate details from Proust’s text, and include reflections on those experiences.

- Write an extension of the scene described in “The Madeleine.” What do you think might happen next in the novel? Begin by summarizing the key events and details of the scene, and add a new conclusion that follows from and reflects on what the narrator experienced. Mimic Proust’s tone and style.

Project Plan Each person in your group will write either a narrative retelling, a diary entry, or an extension of a scene, depending on which project your group chose. Begin by rereading “The Madeleine” individually and marking up the details you will include in your narrative. Then, use the chart to plan how you will adapt those details for your narrative. Finally, write your narrative. When you have finished, come together as a group. Take turns reading your narratives aloud, and discuss the different approaches you took to the same writing task. Then, come to consensus on one narrative to share with the larger class.

<table>
<thead>
<tr>
<th>PASSAGE FROM “THE MADELEINE”</th>
<th>HOW I WILL ADAPT</th>
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<tbody>
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</tbody>
</table>

EVIDENCE LOG
Before moving on to a new selection, go to your Evidence Log and record what you learned from “The Madeleine.”
Comparing Text to Media

In this lesson, you will compare an example of science journalism with a radio broadcast on a related topic. First, you will complete the first-read and close-read activities for “The Most Forgetful Man in the World.” Your group work will help prepare you for the comparing task.

The Most Forgetful Man in the World

Technical Vocabulary

As you perform your first read, you will encounter the following words.

amnesia  cognitive  pathological

Context Clues  If these words are unfamiliar to you, try using various types of context clues—other words and phrases that appear in a text—to help you determine their meanings. Here is one example.

Elaborating Details: The factory spewed noxious chemicals that made people ill and poisoned the countryside.

Apply your knowledge of context clues 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.

STANDARDS

RI.11–12.10  By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.

L.11–12.4  Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.

L.11–12.4.a  Use context as a clue to the meaning of a word or phrase.
The Most Forgetful Man in the World

from Moonwalking With Einstein

Joshua Foer

BACKGROUND
Healthy human beings have both long-term and short-term, or working, memory. Working memory lasts only moments, such as the time between reading a phone number and writing it down. Long-term memory is anything one remembers once his or her attention has fully left it, and can last one’s entire life.

Having met some of the best memories in the world, I decided that my next step would be to try to seek out the worst. What better way to try to begin to understand the nature and meaning of human memory than to investigate its absence? I went back to Google in search of Ben Pridmore’s counterpart in the record books of forgetfulness, and dug up an article in The Journal of Neuroscience about an eighty-four-year-old retired lab technician called EP, whose memory extended back only as far as his most recent thought. He had one of the most severe cases of amnesia ever documented.

amnesia (am NEE zhuh) n.
MEANING:
A few weeks after returning from Tallahassee, I phoned a neuroscientist and memory researcher named Larry Squire at the University of California, San Diego, and the San Diego VA Medical Center. Squire had been studying EP for over a decade, and agreed to bring me along on one of his visits to the bright bungalow in suburban San Diego where EP lives with his wife. We traveled there with Jen Frascino, the research coordinator in Squire’s lab who visits EP regularly to administer cognitive tests. Even though Frascino has been to EP’s home some two hundred times, he greets her as a total stranger every time.

EP is six-foot-two, with perfectly parted white hair and unusually long ears. He’s personable, friendly, gracious. He laughs a lot. He seems at first like your average genial grandfather. Frascino, a tall, athletic blonde, sits down with me and Squire opposite EP at his dining room table and asks a series of questions that are meant to gauge his basic knowledge and common sense. She quizzes him about what continent Brazil is on, the number of weeks in a year, the boiling temperature of water. She wants to demonstrate what a battery of cognitive tests has already proved: EP has a working knowledge of the world. His IQ is 103, and his short-term memory is entirely unimpaired. He patiently answers the questions—all correctly—with roughly the same sense of bemusement I imagine I would have if a total stranger walked into my house and earnestly asked me if I knew the boiling point of water.

“What is the thing to do if you find an envelope in the street that is sealed, addressed, and has a stamp on it?” Frascino asks.

“Well, you’d put it in the mailbox. What else?” He chuckles and shoots me a knowing, sidelong glance, as if to say, “Do these people think I’m an idiot?” But sensing that the situation calls for politeness, he turns back to Fascino and adds, “But that’s a really interesting question you’ve got there. Really interesting.” He has no idea he’s heard it many times before.

“Why do we cook food?”

“Because it’s raw?” The word raw carries his voice clear across the tonal register, his bemusement giving away to incredulity.

I ask EP if he knows the name of the last president.

“I’m afraid it’s slipped my mind. How strange.”

“Does the name Bill Clinton sound familiar?”

“Of course I know Clinton! He’s an old friend of mine, a scientist, a good guy. I worked with him, you know.”

He sees my eyes widen in disbelief and stops himself.

“Unless, that is, there’s another Clinton around that you’re thinking of—”

“Well, you know, the last president was named Bill Clinton also.”

“He was? I’ll be—!” He slaps his thigh and chuckles, but doesn’t seem all that embarrassed.

“Who’s the last president you remember?”
He takes a moment to search his brain. “Let’s see. There was Franklin Roosevelt . . .”

“Ever heard of John F. Kennedy?”

“Kennedy? Hmm, I’m afraid I don’t know him.”

Frascino interjects with another question. “Why do we study history?”

“Well, we study history to know what happened in the past.”

“But why do we want to know what happened in the past?”

“Because it’s just interesting, frankly.”

* * *

In November 1992, EP came down with what seemed like a mild case of the flu. For five days he lay in bed, feverish and lethargic, unsure of what was wrong, while inside his head a vicious virus known as herpes simplex was chewing its way through his brain, coring it like an apple. By the time the virus had run its course, two walnut-size chunks of brain matter in EP’s medial temporal lobes had disappeared, and with them most of his memory.

The virus struck with freakish precision. The medial temporal lobes—there’s one on each side of the brain—include the hippocampus and several adjacent regions that together perform the magical feat of turning our perceptions into long-term memories. Memories aren’t actually stored in the hippocampus—they reside elsewhere, in the brain’s corrugated outer layers, the neocortex—but the hippocampal area makes them stick. EP’s hippocampus was destroyed, and without it he is like a camcorder without a working tape head. He sees, but he doesn’t record.

EP has two types of amnesia—anterograde, which means he can’t form new memories, and retrograde, which means he can’t recall old memories either, at least not since about 1950. His childhood, his service in the merchant marine, World War II—all that is perfectly vivid. But as far as he knows, gas costs a quarter a gallon, and man never took that small step onto the moon.

Even though EP has been an amnesic for a decade and a half, and his condition has neither worsened nor improved, there’s still much that Squire and his team hope to learn from him. A case like his, in which nature performs a cruel but perfect experiment, is, to put it crassly, a major boon to science. In a field in which so many basic questions are still unanswered, there is a limitless number of tests that can be performed on a mind like EP’s. Indeed, there are only a handful of other individuals in the world in whom both hippocampi and the key adjacent structures have been so precisely notched out of an otherwise intact brain. Another severely amnesic case is Clive Wearing, a former music producer for the BBC who was struck by herpes encephalitis in 1985. Like EP’s, his mind has become a sieve. Each time he greets his wife, it’s as though he hasn’t seen her in twenty years. He leaves her agonizing phone messages begging to
be picked up from the nursing home where he lives. He also keeps an exhaustive diary that has become a tangible record of his daily anguish. But even the diary he finds hard to trust since—like every other object in his life—it is completely unfamiliar. Every time he opens it, it must feel like confronting a past life. It is filled with entries like this one:

8:31 A.M. Now I am really, completely awake.
9:06 A.M. Now I am perfectly, overwhelmingly awake.
9:34 A.M. Now I am superlatively, actually awake.

Those scratched-out entries suggest an awareness of his condition that EP, perhaps blissfully, lacks. From across the table, Squire asks EP how his memory is doing these days.

“It’s fair. Hard to say it’s real good or bad.”

EP wears a metal medical alert bracelet around his left wrist. Even though it’s obvious what it’s for, I ask him anyway. He turns his wrist over and casually reads it.

“Hmm. It says memory loss.”

EP doesn’t even remember that he has a memory problem. That is something he discovers anew every moment. And since he forgets that he always forgets, every lost thought seems like just a casual slip—annoyance and nothing more—the same way it would to you or me.

When I hear those words, I’m stung by the realization of how much more than just memories have been lost. Even EP’s own wife can no longer access his most basic emotions and thoughts. Which is not to say that he doesn’t have emotions or thoughts. Moment to moment, he certainly does. When informed of the births of his grandchildren, EP’s eyes welled up each time—and then he promptly forgot that they existed. But without the ability to compare today’s feelings to yesterday’s, he cannot tell any cohesive narrative about himself, or about those around him, which makes him incapable of providing even the most basic psychological sustenance to his family and friends. After all, EP can only remain truly interested in anyone or anything for as long as he can maintain his attention. Any rogue thought that distracts him effectively resets conversation. A meaningful relationship between two people cannot sustain itself only in the present tense.

Ever since his sickness, space for EP has existed only as far as he can see it. His social universe is only as large as the people in the room. He lives under a narrow spotlight, surrounded by darkness. On a typical morning, EP wakes up, has breakfast, and returns...
to bed to listen to the radio. But back in bed, it’s not always clear whether he’s just had breakfast or just woken up. Often he’ll have breakfast again, and return to bed to listen to some more radio. Some mornings he’ll have breakfast for a third time. He watches TV, which can be very exciting from second to second, though shows with a clear beginning, middle, and end can pose a problem. He prefers the History Channel, or anything about World War II. He takes walks around the neighborhood, usually several times before lunch, and sometimes for as long as three quarters of an hour. He sits in the yard. He reads the newspaper, which must feel like stepping out of a time machine. Iraq? Internet? By the time EP gets to the end of a headline, he’s usually forgotten how it began. Most of the time, after reading the weather, he just doodles on the paper, drawing mustaches on the photographs or tracing his spoon. When he sees home prices in the real estate section, he invariably announces his shock.

Without a memory, EP has fallen completely out of time. He has no stream of consciousness, just droplets that immediately evaporate. If you were to take the watch off his wrist—or, more cruelly, change the time—he’d be completely lost. Trapped in this limbo of an eternal present, between a past he can’t remember and a future he can’t contemplate, he lives a sedentary life, completely free from worry. “He’s happy all the time. Very happy. I guess it’s because he doesn’t have any stress in his life,” says his daughter Carol, who lives nearby. In his chronic forgetfulness, EP has achieved a kind of pathological enlightenment, a perverted vision of the Buddhist ideal of living entirely in the present.

“How old are you now?” Squire asks him.

“Let’s see, fifty-nine or sixty. You got me,” he says, raising his eyebrow contemplatively, as if he were making a calculation and not a guess. “My memory is not that perfect. It’s pretty good, but sometimes people ask me questions that I just don’t get. I’m sure you have that sometimes.”

“Sure I do,” says Squire kindly, even though EP’s almost a quarter of a century off.

* * *

Without time, there would be no need for a memory. But without a memory, would there be such a thing as time? I don’t mean time in the sense that, say, physicists speak of it: the fourth dimension, the independent variable, the quantity that dilates when you approach the speed of light. I mean psychological time, the tempo at which we experience life’s passage. Time as a mental construct. Watching EP struggle to recount his own age, I recalled one of the stories Ed Cooke had told me about his research at the University of Paris when we met at the USA Memory Championship.

“I’m working on expanding subjective time so that it feels like I live longer,” Ed had mumbled to me on the sidewalk outside the
Con Ed headquarters. . . . “The idea is to avoid that feeling you have when you get to the end of the year and feel like, where . . . did that go?”

“And how are you going to do that?” I asked.

“By remembering more. By providing my life with more chronological landmarks. By making myself more aware of time’s passage.”

I told him that his plan reminded me of Dunbar, the pilot in Joseph Heller’s *Catch-22* who reasons that since time flies when you’re having fun, the surest way to slow life’s passage is to make it as boring as possible.

Ed shrugged. “Quite the opposite. The more we pack our lives with memories, the slower time seems to fly.”

Our subjective experience of time is highly variable. We all know that days can pass like weeks and months can feel like years, and that the opposite can be just as true: A month or year can zoom by in what feels like no time at all.

Our lives are structured by our memories of events. Event X happened just before the big Paris vacation. I was doing Y in the first summer after I learned to drive. Z happened the weekend after I landed my first job. We remember events by positioning them in time relative to other events. Just as we accumulate memories of facts by integrating them into a network, we accumulate life experiences by integrating them into a web of other chronological memories. The denser the web, the denser the experience of time.

It’s a point well illustrated by Michel Siffre, a French chronobiologist (he studies the relationship between time and living organisms) who conducted one of the most extraordinary acts of self-experimentation in the history of science. In 1962, Siffre spent two months living in total isolation in a subterranean cave, without access to clock, calendar, or sun. Sleeping and eating only when his body told him to, he sought to discover how the natural rhythms of human life would be affected by living “beyond time.”

Very quickly Siffre’s memory deteriorated. In the dreary darkness, his days melded into one another and became one continuous, indistinguishable blob. Since there was nobody to talk to, and not much to do, there was nothing novel to impress itself upon his memory. There were no chronological landmarks by which he could measure the passage of time. At some point he stopped being able to remember what happened even the day before. His experience in isolation had turned him into EP. As time began to blur, he became effectively amnesic. Soon, his sleep patterns disintegrated. Some days he’d stay awake for thirty-six straight hours, other days for eight—without being able to tell the difference. When his support team on the surface finally called down to him on September 14, the day his experiment was scheduled to wrap up, it was only August 20 in his journal. He thought only a month had gone by. His experience of time’s passage had compressed by a factor of two.
Monotony collapses time; novelty unfolds it. You can exercise daily and eat healthily and live a long life, while experiencing a short one. If you spend your life sitting in a cubicle and passing papers, one day is bound to blend unmemorably into the next—and disappear. That’s why it’s important to change routines regularly, and take vacations to exotic locales, and have as many new experiences as possible that can serve to anchor our memories. Creating new memories stretches out psychological time, and lengthens our perception of our lives.

William James first wrote about the curious warping and foreshortening of psychological time in his *Principles of Psychology* in 1890: “In youth we may have an absolutely new experience, subjective or objective, every hour of the day. Apprehension is vivid, retentiveness strong, and our recollections of that time, like those of a time spent in rapid and interesting travel, are of something intricate, multitudinous and long-drawn-out,” he wrote. “But as each passing year converts some of this experience into automatic routine which we hardly note at all, the days and the weeks smooth themselves out in recollection to contentless units, and the years grow hollow and collapse.” Life seems to speed up as we get older because life gets less memorable as we get older. “If to remember is to be human, then remembering more means being more human,” said Ed.

There is perhaps a bit of Peter Pan to Ed’s quest to make his life maximally memorable, but of all the things one could be obsessive about collecting, memories of one’s own life don’t seem like the most unreasonable. There’s something even strangely rational about it. There’s an old philosophical conundrum that often gets bandied about in introductory philosophy courses: In the nineteenth century, doctors began to wonder whether the general anesthetic they had been administering to patients might not actually put the patients to sleep so much as freeze their muscles and erase their memories of the surgery. If that were the case, could the doctors be said to have done anything wrong? Like the proverbial tree that falls without anyone hearing it, can an experience that isn’t remembered be meaningfully said to have happened at all? Socrates thought the unexamined life was not worth living. How much more so the unremembered life?

Comprehension Check

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

1. Why does the author interview EP?

2. How did EP lose his memory?

3. What experiment did Michel Siffre conduct? What was its outcome?

4. Notebook  Confirm your understanding of the text by listing three obstacles that EP has faced.

RESEARCH

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

Research to Explore  Choose something from the text that interests you, and formulate a research question. Write your question here.
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

**Notebook** Complete the activities.

1. **Review and Clarify** With your group, reread paragraph 34. Discuss the effects of memory loss. What point does the author suggest about the impact of memory on our lives and the lives of those around us?

2. **Present and Discuss** Now, work with your group to share the passages from the text that you found especially important. Take turns presenting your passages. Discuss what you noticed in the text, the questions you asked, and the conclusions you reached.

3. **Essential Question:** How do we define ourselves? What has this text taught you about the nature of personal identity? Discuss with your group.

**Technical Vocabulary**

| cognitive | amnesia | pathological |

**Why These Words?** The three technical vocabulary words from the text are related. With your group, determine what the words have in common. Write your ideas, and add another word that fits the category.

**Practice**

**Notebook** Confirm your understanding of the technical vocabulary words by using them in sentences. Consult reference materials as needed, and use context clues that hint at meaning.

**Word Study**

**Greek Prefix: a-** The Greek prefix a- (which takes the form an before an h or a vowel) means “not” or “without.” The word amnesia is formed from this prefix and the Greek root -mne- meaning “memory.” The prefix appears in other scientific terms, as well. Using your knowledge of this prefix and the following notes, infer and record the meanings of anhydrous, abiotic, and anaerobic.

- A substance that is **hydrous** contains water.
- **Biotic** refers to living organisms.
- **Aerobic** processes take place in the presence of oxygen.

**STANDARDS**

L.11–12.4.b Identify and correctly use patterns of word changes that indicate different meanings or parts of speech. Apply knowledge of Greek, Latin, and Anglo Saxon roots and affixes to draw inferences concerning the meaning of scientific and mathematical terminology.
Analyze Craft and Structure

**Science Journalism** Nonfiction writing that reports on current scientific and technical news or research is called *science journalism*. Effective science journalism presents complex information in a way that captures its intricacies but also makes it clear and accessible to the general reading public. “The Most Forgetful Man in the World” illustrates several characteristics common to science journalism:

- It is written in a conversational tone, suited for general readers, despite its focus on a highly technical topic.
- It supports ideas through the inclusion of interviews, facts, the results of scientific studies, personal experiences, anecdotes, and data.
- It takes an in-depth look at a topic and seeks to inspire readers to reevaluate their own understanding of a concept. In this case, Foer explores memory from several angles, challenging readers to evolve their understanding of the concept as they read.
- It reveals a blend of *purposes*, or reasons for writing. There are three main *general purposes* for writing: to persuade, to inform/explain, and to entertain. However, the writer of any given text has a *specific purpose*—for example, to explain a particular topic, such as memory loss. Most writers, including Foer, write to fulfill a combination of purposes.

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**Practice**

Working as a group, analyze how Foer fulfills various purposes for writing in “The Most Forgetful Man in the World.” Capture your observations in the chart.

<table>
<thead>
<tr>
<th>PURPOSE</th>
<th>PASSAGE THAT DEMONSTRATES PURPOSE</th>
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<tbody>
<tr>
<td>to entertain</td>
<td></td>
</tr>
<tr>
<td>to inform or explain</td>
<td></td>
</tr>
<tr>
<td>to persuade</td>
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</table>

**Notebook** Respond to these questions.

1. (a) What is Foer’s general purpose for writing this text? (b) What is his specific purpose? Explain.

2. (a) How does Foer first define *memory*? (b) How does he refine and develop the discussion of *memory* over the course of the text?
Conventions and Style

**Technical Writing and Audience** The form of communication known as **technical writing** refers to any type of writing that conveys complex information about how something works or how something is done. The owner’s manual for a TV is technical writing, as is a lab report. Science, technology, and finance are the main fields in which you will likely find technical writing.

Technical writing presents unique challenges because a technical field may involve precise terminology that is unfamiliar to a general audience. Science journalism such as Foer’s is not technical writing in its strictest sense, but it presents similar challenges. To make technical terms and concepts accessible, both technical writers and journalists may use these techniques:

- **definition**, or explaining what a technical term means literally: “EP has two types of amnesia—anterograde, which means he can’t form new memories, . . .”
- **simile**, or a comparison of unlike things made with the help of an explicit comparison word such as *like* or *as*: “. . . a vicious virus known as herpes simplex was chewing its way through his brain, *coring it like an apple*.”
- **metaphor**, or a comparison of unlike things made without the help of an explicit comparison word such as *like* or *as*: “Trapped in this *limbo of an eternal present*, between a past he can’t remember and a future he can’t contemplate . . .”

**Read It**

Work individually. Use this chart to identify Foer’s use of these techniques in “The Most Forgetful Man in the World.” Then, discuss with your group how these techniques help Foer convey complex technical ideas to a general audience.

<table>
<thead>
<tr>
<th>DEFINITION</th>
<th>SIMILE</th>
<th>METAPHOR</th>
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</thead>
<tbody>
<tr>
<td>paragraph 24:</td>
<td>paragraph 25:</td>
<td>paragraph 35:</td>
</tr>
<tr>
<td>paragraph 26:</td>
<td>paragraph 35:</td>
<td>paragraph 36:</td>
</tr>
</tbody>
</table>

**Write It**

**Notebook** Write a paragraph in which you explain how Foer conveys information clearly and completely in this text. Use examples of the techniques he employs.
MAKING MEANING

Comparing Text to Media

You have read a work of science journalism about memory loss. Now, listen to a radio broadcast that explores the opposite extreme of memory retention. After listening to this selection, you will evaluate the relative effects of the two conditions you have learned about.

When Memories Never Fade, the Past Can Poison the Present

Media Vocabulary

These words will be useful to you as you analyze, discuss, and write about radio broadcasts.

<table>
<thead>
<tr>
<th>host: moderator or interviewer for a radio, television, or Web-based show</th>
<th>• Hosts prepare for interviews by researching and studying their subjects. • Effective hosts are entertaining and informative.</th>
</tr>
</thead>
<tbody>
<tr>
<td>correspondent: journalist employed by a media outlet to gather, report, or contribute news from a distant place</td>
<td>• Correspondents make sure their information is accurate and timely. • They may provide print, digital, or audio materials, or a combination of all three.</td>
</tr>
<tr>
<td>interviewee: person who is questioned on a media broadcast</td>
<td>• Interviewees may be cooperative or uncooperative, depending on their role in a story. • They may be experts on a topic, or they may share personal experiences.</td>
</tr>
</tbody>
</table>

First Review MEDIA: AUDIO

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

LISTEN and note who is speaking, what they’re saying, and how they’re saying it.

CONNECT ideas in the audio to other media you’ve experienced, texts you’ve read, or images you’ve seen.

NOTE elements you find interesting and want to revisit.

RESPOND by completing the Comprehension Check and by writing a brief summary of the selection.

STANDARDS

RI.11–12.10 By the end of grade 12, read and comprehend literary nonfiction at the high end of the grades 11–CCR text complexity band independently and proficiently.

L.11–12.6 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.
When Memories Never Fade, the Past Can Poison the Present

Alix Spiegel

BACKGROUND

*All Things Considered* is a news program on the American network National Public Radio (NPR). The program combines news, analysis, commentary, interviews, and special features. An incisive interviewer, the program’s host, Robert Siegel, has 40 years of experience working in radio news. Among those interviewed for this feature are two people who possess highly superior autobiographical memory (HSAM): Alexandra Wolff and James McGaugh. Correspondent Alix Spiegel contributed the story.
Comprehension Check
Complete the following items after you finish your first review. Review and clarify details with your group.

1. According to Alix Spiegel, how is Alexandra Wolff different from other people?

2. What experience does Wolff remember from middle school?

3. What day does Wolff relive over and over?

4. What is different about people like Wolff?

5. Notebook Confirm your understanding of the radio broadcast by writing a brief summary of what you have learned.

RESEARCH
Research to Explore Do some research on highly superior autobiographical memory (HSAM). Find statistics that reveal the effect of this anomaly on the lives of people who have HSAM. Consider sharing your findings with your group.
Close Review

With your group, listen to the broadcast again, and revisit your first-review notes. Record any new observations that seem important. What questions do you have? What can you conclude?

Analyze the Media

1. **Review and Clarify** Discuss key terms that Spiegel introduces in her feature. What does she mean when she says that “there are no fresh days, no clean slates without association” for people with highly superior autobiographical memory (HSAM)?

2. **Present and Discuss** Choose the part of the radio broadcast you found most interesting or powerful. Share your choice with the group, and discuss why you chose it. Explain what details you noticed, what questions you had, and what conclusions you reached.

3. **Review and Synthesize** With your group, review the entire broadcast. What does the broadcast add to your understanding of human memory and its connection to larger issues?

4. **Notebook** Essential Question: *How do we define ourselves?* How can the ability to remember everything affect a person’s sense of self? Support your response with evidence from the broadcast.

**LANGUAGE DEVELOPMENT**

Media Vocabulary

- host
- correspondent
- interviewee

Use the vocabulary words in your response to the questions.

1. Why is Spiegel’s broadcast feature prefaced by Siegel’s comments?

2. (a) What function does Spiegel serve in the broadcast?  
   (b) How can you tell that she has prepared for the interview?

3. In what way do Alexandra Wolff and Bill Brown participate in the broadcast?
Writing to Compare

You have explored two types of memory disorder by reading a piece of science journalism and listening to a radio broadcast. Now, deepen your understanding of the topic by analyzing what you have learned and expressing your ideas in writing.

Assignment

When you evaluate something, you assess or measure the degree to which it has a particular effect. Review what you have learned about anterograde and retrograde amnesia and highly superior autobiographical memory (HSAM). Then, write an evaluative essay in which you assess which disorder has a more profound effect on an individual’s sense of self and relationship to society. Support your assessment with details and information from both the work of journalism and the radio broadcast.

Prewriting

Analyze Information With your group, discuss how the text and the radio broadcast characterize the disorders. Use the chart to record facts, definitions, and images the two works use to show how the disorders affect people’s lives.

<table>
<thead>
<tr>
<th>DISORDER</th>
<th>INTELLECTUAL EFFECTS</th>
<th>PHYSICAL EFFECTS</th>
<th>EMOTIONAL EFFECTS</th>
<th>SOCIAL EFFECTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Anterograde and Retrograde Amnesia</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Highly Superior Autobiographical Memory (HSAM)</td>
<td></td>
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</tbody>
</table>

Notebook  Respond to these questions.

1. How are the conditions similar? How are they different?
2. Which disorder seems to cause more suffering or disruption in a person’s life? How so?
Planning

Discuss and Refine Ideas  Take an initial stand on the prompt for this assignment. Express your position, and discuss it with your group.

• Support your ideas with evidence from your Prewriting notes.
• Listen carefully to your peers’ ideas, and then respond to them clearly and logically. Maintain a civil tone, and stay focused on the topic.
• After the discussion, consider what you learned. Has your initial stand been confirmed, or have you arrived at a new conclusion?

Frame Your Argument  Write one sentence stating your central idea. Then, identify three supporting ideas. Think of each supporting idea as a “because” statement. For example, if your claim is that HSAM is the more devastating disorder, each supporting idea will be a reason that this is true. Record specific evidence from the texts you will use to bolster each supporting idea.

Central Idea: ___________________________

Supporting Idea 1: _______________________
Evidence: ______________________________

Supporting Idea 2: _______________________
Evidence: ______________________________

Supporting Idea 3: _______________________
Evidence: ______________________________

Drafting

Write a Draft  Use your argument frame to draft your essay. Remember to include information from both the text and the broadcast to support your position. When appropriate, concede the negative aspects of the disorder you consider less disruptive.

Review, Revise, and Edit

Once you have a complete draft, revise it for accuracy. Have you used precise language and accurate technical terms? Have you represented both disorders fully and thoughtfully? Have you omitted any information, or relied too heavily on minor facts? Swap drafts with group members, and proofread one another’s work. Make the changes your peers recommend—and correct any other errors you find—to finalize your essay.
Present a Narrative

Assignment
You have studied novel excerpts, poems, an excerpt from a science journalism text, and a radio broadcast about memory. Work with your group to plan and present a narrative in response to this question:

What does it mean to find or lose oneself?

Choose a character or person from one of the selections, and develop a narrative based on his or her experiences. Use details from the texts to develop your narrative. Remember to include a narrator, description, and a clear sequence of events. Then, present your narrative in front of the class.

Plan With Your Group

Analyze the Text  With your group, discuss the various ways in which the people and characters in these texts have found or lost themselves and how their experiences with memory have affected their senses of self. Use this chart to organize your ideas. Then, come to a consensus about which person or character you’d like to base your narrative on and why his or her story is so powerful.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DETAILS AND EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>from Mrs. Dalloway</td>
<td></td>
</tr>
<tr>
<td>Apostrophe to the Ocean</td>
<td>The World Is Too Much With Us</td>
</tr>
<tr>
<td>London, 1802</td>
<td></td>
</tr>
<tr>
<td>The Madeleine</td>
<td></td>
</tr>
<tr>
<td>The Most Forgetful Man in the World</td>
<td></td>
</tr>
<tr>
<td>When Memories Never Fade, the Past Can Poison the Present</td>
<td></td>
</tr>
</tbody>
</table>

Our narrative will be based on _______________ because ____________________________________________________________________

Gather Details and Examples  Find specific details from the texts to support your narrative. Then, brainstorm for ways to integrate these details into a cohesive and engaging narrative. Consider whether you will directly quote or paraphrase your source material and how to blend this information into your original presentation. Allow each group member to make suggestions.
Organize Your Narrative  Think about the sequence of events you will present in your narrative. Remember that most narratives begin with some exposition, feature a central conflict, and end with a satisfying conclusion. Decide if group members will take turns narrating a third-person account about the character or person you chose, or if you will assign roles and present your narrative as a drama, with one group member narrating the action.

Rehearse With Your Group

Practice With Your Group  Use this checklist to evaluate the effectiveness of your group’s first run-through. Then, apply your findings and the instructions here to guide your revision.

<table>
<thead>
<tr>
<th>CONTENT</th>
<th>COLLABORATION</th>
<th>PRESENTATION TECHNIQUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>The narrative clearly responds to the question asked in the prompt.</td>
<td>Presenters work together to form a cohesive narrative with a clear sequence of events.</td>
<td>Presenters speak clearly and respond to one another.</td>
</tr>
<tr>
<td>The narrative incorporates examples and details from the text.</td>
<td>Presenters build on each other’s ideas in a clear and engaging way.</td>
<td>Presenters seem confident and well prepared.</td>
</tr>
</tbody>
</table>

Fine-Tune the Content  Does your narrative include adequate details and examples from your source text? If not, work as a group to find more and add them to the narrative.

Improve Your Presentation Form  Make sure to stay within your time allotment. If necessary, summarize long descriptions or dialogue to get your main ideas across in a more succinct way.

Brush Up on Your Presentation Techniques  Practice giving your presentation several times. Transitions between group members should be seamless. Try to memorize as much of your narrative as possible so you do not have to read from a piece of paper.

Present and Evaluate

When you present as a group, make sure that each group member has taken into account each of the items on the checklist. As you watch the other groups present their narratives, evaluate how well they meet the same requirements.

STANDARDS

SL.11–12.1  Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.11–12.4  Present information, findings, and supporting evidence, conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation.
ESSENTIAL QUESTION:
How do we define ourselves?

Ideas about what constitutes the “self” have changed over time. In what ways are modern ideas of selfhood different from those of the past? In this section, you will complete your study of perceptions of self by exploring an additional selection related to the topic. You will 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 selfhood?

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 to each category.

<table>
<thead>
<tr>
<th>STRATEGY</th>
<th>ACTION PLAN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Create a schedule</td>
<td>• Understand your goals and deadlines.</td>
</tr>
<tr>
<td></td>
<td>• Make a plan for what to do each day.</td>
</tr>
<tr>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Practice what you have learned</td>
<td>• Use first-read and close-read strategies to deepen your understanding.</td>
</tr>
<tr>
<td></td>
<td>• After you read, evaluate the usefulness of the evidence to help you understand the topic.</td>
</tr>
<tr>
<td></td>
<td>• Consider the quality and reliability of the source.</td>
</tr>
<tr>
<td></td>
<td>•</td>
</tr>
<tr>
<td>Take notes</td>
<td>• Record important ideas and information.</td>
</tr>
<tr>
<td></td>
<td>• Review your notes before preparing to share with a group.</td>
</tr>
<tr>
<td></td>
<td>•</td>
</tr>
</tbody>
</table>
Choose one selection. Selections are available online only.

NEWSPAPER ARTICLES

Seeing Narcissists Everywhere
Douglas Quenqua

A Year in a Word: Selfie
Gautam Malkani

Is there a difference between self-exploration and self-absorption?

ESSAY

from Time and Free Will
Henri Bergson

Can you trust your own self?

NOVEL EXCERPT

from The Portrait of a Lady
Henry James

Does it make sense to welcome hardships just to prove how strong and good you truly are?

PERFORMANCE-BASED ASSESSMENT PREP

Review Notes for a Personal Narrative

Complete your Evidence Log for the unit by evaluating what you have learned and synthesizing the information you have recorded.
First-Read Guide

Use this page to record your first-read ideas.

Selection Title: __________________________________________

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

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.

STANDARD

Anchor Reading Standard 10  Read and comprehend complex literary and informational texts independently and proficiently.
Close-Read Guide

Use this page to record your close-read ideas.

Selection Title: ____________________________

Close Read the Text

Revisit sections of the text you marked during your first read. Read these sections closely and annotate what you notice. Ask yourself questions about the text. What can you conclude? Write down your ideas.

Analyze the Text

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.

QuickWrite

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

STANDARD

Anchor Reading Standard 10 Read and comprehend complex literary and informational texts independently and proficiently.
Seeing Narcissists Everywhere
Douglas Quenqua

About the Author

BACKGROUND
Narcissus was a character in Greek mythology. The son of the river god Cephissus, he was extremely handsome. He fell in love with his reflection in a pool of water and died because he could not bear to leave it. Today, the term narcissist is understood as defining a person overly inflated with self-esteem or self-involvement. In extreme cases, it can be considered a personality disorder.

From the triumph of Botox to the rise of social networking and soccer teams that give every kid a trophy, Jean M. Twenge is constantly on the lookout for signs of a narcissism crisis in America.

Sometimes it gets personal.

“I got a onesie as a gift that I gave away on principle,” said Dr. Twenge, 41, a professor of psychology at San Diego State University and a mother of three girls under 7, in an interview at a diner on the West Side of Manhattan.

“It said, ‘One of a Kind,’” she said, poking at a fruit salad. “That actually isn’t so bad, because it’s true of any baby. But it’s just not something I want to emphasize.”

1. Botox (BOH toks) trademark for a muscle relaxant sometimes injected into the face to smooth wrinkles.
2. onesie (WUHN zee) n. one-piece garment for an infant.
At least not at home. In public, Dr. Twenge has used her knack for cultural criticism and an innovative but controversial approach to cross-generational data analysis to propel the narcissism debate into the mainstream. By comparing decades of personality test results, Dr. Twenge has concluded, over and over again, that younger generations are increasingly entitled, self-obsessed, and unprepared for the realities of adult life.

And the blame, she says, falls squarely on America’s culture of self-esteem, in which parents praise every child as “special,” and feelings of self-worth are considered a prerequisite to success, rather than a result of it.

“There’s a common perception that self-esteem is key to success, but it turns out it isn’t,” she said. Nonetheless, “young people are just completely convinced that in order to succeed they have to believe in themselves or go all the way to being narcissistic.”

The message has hit a nerve. Since the 2006 publication of her first book on the subject, Generation Me, which sold more than 100,000 copies, Dr. Twenge (pronounced TWANG-ee) has become something of a celebrity psychologist, appearing on the Today show, Good Morning America, and MSNBC, among others, to comment on topics as varied as social media and the rise in plastic surgery.

In 2009 she published another popular book, The Narcissism Epidemic: Living in the Age of Entitlement, with a frequent collaborator, W. Keith Campbell, a psychologist at the University of Georgia. Today, colleges and corporations often hire her as a speaker or consultant to help them better understand how to recruit and work with millennials.

But as her media profile has risen, so has the volume of criticism from her colleagues.

“I think she is vastly misinterpreting or over-interpreting the data, and I think it’s destructive,” said Jeffrey Jensen Arnett, a research professor in psychology at Clark University. “She is inviting ridicule for a group of people about which there are already negative stereotypes.”

Critics like Dr. Arnett see a number of problems with Dr. Twenge’s work. They say the test on which much of her research is based, the Narcissistic Personality Inventory, is inherently flawed—better designed to measure feelings of confidence and self-worth than actual narcissism. They also accuse her of focusing too much of her work on students at research universities, who they say are not representative of their generation.

And some critics are even more emphatic: They say the data, if collected and read correctly, simply show no generational difference in narcissism. “We calculated self-esteem scores from 1976 all the way up to 2006,” said Brent Donnellan, a psychologist
at Michigan State University, referring to his and colleagues’ 2010 study using data from an annual national survey of high school students called Monitoring the Future, “and we didn’t see much difference at all.”

Dr. Twenge, who defends her work fervently, says the only reason she chose to focus on narcissism in the first place was that she followed the data. “The truth is I just started studying generations and tried to get my hands on as many scales and as much data as possible,” she said, “and that’s the theme that emerged.”

**A Change Over Time**

A Minnesota native and a childhood tomboy, Dr. Twenge had once planned on a career in gender studies. As a senior at the University of Chicago in 1993, she asked some classmates to take the Bem Sex Role Inventory, a 1971 survey that uses gender stereotypes to classify personalities as masculine, feminine, or otherwise. What she found was surprising.

“Fifty percent of the women were scoring as masculine,” she said, far higher than the test manual considered normal. After repeating the study at the University of Michigan, where she attended graduate school, and getting similar results, she concluded that the first test wasn’t an anomaly, and looked for a way to further study the phenomenon.

Dr. Twenge decided to dig up as many old studies using the Bem survey that she could find, average out their scores by year, and chart them over time. “I found that across all the studies from the ’70s to the ’90s, there was a very clear upward trend in women scoring higher on this measure of stereotypically masculine traits,” she said.

Thus a method was born. By analyzing the results of a survey that had been administered regularly to college students for decades, Dr. Twenge had found a novel way of tracking personality changes across generations—an elusive metric among social psychologists. She would eventually term her method “cross-temporal meta-analysis.”

Intrigued by the approach, she began to focus on studying generational changes in personality. The more research she did, she says, the more the themes of increasing self-focus and individualism began to emerge.

In 2008, she and some colleagues performed such an analysis using the Narcissistic Personality Inventory, a questionnaire developed in the 1980s that requires subjects to choose between statements regarding their self-image. (“I don’t particularly like to show off my body” / “I like to show off my body.”) The test is a

3. **anomaly** (uh NOM uh lee) *n.* departure from the rule or norm; abnormality.
tool commonly used by psychologists to identify both clinical and borderline narcissism.

Dr. Twenge’s analysis found that narcissism scores among college students had risen significantly, with 30 percent more scoring above the mean from the 1970s. The study was seized upon by the news media, and became the basis of her second book.

“I had absolutely no idea how much press it was going to end up getting,” she said. “It just exploded.” She updated the study in 2010, finding that narcissism scores continued to rise through 2009, though not as sharply. A study she published last month in Social Psychological and Personality Science also found that the number of students who consider themselves above average continued to increase during the recession, even as the focus on materialism has ebbed.

That most recent study did not rely on the narcissism inventory, and neither have several others she has conducted.

Much of the disagreement between Dr. Twenge and her critics comes down to interpretation. She believes that questions like “I am assertive” and “I like to take responsibility for making decisions” are indicators of narcissism; Dr. Arnett calls them “well within the range of normal personality,” and possibly even “desirable traits.”

But critics have also taken issue with her data. In 2008, Dr. Donnellan and Kali Trzesniewski, a psychologist at the University of California, Davis, responded to her analysis of Narcissistic Personality Inventory scores with an analysis of their own. They, too, looked at scores from 1979 to 2007, but broke the survey’s questions into subsets to tease out more nuanced results. They concluded that some indicators of narcissism had increased while others had decreased. Over all, they said, there was no significant change.

Dr. Twenge, who grows noticeably irritated at the mention of the paper, calls the analysis invalid because it takes its earliest scores from just two University of California campuses (Berkeley and Santa Cruz) and its most recent scores from a third (Davis). “These are very different college campuses with different cultures and student populations,” she said, adding, “It would be like taking height samples of men from the 1800s and comparing it to recent samples of women and saying, ‘Oh look, height doesn’t change.’”

**Encountering Controversy**

But she does not rely on personality tests alone. In 2010 she performed a study on work attitudes finding that “millennials”

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4. **tease out** reveal.
(people born roughly after 1982) expressed a weaker work ethic than Generation X, born between 1965 to 1981, and put a higher value on leisure time. In 2012, she published a study finding that book authors’ use of first-person-singular pronouns (I, me) had increased while the plural forms (we, us) had decreased.

It is with this sort of evidence that Dr. Arnett—a passionate defender of the socially networked “iGeneration,” which he says is more thoughtful and civic-minded than its predecessors—raises his loudest opposition. In the March issue of Emerging Adulthood, he used a combination of the Donnellan and Trzesniewski studies and a barrage of cultural statistics to suggest that the dire warnings of a rise in selfishness were baseless.

Crime rates have fallen, he notes, as have . . . car accidents. “If narcissism is increasing and narcissism leads to selfish behavior,” Dr. Arnett said in a telephone interview, “then you would expect . . . these things to get worse. But instead they’ve gotten better.”

Dr. Twenge agrees that such statistics might seem to contradict her results. But ultimately she dismisses them. “I know of no study linking narcissism and car accidents,” she said, and “nobody knows why crime goes down.”

Ask Dr. Twenge to defend her conclusions often enough, and you are bound to elicit a reminder. “People think I’m saying all millennials are selfish,” she said. “Of course I’m not saying that. I’m saying here’s on average what the data show. This is a problem that anybody who does research on group differences runs into.”

She will also remind you not to shoot the messenger. “Some people just want to be positive about the future and about young people, and I understand that,” she said. “But that means sometimes they just want to cover their eyes and ears and don’t want to listen to anything negative, and I think that’s misguided.”
BACKGROUND

Every year, a group of editors from *Oxford Dictionaries* chooses a word or expression that reflects the mood of the year. The word “selfie” was the Oxford Dictionaries’ 2013 Word of the Year. The Word of the Year for 2015 was not exactly a word, but an emoji, or small digital image or icon, generally referred to as “Face with Tears of Joy.”

1. **Selfie** (noun)—a photographic self-portrait taken with a handheld gadget.

2. Nouns related to photography tend to also work as verbs. From *snap*, *shoot*, and *frame* to the word *photograph* itself. If *selfie*, *Oxford English Dictionary*’s official word of the year, follows suit, then the verb *to selfie* will mean to shoot yourself with your phone.

3. All too often, selfies involve shooting yourself in the foot. Just ask Barack Obama, who was caught posing for an ill-advised selfie with David Cameron and Danish prime minister Helle Thorning-Schmidt during the memorial service for Nelson Mandela. Within weeks of the word making the news after being crowned by the *OED*, these three newsmakers were making the
word—as if the neologism\(^1\) had got caught up in the orgy of self-referential narcissism it supposedly refers to.

However, President Obama was simply getting down with the kids. In January his daughters Malia and Sasha were photographed in the act of photographing themselves during their dad’s inauguration.

The selfie phenomenon became inevitable as soon as the screens that define our digital lives morphed into mirrors. When Apple launched the iPhone 4 in 2010, it included a front-facing camera lens for video-calling apps such as Skype and FaceTime. People were already using digital cameras and phones to photograph their own atomized\(^2\) lives, but the front-facing camera made this more intuitively normal. It also gave us more control when composing them.

Little wonder, then, that selfies are so popular with celebrities such as Justin Bieber and Rihanna. By posting regular selfies online, they can wrestle their image away from the unflattering shots favored by paparazzi. And thanks to the likes of Facebook, Twitter, Tumblr, and Snapchat, we are all semi-celebrities now. Our social identities may have always been performative, but our digital identities are even more so.

A perfect selfie requires not just a flattering angle. You also need that carefully wrought casualness or that mock-ironic discomfort.

But there is more behind the selfie than branding and performance. The immediacy is also key. Online, we can alter or completely reinvent every facet of ourselves—from our personality and profession to our gender, ethnicity, and name. In this fakery\(^3\) free-for-all, authentic identity is increasingly derived not from who we are or what we do, but from what we are doing right now. If we have no thought... or photo to post, we basically cease to exist. So while the selfie may seem narcissistic, it is not motivated by narcissism so much as our digital existential angst.\(^4\)

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1. **neologism** (nee OL uh jihz uhm) *n.* new word.
2. **atomized** (AT uh myzd) *v.* separated into many parts.
3. **fakery** (FAY kuhr ee) *n.* something with a false or misleading appearance.
4. **angst** (ahngst) *n.* general feeling of anxiety or fear.
When . . . I take my first walk in a town in which I am going to live, my environment produces on me two impressions at the same time, one of which is destined to last while the other will constantly change. Every day I perceive the same houses, and as I know that they are the same objects, I always call them by the same name and I also fancy that they always look the same to me. But if I recur, at the end of a sufficiently long period, to the impression which I experienced during the first few years, I am surprised at the remarkable, inexplicable, and indeed inexpressible change which has taken place. It seems
that these objects, continually perceived by me and constantly impressing themselves on my mind, have ended by borrowing from me something of my own conscious existence; like myself they have lived, and like myself they have grown old. This is not a mere illusion; for if today’s impression were absolutely identical with that of yesterday, what difference would there be between perceiving and recognizing, between learning and remembering? Yet this difference escapes the attention of most of us; we shall hardly perceive it, unless we are warned of it and then carefully look into ourselves. The reason is that our outer and, so to speak, social life is more practically important to us than our inner and individual existence. We instinctively tend to solidify our impressions in order to express them in language. Hence we confuse the feeling itself, which is in a perpetual state of becoming, with its permanent external object, and especially with the word which expresses this object. In the same way as the fleeting duration of our ego is fixed by its projection in homogeneous space, our constantly changing impressions, wrapping themselves round the external object which is their cause, take on its definite outlines and its immobility.

How language gives a fixed form to fleeting sensations.

Our simple sensations, taken in their natural state, are still more fleeting. Such and such a flavor, such and such a scent, pleased me when I was a child though I dislike them today. Yet I still give the same name to the sensation experienced, and I speak as if only my taste had changed, whilst the scent and the flavor have remained the same. Thus I again solidify the sensation; and when its changeableness becomes so obvious that I cannot help recognizing it, I abstract this changeableness to give it a name of its own and solidify it in the shape of a taste. But in reality there are neither identical sensations nor multiple tastes: For sensations and tastes seem to me to be objects as soon as I isolate and name them, and in the human soul there are only processes. What I ought to say is that every sensation is altered by repetition, and that if it does not seem to me to change from day to day, it is because I perceive it through the object which is its cause, through the word which translates it. This influence of language on sensation is deeper than is usually thought. Not only does language make us believe in the unchangeableness of our sensations, but it will sometimes deceive us as to the nature of the sensation felt. Thus, when I partake of a dish that is supposed to be exquisite, the name which it bears, suggestive of the approval given to it, comes between my sensation and my consciousness; I may believe that

1. homogeneous (hoh muh JEE nee uhs) adj. of a similar nature throughout.
the flavor pleases me when a slight effort of attention would prove the contrary. In short, the word with well-defined outlines, the rough and ready word, which stores up the stable, common, and consequently impersonal element in the impressions of mankind, overwhms or at least covers over the delicate and fugitive impressions of our individual consciousness. To maintain the struggle on equal terms, the latter ought to express themselves in precise words; but these words, as soon as they were formed, would turn against the sensation which gave birth to them, and, invented to show that the sensation is unstable, they would impose on it their own stability.

**How analysis and description distort the feelings.**

This overwhelming of the immediate consciousness is nowhere so striking as in the case of our feelings. A violent love or a deep melancholy takes possession of our soul: Here we feel a thousand different elements which dissolve into and permeate one another without any precise outlines, without the least tendency to externalize themselves in relation to one another; hence their originality. We distort them as soon as we distinguish a numerical multiplicity in their confused mass: What will it be, then, when we set them out, isolated from one another, in this homogeneous medium which may be called either time or space, whichever you prefer? A moment ago each of them was borrowing an indefinable color from its surroundings: Now we have it colorless and ready to accept a name. The feeling itself is a being which lives and develops and is therefore constantly changing; otherwise how could it gradually lead us to form a resolution? Our resolution would be immediately taken. But it lives because the duration in which it develops is a duration whose moments permeate one another. By separating these moments from each other, by spreading out time in space, we have caused this feeling to lose its life and its color. Hence, we are now standing before our own shadow: We believe that we have analyzed our feeling, while we have really replaced it by a juxtaposition of lifeless states which can be translated into words, and each of which constitutes the common element, the impersonal residue, of the impressions felt in a given case by the whole of society. And this is why we reason about these states and apply our simple logic to them: Having set them up as genera by the mere fact of having isolated them from one another, we have prepared them for use in some future deduction. Now, if some bold novelist, tearing aside the cleverly woven curtain of our conventional ego, shows us under this appearance of logic a fundamental absurdity, under

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2. **fugitive** (FYOO juh tihv) adj. fleeting, lasting for a short time.
3. **genera** (JEHN uhr uh) n. groups or classes of objects.
this juxtaposition\textsuperscript{4} of simple states an infinite permeation of a thousand different impressions which have already ceased to exist the instant they are named, we commend him for having known us better than we knew ourselves. This is not the case, however, and the very fact that he spreads out our feeling in a homogeneous time, and expresses its elements by words, shows that he in his turn is only offering us its shadow: But he has arranged this shadow in such a way as to make us suspect the extraordinary and illogical nature of the object which projects it; he has made us reflect by giving outward expression to something of that contradiction, that interpenetration, which is the very essence of the elements expressed. Encouraged by him, we have put aside for an instant the veil which we interposed between our consciousness and ourselves. He has brought us back into our own presence.

\begin{itemize}
  \item \textbf{juxtaposition} (juhk stuh puh ZIHSH uhn) \textit{n.} position of being side by side or close together.
\end{itemize}
BACKGROUND

James published *The Portrait of a Lady* in book form in 1881. It displays many of the themes that would concern the writer throughout his life, namely the conflict between the New World (represented by the United States) and the Old World (represented by Europe). The novel also addresses the themes of personal freedom (especially as it applies to women) and betrayal, and displays two hallmarks of James's writing style—long sentences and lengthy paragraphs.

Isabel Archer was a young person of many theories; her imagination was remarkably active. It had been her fortune to possess a finer mind than most of the persons among whom her lot was cast; to have a larger perception of surrounding facts and to care for knowledge that was tinged with the unfamiliar. It is true that among her contemporaries she passed for a young woman of extraordinary profundity; for these excellent people never withheld their admiration from a reach of intellect of which they themselves were not conscious, and spoke of Isabel as a prodigy\(^1\) of learning, a creature reported to have read the classic authors—in translations. Her paternal aunt, Mrs. Varian, once spread the rumor that Isabel was writing a book—Mrs.

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1. *prodigy* (PROD uh jee) n. wonder; marvel.
Varian having a reverence for books, and averred that the girl would distinguish herself in print. Mrs. Varian thought highly of literature, for which she entertained that esteem that is connected with a sense of privation. Her own large house, remarkable for its assortment of mosaic tables and decorated ceilings, was unfurnished with a library, and in the way of printed volumes contained nothing but half a dozen novels in paper on a shelf in the apartment of one of the Miss Varians. Practically, Mrs. Varian’s acquaintance with literature was confined to *The New York Interviewer*; as she very justly said, after you had read the *Interviewer* you had lost all faith in culture. Her tendency, with this, was rather to keep the *Interviewer* out of the way of her daughters; she was determined to bring them up properly, and they read nothing at all. Her impression with regard to Isabel’s labors was quite illusory; the girl had never attempted to write a book and had no desire for the laurels of authorship. She had no talent for expression and too little of the consciousness of genius; she only had a general idea that people were right when they treated her as if she were rather superior. Whether or not she were superior, people were right in admiring her if they thought her so; for it seemed to her often that her mind moved more quickly than theirs, and this encouraged an impatience that might easily be confounded with superiority. It may be affirmed without delay that Isabel was probably very liable to the sin of self-esteem; she often surveyed with complacency the field of her own nature; she was in the habit of taking for granted, on scanty evidence, that she was right; she treated herself to occasions of homage. Meanwhile her errors and delusions were frequently such as a biographer interested in preserving the dignity of his subject must shrink from specifying. Her thoughts were a tangle of vague outlines which had never been corrected by the judgment of people speaking with authority. In matters of opinion she had had her own way, and it had led her into a thousand ridiculous zigzags. At moments she discovered she was grotesquely wrong, and then she treated herself to a week of passionate humility. After this she held her head higher than ever again; for it was of no use, she had an unquenchable desire to think well of herself. She had a theory that it was only under this provision life was worth living; that one should be one of the best, should be conscious of a fine organization (she couldn’t help knowing her organization was fine), should move in a realm of light, of natural wisdom, of happy impulse, of inspiration gracefully chronic. It was almost as unnecessary to cultivate doubt of one’s self as to cultivate doubt of one’s best friend: one should try to be one’s own best friend and to give one’s self, in this manner, distinguished company. 

The girl had a certain nobleness of imagination which rendered
her a good many services and played her a great many tricks. She spent half her time in thinking of beauty and bravery and magnanimity; she had a fixed determination to regard the world as a place of brightness, of free expansion, of irresistible action: She held it must be detestable to be afraid or ashamed. She had an infinite hope that she should never do anything wrong. She had resented so strongly, after discovering them, her mere errors of feeling (the discovery always made her tremble as if she had escaped from a trap which might have caught her and smothered her) that the chance of inflicting a sensible injury upon another person, presented only as a contingency, caused her at moments to hold her breath. That always struck her as the worst thing that could happen to her. On the whole, reflectively, she was in no uncertainty about the things that were wrong. She had no love of their look, but when she fixed them hard she recognized them. It was wrong to be mean, to be jealous, to be false, to be cruel; she had seen very little of the evil of the world, but she had seen women who lied and who tried to hurt each other. Seeing such things had quickened her high spirit; it seemed indecent not to scorn them. Of course the danger of a high spirit was the danger of inconsistency—the danger of keeping up the flag after the place has surrendered; a sort of behavior so crooked as to be almost a dishonor to the flag. But Isabel, who knew little of the sorts of artillery to which young women are exposed, flattered herself that such contradictions would never be noted in her own conduct. Her life should always be in harmony with the most pleasing impression she should produce; she would be what she appeared, and she would appear what she was. Sometimes she went so far as to wish that she might find herself some day in a difficult position, so that she should have the pleasure of being as heroic as the occasion demanded. Altogether, with her meager knowledge, her inflated ideals, her confidence at once innocent and dogmatic, her temper at once exacting and indulgent, her mixture of curiosity and fastidiousness, of vivacity and indifference, her desire to look very well and to be if possible even better, her determination to see, to try, to know, her combination of the delicate, desultory, flame-like spirit and the eager and personal creature of conditions: she would be an easy victim of scientific criticism if she were not intended to awaken on the reader’s part an impulse more tender and more purely expectant.

It was one of her theories that Isabel Archer was very fortunate in being independent, and that she ought to make some very enlightened use of that state. She never called it the state of

2. magnanimity (mag nuh NIHHM uh tee) n. quality or state of being very generous and noble in spirit.
3. desultory (DEHS uhl tawr ee) adj. aimless; random.
solitude, much less of singleness; she thought such descriptions weak, and, besides, her sister Lily constantly urged her to come and abide. She had a friend whose acquaintance she had made shortly before her father’s death, who offered so high an example of useful activity that Isabel always thought of her as a model. Henrietta Stackpole had the advantage of an admired ability; she was thoroughly launched in journalism, and her letters to the Interviewer, from Washington, Newport, \(^4\) the White Mountains and other places, were universally quoted. Isabel pronounced them with confidence “ephemeral,” but she esteemed the courage, energy, and good humor of the writer, who, without parents and without property, had adopted three of the children of an infirm and widowed sister and was paying their school bills out of the proceeds of her literary labor. Henrietta was in the van of progress and had clear-cut views on most subjects; her cherished desire had long been to come to Europe and write a series of letters to the Interviewer from the radical point of view—an enterprise the less difficult as she knew perfectly in advance what her opinions would be and to how many objections most European institutions lay open. When she heard that Isabel was coming she wished to start at once; thinking, naturally, that it would be delightful the two should travel together. She had been obliged, however, to postpone this enterprise. She thought Isabel a glorious creature, and had spoken of her covertly in some of her letters, though she never mentioned the fact to her friend, who would not have taken pleasure in it and was not a regular student of the Interviewer. Henrietta, for Isabel, was chiefly a proof that a woman might suffice to herself and be happy. Her resources were of the obvious kind; but even if one had not the journalistic talent and a genius for guessing, as Henrietta said, what the public was going to want, one was not therefore to conclude that one had no vocation, no beneficent\(^5\) aptitude of any sort, and resign one’s self to being frivolous and hollow. Isabel was stoutly determined not to be hollow. If one should wait with the right patience one would find some happy work to one’s hand. Of course, among her theories, this young lady was not without a collection of views on the subject of marriage. The first on the list was a conviction of the vulgarity of thinking too much of it. From lapsing into eagerness on this point she earnestly prayed she might be delivered; she held that a woman ought to be able to live to herself, in the absence of exceptional flimsiness, and that it was perfectly possible to be happy without the society of a more or less coarse-minded person of another sex. The girl’s prayer was very

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4. Newport city in Rhode Island, on the Atlantic Coast, very popular among the wealthy during the mid-nineteenth century.
5. beneficent (buh NEHF uh suhnt) adj. doing good; kind; charitable.
sufficiently answered; something pure and proud that there was in her—something cold and dry an unappreciated suitor with a taste for analysis might have called it—had hitherto kept her from any great vanity of conjecture on the article of possible husbands. Few of the men she saw seemed worth a ruinous expenditure, and it made her smile to think that one of them should present himself as an incentive to hope and a reward of patience. Deep in her soul—it was the deepest thing there—lay a belief that if a certain light should dawn she could give herself completely; but this image, on the whole, was too formidable to be attractive. Isabel’s thoughts hovered about it, but they seldom rested on it long; after a little it ended in alarms. It often seemed to her that she thought too much about herself; you could have made her color, any day in the year, by calling her a rank egoist. She was always planning out her development, desiring her perfection, observing her progress. Her nature had, in her conceit, a certain garden-like quality, a suggestion of perfume and murmuring boughs, of shady bowers and lengthening vistas, which made her feel that introspection was, after all, an exercise in the open air, and that a visit to the recesses of one’s spirit was harmless when one returned from it with a lapful of roses. But she was often reminded that there were other gardens in the world than those of her remarkable soul, and that there were moreover a great many places which were not gardens at all—only dusky pestiferous tracts, planted thick with ugliness and misery. In the current of that repaid curiosity on which she had lately been floating, which had conveyed her to this beautiful old England and might carry her much further still, she often checked herself with the thought of the thousands of people who were less happy than herself—a thought which for the moment made her fine, full consciousness appear a kind of immodesty. What should one do with the misery of the world in a scheme of the agreeable for one’s self? It must be confessed that this question never held her long. She was too young, too impatient to live, too unacquainted with pain. She always returned to her theory that a young woman whom after all every one thought clever should begin by getting a general impression of life. This impression was necessary to prevent mistakes, and after it should be secured she might make the unfortunate condition of others a subject of special attention. . . .
Share Your Independent Learning

Prepare to Share

How do we define ourselves?

Even when you read or learn something independently, you can continue to grow by sharing 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

Review your notes, and 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 how people define themselves.

STANDARDS

SL.11–12.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.
Review Notes for a Personal Narrative

At the beginning of this unit, you wrote about the following topic:

What types of experiences allow us to discover who we really are?

**EVIDENCE LOG**

Review your Evidence Log and your QuickWrite from the beginning of the unit. Have your ideas changed?

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify at least three pieces of evidence that challenged your ideas.</td>
<td>Identify at least three pieces of evidence that supported your ideas.</td>
</tr>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
</tbody>
</table>

Develop your thoughts into a sentence that could be the theme of a narrative: *We learn most about who we really are when we*

__________________________________________________________

Identify a character and an event that reflects your thematic idea and could be the kernel of a story:

__________________________________________________________

**Evaluate the Strength of Your Ideas** Think about your own experiences with self-awareness. Write one positive and one negative experience you’ve had when trying to define yourself. List them here.

Positive experience: _________________________________________

__________________________________________________________

Negative experience: _________________________________________

__________________________________________________________

**STANDARDS**

W.11–12.3 Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
PART 1
Writing to Sources: Personal Narrative

You have read a variety of texts that explore the development of a person’s sense of self. Whether you experience an hour in the life of a character, as in *Mrs. Dalloway*, or watch as a speaker reveals deep feelings about nature and memory, as in “Lines Composed a Few Miles Above Tintern Abbey,” you come away from the texts in this unit with a deeper understanding of what constitutes the “self.”

**Assignment**
Write a personal narrative in which you answer the following question:

> What types of experiences allow us to discover who we really are?

Think about one positive and one negative experience that helped you to develop a sense of self. Perhaps you came to some revelation while observing an object or a scene, as the Romantic poets did. Perhaps a conflict led to a change in your attitude. Record the experiences in narrative form, showing the repercussions of each event on your development. Infuse your narrative with sensory details that make your experiences come alive. Conclude with an explanation of how the experiences made you the person you are today.

**Reread the Assignment** Review the assignment to be sure you fully understand it. The assignment 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**

<table>
<thead>
<tr>
<th>inanimate</th>
<th>anachronism</th>
<th>revelation</th>
</tr>
</thead>
<tbody>
<tr>
<td>infuse</td>
<td>repercussion</td>
<td></td>
</tr>
</tbody>
</table>

**Review the Elements of a Personal Narrative** Before you begin writing, read the Narrative Rubric. Once you have completed your first draft, check it against the rubric. If one or more of the elements is missing or not as strong as it could be, revise your narrative to add or strengthen that component.
## Narrative Rubric

<table>
<thead>
<tr>
<th>Focus and Organization</th>
<th>Details and Elaboration</th>
<th>Language Conventions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>4</strong></td>
<td><strong>3</strong></td>
<td><strong>2</strong></td>
</tr>
<tr>
<td>1. The introduction engages the reader and reveals the focus of the narrative.</td>
<td>The narrative provides precise details that bring to life the setting, characters, and conflict.</td>
<td>The narrative intentionally uses standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>2. The narrative establishes and maintains a clear point of view.</td>
<td>The use of sensory language enriches the narrative.</td>
<td>The narrative contains no misspelled words.</td>
</tr>
<tr>
<td>3. Events are organized in a clear sequence and combine to build toward a particular outcome. At least two important events are clearly described.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The conclusion contains an engaging or original reflection on the significance of the events.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. The introduction is somewhat engaging and reveals the focus of the narrative.</td>
<td>The narrative contains details that depict the setting, characters, and conflict.</td>
<td>The narrative demonstrates accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>2. The narrative establishes and maintains a point of view.</td>
<td>The narrative makes use of some sensory details.</td>
<td>The narrative contains very few misspelled words.</td>
</tr>
<tr>
<td>3. Events are organized in a clear sequence and mostly build toward a particular outcome. Two important events are described.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The conclusion contains a reflection on the significance of the events.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. The introduction reveals the focus of the narrative.</td>
<td>The narrative has few details that depict the setting, characters, and conflict.</td>
<td>The narrative demonstrates some accuracy in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>2. A point of view is maintained with occasional lapses.</td>
<td>Sensory details are used only sparingly; their effect is limited.</td>
<td>The narrative suffers because of misspellings.</td>
</tr>
<tr>
<td>3. Events are mostly in sequence, but the differentiation between events may be hard to follow. Two events are described.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The conclusion follows from the narrative but may not provide a reflection on the significance of events.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. The introduction fails to reveal the focus of the narrative, or there is no introduction.</td>
<td>The narrative lacks details about the setting, characters, and conflict.</td>
<td>The narrative contains mistakes in standard English conventions of usage and mechanics.</td>
</tr>
<tr>
<td>2. The point of view is not always clear.</td>
<td>Few or no sensory details are used in the narrative.</td>
<td>Misspellings are frequent, making the narrative difficult to read and understand.</td>
</tr>
<tr>
<td>3. Events are not organized in a clear sequence and are hard to follow. Two events are described minimally, or only one event is mentioned.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. The conclusion does not follow from the narrative, or there is no conclusion. Little or no reflection is provided.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Assignment
After completing a final draft of your narrative, condense the main ideas into a two-minute elevator introduction. In an elevator introduction, you tell significant details about yourself in a very short speech—the length of time you would spend riding up with someone in an elevator. Ask a classmate to record your speech in a video.

Follow these steps to make your elevator introduction fascinating and understandable:

- Summarize your narrative, using key details from the two events you described. Include your explanation of how the events shaped your life.
- Decide how to use your voice to convey your feelings about the events.
- Practice your delivery, keeping in mind that your goal is to introduce yourself and intrigue your audience with your very short story.

Review the Rubric Before you deliver your elevator introduction, check your plans against this rubric. If one or more of the elements is missing or not as strong as it could be, revise your presentation.

<table>
<thead>
<tr>
<th>Content</th>
<th>Use of Media</th>
<th>Presentation Techniques</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>3</strong></td>
<td>The video focuses on the speaker’s face.</td>
<td>The speaker looks at the camera.</td>
</tr>
<tr>
<td></td>
<td>Sound is clear, and volume is appropriate.</td>
<td>The speaker effectively uses vocal changes to convey feelings.</td>
</tr>
<tr>
<td>The key events of the narrative are summarized in the elevator introduction.</td>
<td>The word choice is precise, lively, and engaging.</td>
<td></td>
</tr>
<tr>
<td>The word choice is appropriate but could be more descriptive or engaging.</td>
<td><strong>2</strong></td>
<td>The video mostly focuses on the speaker’s face.</td>
</tr>
<tr>
<td>Most of the key events of the narrative are included in the elevator speech.</td>
<td>Sound is mostly clear, and volume is usually appropriate.</td>
<td>The speaker looks at the camera from time to time.</td>
</tr>
<tr>
<td>The word choice is appropriate but could be more descriptive or engaging.</td>
<td><strong>1</strong></td>
<td>The focus of the video is erratic.</td>
</tr>
<tr>
<td>The narrative is poorly summarized, and the elevator introduction contains too few or too many details.</td>
<td>Sound and volume may vary.</td>
<td>The speaker seldom looks at the camera.</td>
</tr>
<tr>
<td>The word choice is uninteresting and unmemorable.</td>
<td></td>
<td>The speaker mumbles or speaks in a monotone.</td>
</tr>
</tbody>
</table>

PERFORMANCE-BASED ASSESSMENT

SL.11–12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation.

SL.11–12.5 Make strategic use of digital media in presentations to enhance understanding of findings, reasoning and evidence and to add interest.

Standard
SL.11–12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective and a logical argument, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks. Use appropriate eye contact, adequate volume, and clear pronunciation.

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Performance Levels

- **3**: The key events of the narrative are summarized in the elevator introduction. The word choice is precise, lively, and engaging.
- **2**: Most of the key events of the narrative are included in the elevator speech. The word choice is appropriate but could be more descriptive or engaging.
- **1**: The narrative is poorly summarized, and the elevator introduction contains too few or too many details. The word choice is uninteresting and unmemorable.
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 discovering the self? What did you learn?

STANDARDS

SL.11–12.1 Initiate and participate effectively in a range of collaborative discussions with diverse partners on grades 11–12 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

SL.11–12.1.a Come to discussions prepared, discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.