

English 4
Distance Learning Assignments
Week #3 (May 4- May 8) Due 5/15/2020

Teacher: Mrs. Sprecksel

Student Office Hours

Zoom Meeting: Monday-Friday, 2:00 p.m. – 2:30 p.m. Use this link/ login information to join the meeting. It will be helpful if you have completed the day's work prior to the meeting.

Join Zoom Meeting

<https://zoom.us/j/97308304330?pwd=Y2s2akpmcVRkSUIxU0NsYVg1cGIDQT09>

Meeting ID: 973 0830 4330

Password: 4m2eWQ

Email and/or phone appointments: Monday-Friday, 2:30 p.m. - 3:45 p.m.

Directions:

- Complete each assignment listed below.
- Assignments are listed by day, but you may work ahead if you choose.
- Assignments should take no more than 30 minutes per day.
- If you are able to participate in the Zoom meetings, please have the work for the assigned day completed prior to our meeting time, that way I can better help you with any questions you may have about the work.
- Assignments are graded and worth 6 lessons each (30 lessons total).
- You must earn at least 60% on each assignment in order to receive the lesson credits.
- Write neatly.
- Please staple all work together.

This week we will be working with a short selection from Willa Cather's novel, *O' Pioneers!*

Monday 5/4

1. Journal Response
2. Vocabulary Activity

Tuesday 5/5

Read and annotate *O'Pioneers* (StudySync p .455). Use the Annotation Guide W.S.

Wednesday 5/6

Answer the Think and Focus Questions (StudySync p. 460-461)

Thursday 5/7

Compare and Contrast Activity

Friday 5/8

Writing Prompt
Graphic Organizer
Final Copy

Journal Response

Directions: Use the space below to answer the following question:

Describe your life now compared to what it was like before the Coronavirus caused our country to lockdown. Does what you are experiencing mirror what is shown on the news? How? How not?

Vocabulary Activity

Directions: Use a dictionary (book or online resource) and write a definition for each vocabulary word listed.

Vocabulary Word	Definition
foreclosure	
demoralized	
prairie	
phenomenon	
homestead	
sheathed	
indignantly	
musings	
shrill	
cross	

O’Pioneers

***This selection may be a little difficult to understand. If you have the StudySync book with you, please make sure to read the introduction.**

It is also helpful to read this before you proceed:

Connection of Ideas - This excerpt is taken from two different parts of the novel and depicts different characters and situations, so readers may struggle to draw connections between the two passages in order to draw conclusions about the themes of the novel. A brief summary of the novel's plot may be beneficial to these students. For instance, tell students that Carl, Alexandra, and her brothers, the Bergson boys, are second-generation pioneers struggling to maintain the farms established by their parents.

Annotation Guide W.S.

1. Highlight at least two sentences or passages that you have questions about. Enter your questions as annotations.
2. Highlight at least one passage that connects with something you already know and use explain the connection.
3. Highlight the key characters in the excerpt and use the annotation tool to provide a brief description of what you know about them.
4. Highlight the key descriptive details in the passage and make annotations that explain how they help you visualize the setting. For example, Highlight: **"The settlers sat about on the wooden sidewalks in the little town and told each other that the country was never meant for men to live in; the thing to do was to get back to Iowa, to Illinois, to any place that had been proved habitable."** Annotation: **This helps me imagine barren farmland that used to be fertile.**
5. Highlight vocabulary words and explain what you think the words mean based on how they are used in the text.
6. Highlight any additional unfamiliar vocabulary. Make predictions about the meaning of these unfamiliar terms.
7. Highlight two examples that show how the characters react to life on the prairie. Explain what their reaction says about that character.

O'Pioneers

From Part I, Chapter IV

The whole country was discouraged. Farmers who were already in debt had to give up their land. A few **foreclosures demoralized** the country. The settlers sat about on the wooden sidewalks in the little town and told each other that the country was never meant for men to live in; the thing to do was to get back to Iowa, to Illinois, to any place that had been proved **habitable**. The Bergson boys, certainly, would have been happier with their uncle Otto, in the bakery shop in Chicago. Like most of their neighbors, they were meant to follow in paths already marked out for them, not to break trails in a new country. A steady job, a few holidays, nothing to think about, and they would have been very happy. It was no fault of theirs that they had been dragged into the wilderness when they were little boys. A pioneer should have imagination, should be able to enjoy the idea of things more than the things themselves.

From Part II, Chapter V

The dawn in the east looked like the light from some great fire that was burning under the edge of the world. The color was reflected in the **globules** of dew that sheathed the short gray pasture grass. Carl walked rapidly until he came to the crest of the second hill, where the Bergson pasture joined the one that had belonged to his father. There he sat down and waited for the sun to rise. It was just there that he and Alexandra used to do their milking together, he on his side of the fence, she on hers. He could remember exactly how she looked when she came over the close-cropped grass, her skirts pinned up, her head bare, a bright tin pail in either hand, and the milky light of the early morning all about her. Even as a boy he used to feel, when he saw her coming with her free step, her upright head and calm shoulders, that she looked as if she had walked straight out of the morning itself. Since then, when he had happened to see the sun come up in the country or on the water, he had often remembered the young Swedish girl and her milking pails.

Carl sat musing until the sun leaped above the prairie, and in the grass about him all the small creatures of day began to tune their tiny instruments. Birds and insects without number began to chirp, to twitter, to snap and whistle, to make all manner of fresh shrill noises. The pasture was flooded with light; every clump of ironweed and snow-on-the-mountain threw a long shadow, and the golden light seemed to be rippling through the curly grass like the tide racing in.

He crossed the fence into the pasture that was now the Shabatas' and continued his walk toward the pond. He had not gone far, however, when he discovered that he was not the only person abroad. In the draw below, his gun in his hands, was Emil, advancing cautiously, with a young woman beside him. They were moving softly, keeping close together, and Carl knew that they expected to find ducks on the pond. At the moment when they came in sight of the bright spot of water, he heard a whirr of wings and the ducks shot up into the air. There was a sharp crack from the gun, and five of the birds fell to the ground. Emil and his companion laughed delightedly, and Emil ran to pick them up. When he came back, dangling the ducks by their feet, Marie held her apron and he dropped them into it. As she stood looking down at them, her face changed. She took up one of the birds, a rumped ball of feathers with the blood dripping slowly from its mouth, and looked at the live color that still burned on its plumage.

As she let it fall, she cried in distress, "Oh, Emil, why did you?"

"I like that!" the boy exclaimed **indignantly**. "Why, Marie, you asked me to come yourself."

"Yes, yes, I know," she said tearfully, "but I didn't think. I hate to see them when they are first shot. They were having such a good time, and we've spoiled it all for them."

Emil gave a rather sore laugh. "I should say we had! I'm not going hunting with you any more. You're as bad as Ivar. Here, let me take them." He snatched the ducks out of her apron.

"Don't be cross, Emil. Only—Ivar's right about wild things. They're too happy to kill. You can tell just how they felt when they flew up. They were scared, but they didn't really think anything could hurt them. No, we won't do that any more."

"All right," Emil **assented**. "I'm sorry I made you feel bad." As he looked down into her tearful eyes, there was a curious, sharp young bitterness in his own.

Carl watched them as they moved slowly down the draw. They had not seen him at all. He had not overheard much of their dialogue, but he felt the import of it. It made him, somehow, unreasonably mournful to find two young things abroad in the pasture in the early morning. He decided that he needed his breakfast.

O'Pioneers

Think and Focus Questions

Directions: Answer each question with complete sentences.

Think Questions:

1. Highlight and annotate pieces of textual evidence from Part I, Chapter IV that suggest many settlers wished they hadn't moved west. Do these details support the inference that no one should have moved to the frontier? Why or why not?
2. Based on details in Part II, Chapter V, what can readers infer about the relationship between Carl and Alexandra? Cite textual evidence in your response.
3. How does his observation of Marie and Emil make Carl feel? Considering Carl's remembrances of Alexandra, why might his observation of Marie and Emil make him feel this way? Support your response with textual evidence.
4. Use context to determine the meaning of **demoralized** as it is used in *O Pioneers!* Write your definition of "demoralized" and tell how you arrived at it.
5. Use context to determine the meaning of **indignantly** as it is used in *O Pioneers!* Write your definition of "indignantly" and tell how you arrived at it.

Focus Questions

1. In the excerpt from Part I, Chapter IV, how does the image of the men sitting on wooden sidewalks contrast with the concluding statement of this excerpt? What conclusion can you draw about Cather's attitude toward the setting based on this comparison? Highlight textual evidence and explain your choices.
2. How does sound add a layer of meaning on top of the imagery in Part II, Chapter V? Highlight three examples of sound and analyze the effect of the imagery.

3. Analyze how the setting relates to plot and theme. What is the significance of the dawn in Part II, Chapter V? Highlight textual evidence and explain your choices.
4. Compare and contrast the role of women in *O Pioneers!* and *The House of Mirth*. What daily tasks are women expected to do? How do the men in their lives treat them? Highlight textual evidence to support your response.
5. Recall the unit's Essential Question: How have the literary movements of the last two centuries affected us? Willa Cather's realist novels of the Nebraska prairie introduce readers to a place and time and make them feel as if they were there—experiencing firsthand both the place and the strivings of the characters who inhabit it. Highlight details from the excerpt that helped you imagine what it was like to live on the Nebraska frontier in the nineteenth century. Do contemporary authors paint as clear of a picture of what life is like today? Why or why not?

O’Pioneers

Compare and Contrast Activity

Directions: Read the model below and answer the questions that follow.

Identification and Application:

- Foundational works of American literature are texts that form the basis of our understanding of a particular time period or place.
- Comparing and contrasting foundational works from the same time period can help a reader develop a greater understanding of American culture and history.
- Similarities and differences between foundational works can be subtle and difficult to detect. As a starting point, look for a common topic and then compare and contrast each author’s or poet’s presentation of that topic.

Model:

O Pioneers! and *The House of Mirth* are both examples of the literary movement of American realism. While both novels describe the United States around the turn of the twentieth century, the differences in settings, characters, and themes make the two seem as if they are set in different worlds.

The descriptions of settings show these different worlds:

<p><i>The House of Mirth</i></p> <p>A house in which no one ever dined at home unless there was “company”; a door-bell perpetually ringing; a hall-table showered with square envelopes which were opened in haste, and oblong envelopes which were allowed to gather dust in the depths of a bronze jar; a series of French and English maids giving warning amid a chaos of hurriedly-ransacked wardrobes and dress-closets; an equally changing dynasty of nurses and footmen; quarrels in the pantry, the kitchen and the drawing-room; precipitate trips to Europe, and returns with gorged trunks and days of interminable unpacking; semi-annual discussions as to where the summer should be spent, grey interludes of economy and brilliant reactions of expense—such was the settling of Lily Bart’s first memories.</p>	<p><i>O Pioneers!</i></p> <p>Carl walked rapidly until he came to the crest of the second hill, where the Bergson pasture joined the one that had belonged to his father. There he sat down and waited for the sun to rise. It was just there that he and Alexandra used to do their milking together, he on his side of the fence, she on hers. He could remember exactly how she looked when she came over the close-cropped grass, her skirts pinned up, her head bare, a bright tin pail in either hand, and the milky light of the early morning all about her. Even as a boy he used to feel, when he saw her coming with her free step, her upright head and calm shoulders, that she looked as if she had walked straight out of the morning itself.</p>
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In these passages, both Lily and Carl are remembering their childhood homes. The most obvious difference is that Lily’s memories take place indoors, while Carl’s memories are focused on the outdoors. Edith Wharton’s descriptions of Lily’s childhood are frantic. The passage is all one long sentence, filled with words and phrases that connote speed and spontaneity: “in haste,” “hurriedly-ransacked,” “precipitate,” “interminable unpacking.” Carl’s memory, on the other hand, seems calm. He has the free time to “[sit] down and [wait] for the sun to rise.” Though the description begins as a memory of a daily task, not unlike Lily’s door-bell or calling cards, it develops into a detailed sketch of a specific person: Alexandra. She is the most important part of Carl’s memory—and likely the most important part of his youth. The most important parts of Lily’s childhood are signs of wealth: dining out, servants, clothes, and trips to Europe.

Although the settings and the characters' backgrounds in these two novels are quite different, the topic of financial hardship is common to both works and can be compared and contrasted:

<p><i>The House of Mirth</i></p> <p>In this desultory yet agitated fashion life went on through Lily's teens: a zig-zag broken course down which the family craft glided on a rapid current of amusement, tugged at by the underflow of a perpetual need—the need of more money. Lily could not recall the time when there had been money enough, and in some vague way her father seemed always to blame for the deficiency. It could certainly not be the fault of Mrs. Bart, who was spoken of by her friends as a "wonderful manager." Mrs. Bart was famous for the unlimited effect she produced on limited means; and to the lady and her acquaintances there was something heroic in living as though one were much richer than one's bank-book denoted.</p>	<p><i>O Pioneers!</i></p> <p>The whole country was discouraged. Farmers who were already in debt had to give up their land. A few foreclosures demoralized the country. The settlers sat about on the wooden sidewalks in the little town and told each other that the country was never meant for men to live in; the thing to do was to get back to Iowa, to Illinois, to any place that had been proved habitable. The Bergson boys, certainly, would have been happier with their uncle Otto, in the bakery shop in Chicago.</p>
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The characters in both novels are in need of more money. In *The House of Mirth*, "Lily could not recall the time when there had been money enough," while in *O Pioneers!*, "Farmers who were already in debt had to give up their land." At this point, the farmers in Cather's novel are worse off. They are in debt and have to give up their land, which is their livelihood. The Barts, on the other hand, still manage to "have a good cook, and be what Mrs. Bart called 'decently dressed.'"

The reaction of other people to the debt is different in each novel. In *O Pioneers!*, there is a community feeling around the financial struggles: "The whole country was discouraged." These people "sat about on the wooden sidewalks in the little town" and discussed their options. Over in New York, Mrs. Bart's friends are not having the same financial struggles. They see Mrs. Bart's attempts to manage money as "heroic." To Mrs. Bart's friends, there is something romantic in being short of money, likely because it is not something they have ever personally experienced.

Questions

Directions: Answer the following questions with complete sentences.

1. Foundational works of American literature are _____

2. Comparing and contrasting foundational works from the same time period can help us _____

3. As a starting point, readers can look for _____ and then

4. According to paragraph 1, how are *The House of Mirth* and *O Pioneers!* alike? _____

5. How are Wharton's and Cather's descriptions of their characters' childhoods different? _____

6. How are the novels' depictions of financial matters alike and different? _____

Writing Prompt Outline

Directions: Complete the following outline below.

Prompt: Write an argument in which you state whether the Bergson boys should stay on the prairie or leave for Chicago. Support your writing with the arguments for and against life on the prairie that are expressed in the selection, and use your understanding of setting to formulate your claim. Cite textual evidence in your response.

Main claim: The Bergson boys should / should not leave the Nebraska prairie because:
<p>1. A challenge of living on the prairie is:</p> <p><i>Textual Detail #1:</i></p> <p>This detail helps develop the setting because:</p> <p><i>Textual Detail #2:</i></p> <p>This detail shows how difficult life in Nebraska is because:</p>
<p>2. A benefit of living on the prairie is:</p> <p>Only true pioneers can appreciate this benefit because:</p> <p><i>Textual Evidence #1:</i></p> <p><i>Continued on the next page</i></p> <p>This detail helps develop the setting because:</p>

Textual Evidence #2:

This detail shows how good life in Nebraska can be because:

3. Overall, the text suggests that the Bergson boys are / are not true pioneers because:

Textual Evidence #1:

This detail helps develop the character of a true pioneer because:

Textual Evidence #2:

This detail helps develop the character of the Bergson boys because:

O’Pioneers

Final Copy

Directions: Use the information in the outline to compose your final draft here.

Prompt: Write an argument in which you state whether the Bergson boys should stay on the prairie or leave for Chicago. Support your writing with the arguments for and against life on the prairie that are expressed in the selection, and use your understanding of setting to formulate your claim. Cite textual evidence in your response.