

AP English Language and Composition

Summer 2021 Reading Assignment

If you need clarification or assistance with the assignment, please do not hesitate to contact me.

Teacher: Ms. Hendricks

Room: 254 A

E-mail: lhendri2@houstonisd.org

Introduction

Welcome to AP English Language and Composition, a rigorous course that will challenge you academically. This course is based on a specific type of persuasive writing and speaking known as rhetoric. Rhetoric is “the art of effective or persuasive speaking or writing, especially the use of figures of speech and other compositional techniques.” Some of our most loved and/or controversial individuals in historical times and in modern day history were/are experts of this art form. Rhetoricians include figures such as Martin Luther King Jr., John Stewart, and U.S. presidents. In order to better understand rhetoric, we must learn the history of its conception, the terminology, the best practices, the approaches in analyzing it, and so forth. It will begin with this summer reading assignment.

Instructions

Due Date – First Day of School

1. Choose ONE of the following four attached essays to 1) Annotate; 2) Answer the Analysis Questions

Attached Essays:





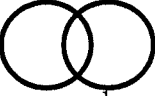


1. From *Fun House* by Alison Bechdel pp. 13-34
2. “On Dumpster Diving” by Lars Eighner pp. 55-64
3. “More Room” by Judith Ortiz Cofer pp. 133-135
4. “Black Men and Public Space” by Brent Staples pp. 267-269

Annotations – Option One: 1) Print out the assigned essays and annotate directly on the essay (see attached annotation chart for how to annotate). Option Two: 2) For the essay of your choice, create a Word document. List the title of the essay and the author. Annotate on the Word document by summarizing key points from the essay and asking questions (approximately five annotations per page of the essay). Cite paragraph numbers and page numbers.

2. See the pdf – *The Language of Composition* – 2nd edition (posted to the HUB). **Read and take Cornell Notes (at least two pages of Cornell Notes total) over the following page ranges: Chapter 1 – Pages 1 -27.** See attachment for a sample Cornell Notes page. To create Cornell Notes, at the top of your page, list **topic** (your topic will be Chapter 1 and the page range). After you read, determine your **essential question** (overarching question being asked of the reader in the chapter). List **questions** on the left side of your paper, and answers to these questions / **notes** on the right side of your paper. Your Cornell Notes should include a **summary** at the bottom of the page.

Mrs. Jackson's Annotation Chart



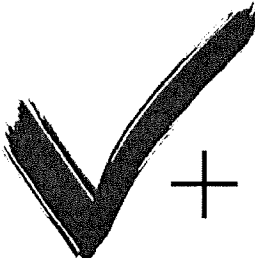

* ALL ANNOTATIONS **MUST** BE EXPLAINED WITH MARGINAL NOTES

Fiction	Non-Fiction
<p> - Theme or Moral/Message</p> <p>M - Motif (recurring image/theme)</p> <p>U - Underline important details in the text</p> <p>? - "Based on what I just read, my question is _____."</p> <p> - Inference - make an educated prediction based on the text and your background knowledge</p> <p> - Can I make a connection to the world, to myself, or another text?</p> <p>LD - Literary Device</p> <p>! - Powerful/Interesting, Surprising statement</p> <p> - circle words with positive or negative connotations (a positive or negative feeling is invoked)</p> <p>CD - These actions, this dialogue, these thoughts (character's personal or of the other character's) are helping me form an opinion about this character</p> <p>T - What are some clues that hint to the author's attitude towards his/her subject/object</p> <p>STY - Where do you notice the author adds his/her creative spin to his/her writing?</p>	<p>Highlight the following using various colors</p> <ol style="list-style-type: none"> 1. Thesis/Claim 2. Reasons supporting the claim 3. Evidence/Examples to support the reason 4. Unfamiliar vocabulary (can be done with Fiction & Non-Fiction) 5. Author's purpose (to inform, raise awareness, call-to-action, persuade, entertain, explain, describe, etc.) <p> - Compare and contrast two or more elements in the text</p> <p> - I agree with this because...</p> <p> - I disagree with this because...</p> <p>1, 2, 3, 4... - If present, order the sequence of steps, procedures, arguments being made within the text</p> <p>NOTE: a clue to the order can be found w/ the use of Conjunctive Adverbs or transitional words/phrases</p> <p>U - Underline important details in the text</p> <p>ORG - Note the Organizational Pattern of the text as it will assist in determining the author's purpose of the text. They are:</p> <p>P/S—Problem/Solution, C/E—Cause and Effect, Q/A—Question/Answer, D—Description, C/C—Compare and Contrast, S—Sequence</p>

Name _____ Date _____ Period _____

ANNOTATION RUBRIC

Annotated texts will be graded. Please ensure that you carefully read the expectations below to guide your understanding of the directions and your annotations.

Novice = 65%	Apprentice = 75%	Practitioner = 85%	Expert = 98%
			
Text has very few, if any annotations	Text has a minimal amount of annotations	Texts has a sufficient amount of annotations	Text has an ample amount of annotations
Annotations may be significantly lacking or inaccurate; no thoughts, ideas, or insights are shared; demonstrates limited knowledge and understanding of their purpose	Annotations are generally accurate, but no thoughts, ideas, or insights are offered; demonstrates some knowledge and understanding of their purpose	Annotations display considerable knowledge and understanding is evident of their purpose	Annotations displays a high level of critical thinking and demonstrates thorough analysis of the text
Annotations are significantly illegible	Annotations are somewhat legible and display an attempt to be readable, but may lack organization for overall understanding	Annotations are presented in a neat and legible manner, but needs minimal improvement with organization	Annotations are profoundly organized and well-written for readability

GRADE: _____ NOTES BY TEACHER:

Cornell Notes	Topic/Objective: Identify significant literary devices that define a writer's style and use to interpret work	Name: Class/Period: Lang. Arts Date: Oct. 12, 2009
Essential Questions: How does Langston Hughes' poem, "Mother to Son", advise the reader to overcome difficulty and keep from giving up in life?		
Questions:	Notes:	
What is the significance of the speaker in the poem?	① <u>Speaker</u> - - <u>voice that communicates a poem's ideas, actions, descriptions, & feelings</u> - similar to <u>narrator</u> - can be <u>unknown</u> or <u>specific</u> (like character)	
How does a poet's choice of speaker affect the mood/meaning of a poem?	② <u>Impt.</u> - <u>Poet's choice of speaker</u> - contributes to the poem's <u>mood/meaning</u> - <u>who speaks is as impt. as what is said</u> - <u>different points of view</u> regarding same event (i.e. parent, child, elderly person) - *the person telling the story gives point of view and affects the message told ← P.O.V. writer's/poet's style	
How does Hughes use vocabulary to contribute to and convey his message?	③ <u>Vocab</u> - helps to understand meaning - " <u>crystal stair</u> " = luxuries (<u>metaphor</u>) ^{compares 2 things} - i.e. "Life for me ain't been no crystal stair" - " <u>reachin'</u> " - <u>replace letter at end of word</u> (<u>dialect</u>) - " <u>'cause</u> " = <u>because</u> → <u>slang</u> ^{var. lang. used by group of people}	
Summary: The speaker/voice in the poem is important because it communicates the ideas/feelings of the poem. Who the poet chooses as the speaker identifies the point of view and affects the message/meaning. Hughes uses vocabulary and style to convey the message that life is hard when Mother says: "Life for me ain't been no crystal staircase."		

ALISON BECHDEL from *Fun Home*



OLD FATHER, OLD ARTIFICER

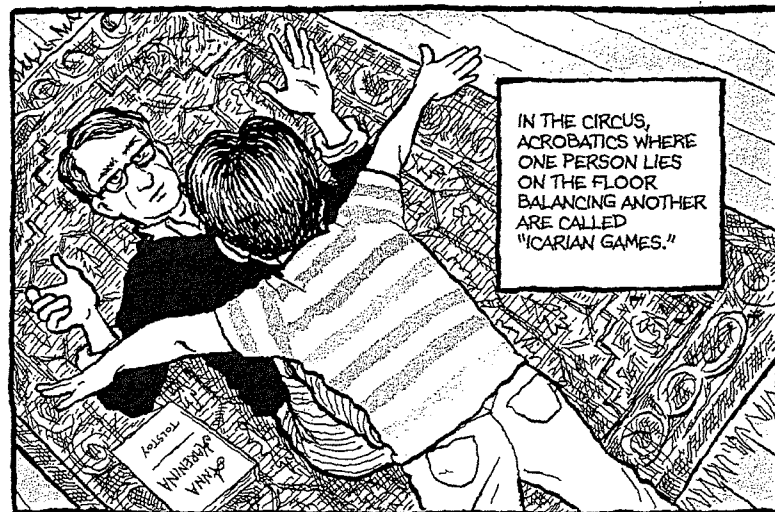
LIKE MANY FATHERS, MINE COULD OCCASIONALLY BE PREVAILED ON FOR A SPOT OF "AIRPLANE."



AS HE LAUNCHED ME, MY FULL WEIGHT WOULD FALL ON THE PIVOT POINT BETWEEN HIS FEET AND MY STOMACH.

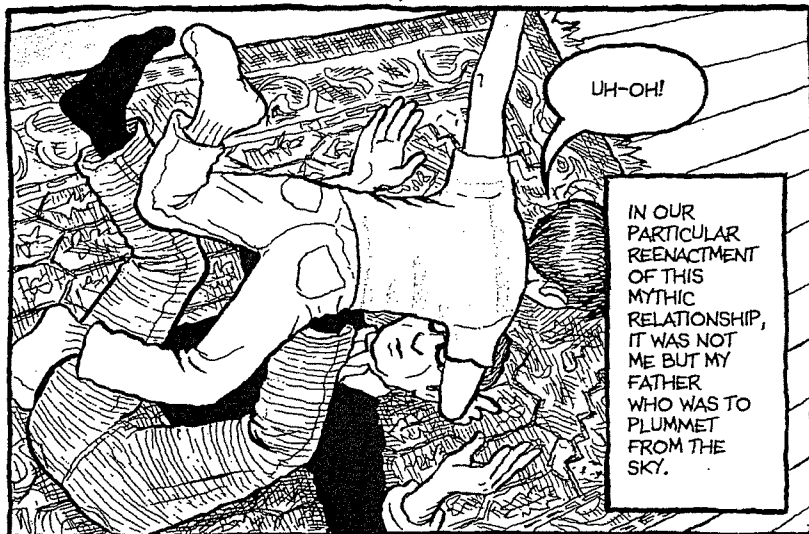


IT WAS A DISCOMFORT WELL WORTH THE RARE PHYSICAL CONTACT, AND CERTAINLY WORTH THE MOMENT OF PERFECT BALANCE WHEN I SOARED ABOVE HIM.



From *Fun Home: A Family Tragicomic* (2006), a graphic memoir that chronicles Alison Bechdel's childhood and relationship with her father.

CONSIDERING THE FATE OF ICARUS¹ AFTER HE FLOUTED HIS FATHER'S ADVICE AND FLEW SO CLOSE TO THE SUN HIS WINGS MELTED, PERHAPS SOME DARK HUMOR IS INTENDED.



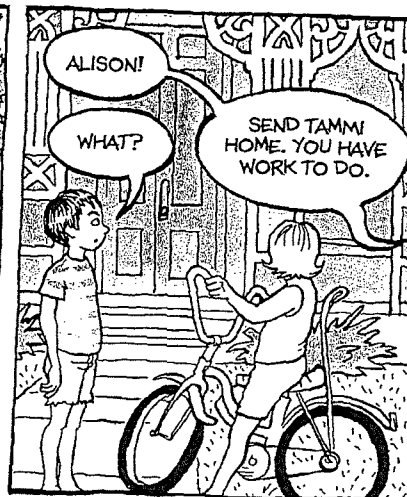
BUT BEFORE HE DID SO, HE MANAGED TO GET QUITE A LOT DONE.

HIS GREATEST ACHIEVEMENT, ARGUABLY, WAS HIS MONOMANIACAL RESTORATION OF OUR OLD HOUSE.

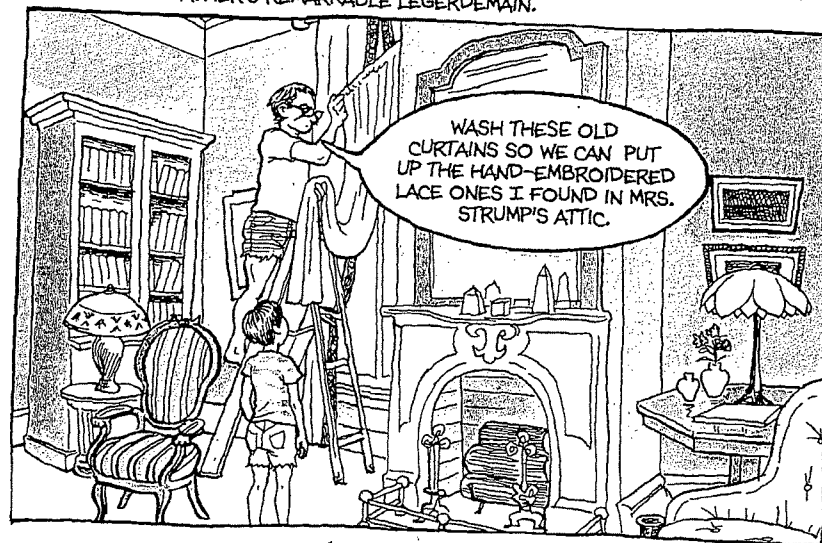


WHEN OTHER CHILDREN CALLED OUR HOUSE A MANSION, I WOULD DEMUR. I RESENTED THE IMPLICATION THAT MY FAMILY WAS RICH, OR UNUSUAL IN ANY WAY.

IN FACT, WE WERE UNUSUAL, THOUGH I WOULDN'T APPRECIATE EXACTLY HOW UNUSUAL UNTIL MUCH LATER. BUT WE WERE NOT RICH.



THE GILT CORNICES, THE MARBLE FIREPLACE, THE CRYSTAL CHANDELIERS, THE SHELVES OF CALF-BOUND BOOKS—THESE WERE NOT SO MUCH BOUGHT AS PRODUCED FROM THIN AIR BY MY FATHER'S REMARKABLE LEGERDEMAIN.



1. Son of Daedalus in Greek mythology. Daedalus crafted wings made of feathers and wax for himself and his son Icarus so they could escape from Crete, where they had been imprisoned in the Labyrinth (which Daedalus had created) by King Minos. Daedalus warned Icarus not to fly too close to the sun, which could cause his wings to melt, but Icarus did not heed his father's warning. When he flew too close to the sun, his

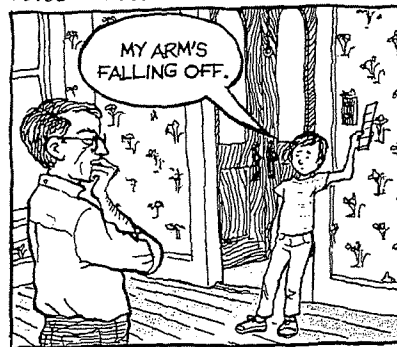
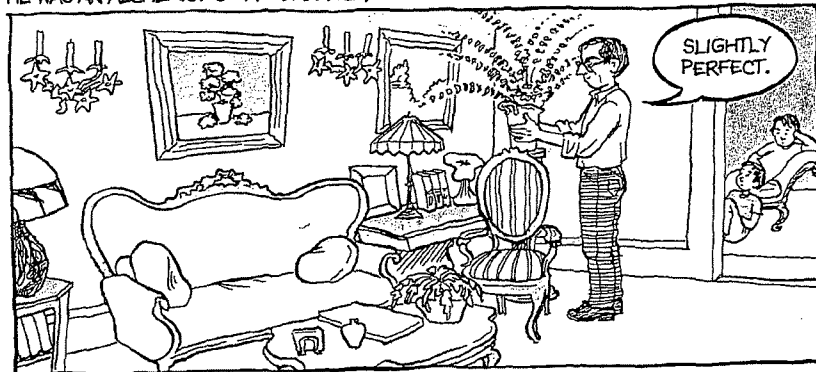
MY FATHER COULD SPIN GARBAGE...

...INTO GOLD.



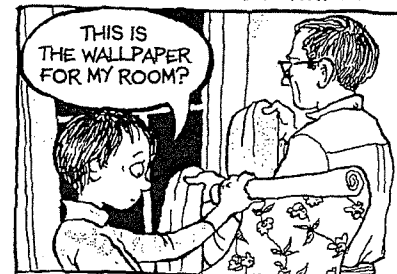
HE COULD TRANSFIGURE A ROOM WITH THE SMALLEST OFFHAND FLOURISH.

HE COULD CONJURE AN ENTIRE, FINISHED PERIOD INTERIOR FROM A PAINT CHIP.

HE WAS AN ALCHEMIST OF APPEARANCE, A SAVANT OF SURFACE, A DAEDALUS² OF DECOR.

FOR IF MY FATHER WAS ICARUS, HE WAS ALSO DAEDALUS--THAT SKILLFUL ARTIFICER, THAT MAD SCIENTIST WHO BUILT THE WINGS FOR HIS SON AND DESIGNED THE FAMOUS LABYRINTH...

...AND WHO ANSWERED NOT TO THE LAWS OF SOCIETY, BUT TO THOSE OF HIS CRAFT.



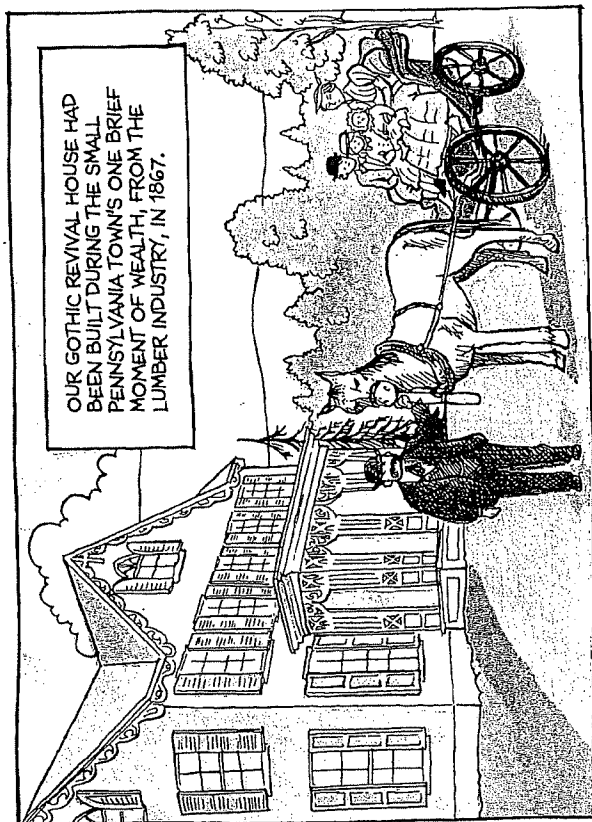
HISTORICAL RESTORATION WASN'T HIS JOB.



IT WAS HIS PASSION. AND I MEAN PASSION IN EVERY SENSE OF THE WORD.

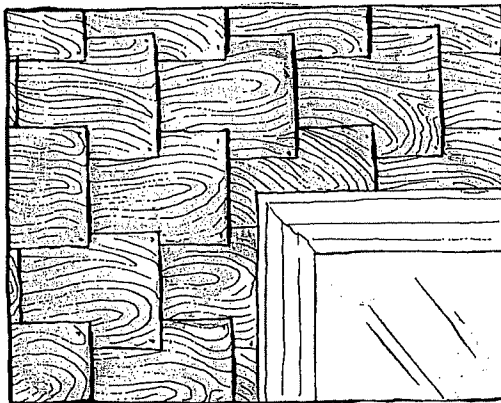
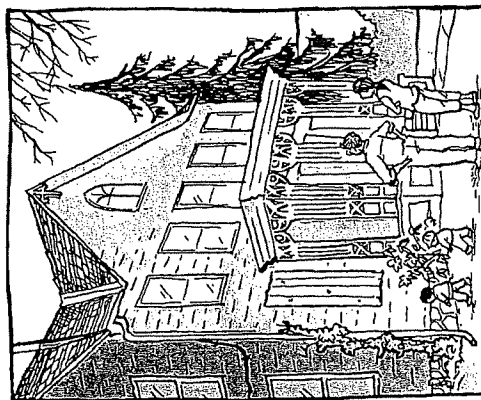


2. Master craftsman in Greek mythology who created the Labyrinth on the island of Crete.

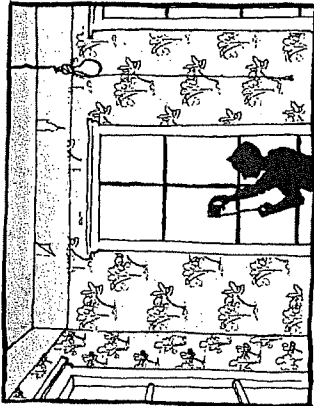


BUT LOCAL FORTUNES HAD DECLINED STEADILY FROM THAT POINT, AND WHEN MY PARENTS BOUGHT THE PLACE IN 1962, IT WAS A SHELL OF ITS FORMER SELF.

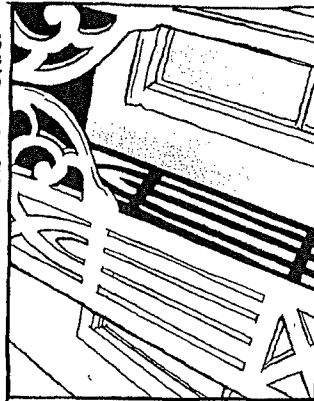
THE SHUTTERS AND SCROLLWORK WERE GONE. THE CLAPBOARDS HAD BEEN SHEATHED WITH SCABROUS SHINGLES.



THE BARE LIGHTBULBS REVEALED DINGY WARTIME WALLPAPER AND WOODWORK PAINTED PASTEL GREEN.



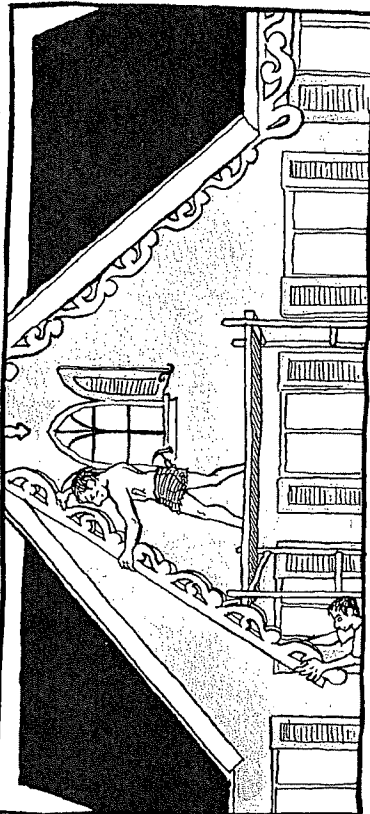
ALL THAT WAS LEFT OF THE HOUSE'S LUMBER-ERA GLORY WERE THE EXUBERANT FRONT PORCH SUPPORTS.



BUT OVER THE NEXT EIGHTEEN YEARS, MY FATHER WOULD RESTORE THE HOUSE TO ITS ORIGINAL CONDITION, AND THEN SOME.



HE WOULD PERFORM, AS DAEDALUS DID, DAZZLING DISPLAYS OF ARTFULNESS.



HE WOULD CULTIVATE THE BARREN YARD...



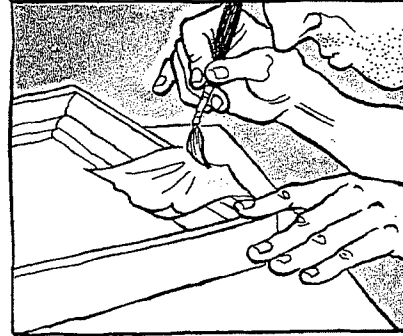
...INTO A LUSH, FLOWERING LANDSCAPE.



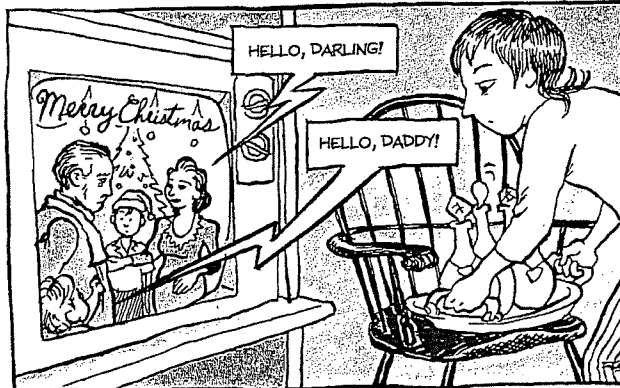
HE WOULD MANIPULATE FLAGSTONES THAT WEIGHED HALF A TON...



...AND THE THINNEST, QUIVERING LAYERS OF GOLD LEAF.



IT COULD HAVE BEEN A ROMANTIC STORY, LIKE IN IT'S A WONDERFUL LIFE,³ WHEN JIMMY STEWART AND DONNA REED FIX UP THAT BIG OLD HOUSE AND RAISE THEIR FAMILY THERE.



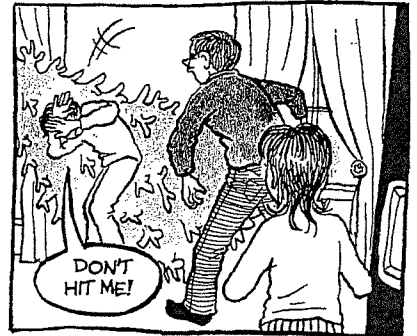
BUT IN THE MOVIE WHEN JIMMY STEWART COMES HOME ONE NIGHT AND STARTS YELLING AT EVERYONE...



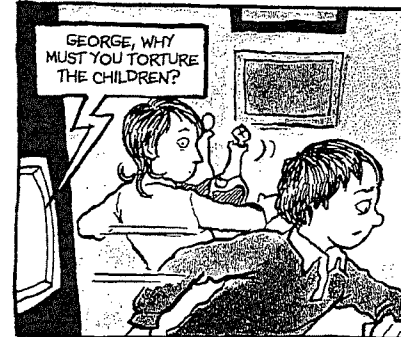
...IT'S OUT OF THE ORDINARY.



DAEDALUS, TOO, WAS INDIFFERENT TO THE HUMAN COST OF HIS PROJECTS.

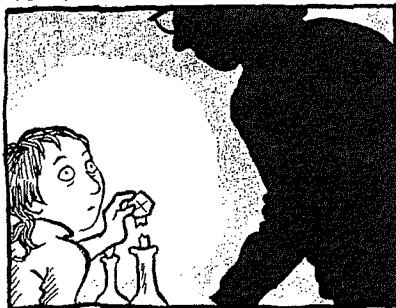


HE BLITHELY BETRAYED THE KING, FOR EXAMPLE, WHEN THE QUEEN ASKED HIM TO BUILD HER A COW DISGUISE SO SHE COULD SEDUCE THE WHITE BULL.



3. A 1946 film starring actors James Stewart and Donna Reed that has become a classic Christmas movie in the United States.

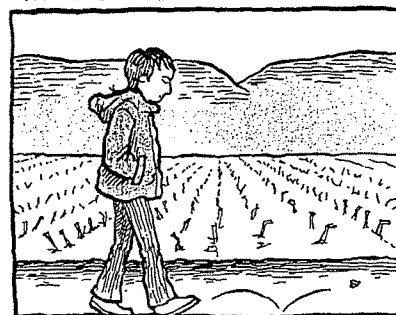
INDEED, THE RESULT OF THAT SCHEME—A HALF-BULL, HALF-MAN MONSTER—INSPIRED DAEDALUS'S GREATEST CREATION YET.



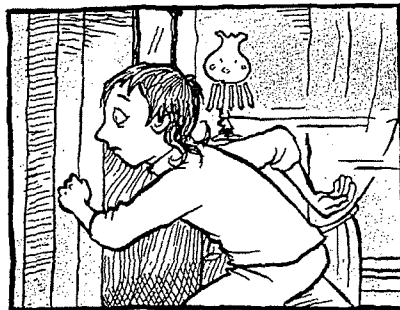
...AND FROM WHICH, AS STRAY YOUTHS AND MAIDENS DISCOVERED TO THEIR PERIL...



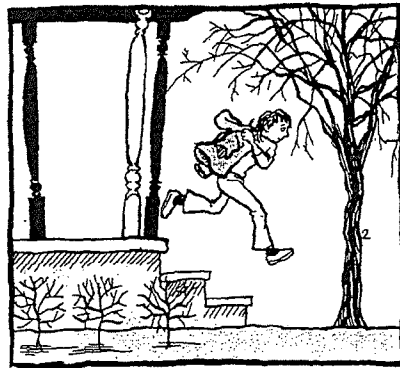
THEN THERE ARE THOSE FAMOUS WINGS. WAS DAEDALUS REALLY STRICKEN WITH GRIEF WHEN ICARUS FELL INTO THE SEA?



HE HID THE MINOTAUR⁴ IN THE LABYRINTH—A MAZE OF PASSAGES AND ROOMS OPENING ENDLESSLY INTO ONE ANOTHER...



...ESCAPE WAS IMPOSSIBLE.



OR JUST DISAPPOINTED BY THE DESIGN FAILURE?

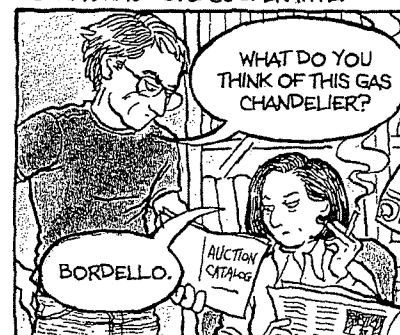


SOMETIMES, WHEN THINGS WERE GOING WELL, I THINK MY FATHER ACTUALLY ENJOYED HAVING A FAMILY.



OR AT LEAST, THE AIR OF AUTHENTICITY WE LENT TO HIS EXHIBIT. A SORT OF STILL LIFE WITH CHILDREN.

IN THEORY, HIS ARRANGEMENT WITH MY MOTHER WAS MORE COOPERATIVE.



AND OF COURSE, MY BROTHERS AND I WERE FREE LABOR. DAD CONSIDERED US EXTENSIONS OF HIS OWN BODY, LIKE PRECISION ROBOT ARMS.



PUT HOT, SOAPY WATER IN THE SINK AND GET SOME CLEAN RAGS.

IN THIS REGARD, IT WAS LIKE BEING RAISED NOT BY JIMMY BUT BY MARTHA STEWART.⁵

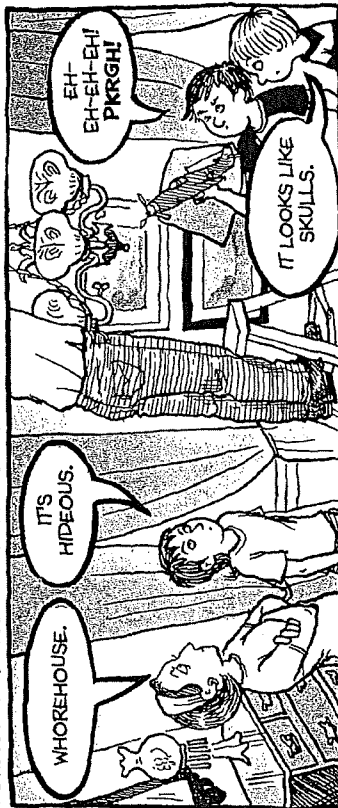
IN PRACTICE, IT WAS NOT.



5. TV personality, author, and businesswoman (b. 1941) whose TV shows, books, and magazine provide advice for crafting, decorating, cooking, and entertaining.

4. Mythical creature with the body of a man and head of a bull.

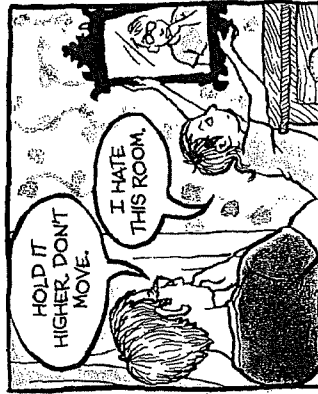
WE EACH RESISTED IN OUR OWN WAYS, BUT IN THE END WE WERE EQUALLY POWERLESS BEFORE MY FATHER'S CURATORIAL ONSLAUGHT.



MY BROTHERS AND I COULDN'T COMPETE WITH THE ASTRAL LAMPS AND GIRANDOLES AND HEPPLEWHITE SUITE CHAIRS. THEY WERE PERFECT.



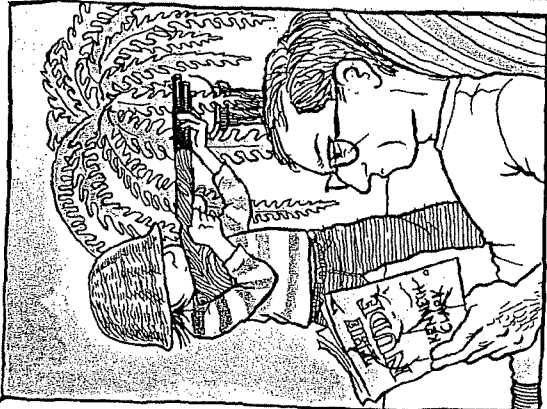
I GREW TO RESENT THE WAY MY FATHER TREATED HIS FURNITURE LIKE CHILDREN, AND HIS CHILDREN LIKE FURNITURE.



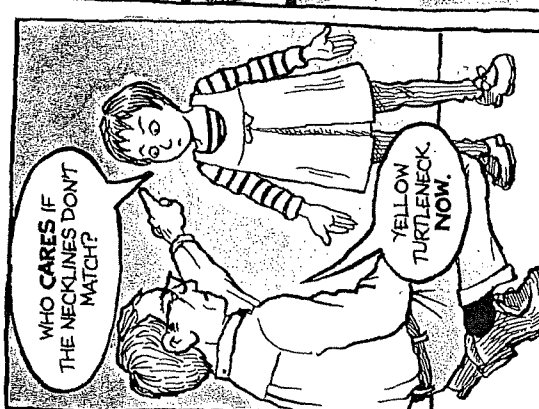
MY OWN DECIDED PREFERENCE FOR THE UNADORNED AND PURELY FUNCTIONAL EMERGED EARLY.



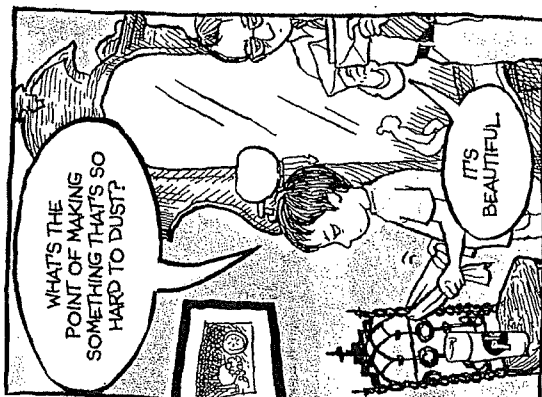
I WAS SPARTAN TO MY FATHER'S ATHENIAN.



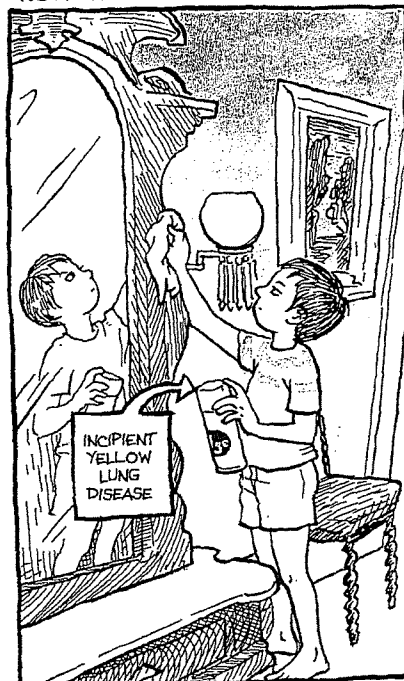
BUTCH TO HIS NELLY.



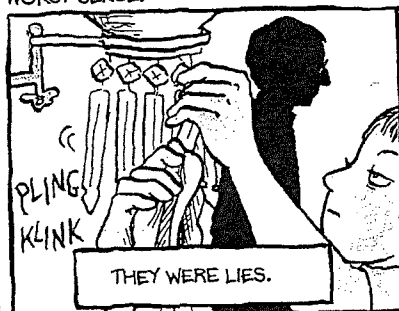
UTILITARIAN TO HIS AESTHETE.



I DEVELOPED A CONTEMPT FOR USE-LESS ORNAMENT. WHAT FUNCTION WAS SERVED BY THE SCROLLS, TASSELS, AND BRIC-A-BRAC THAT INFESTED OUR HOUSE?



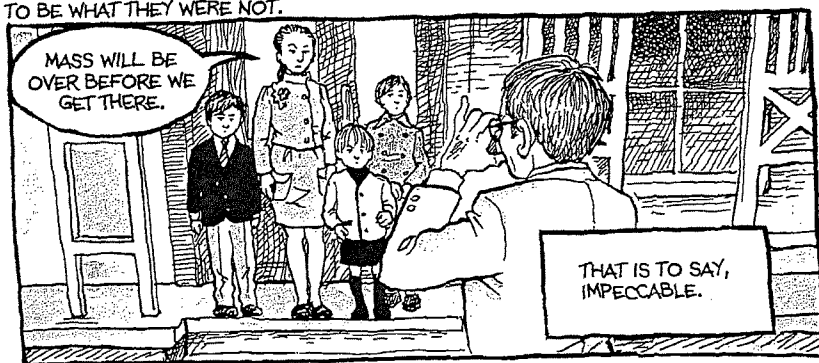
IF ANYTHING, THEY OBSCURED FUNCTION. THEY WERE EMBELLISHMENTS IN THE WORST SENSE.



MY FATHER BEGAN TO SEEM MORALLY SUSPECT TO ME LONG BEFORE I KNEW THAT HE ACTUALLY HAD A DARK SECRET.



HE USED HIS SKILLFUL ARTIFICE NOT TO MAKE THINGS, BUT TO MAKE THINGS APPEAR TO BE WHAT THEY WERE NOT.

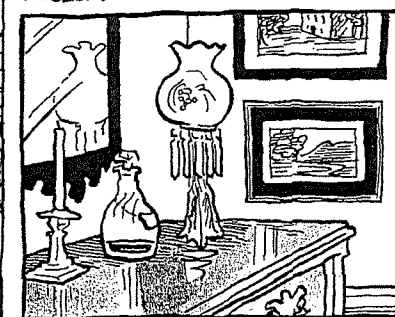


HE APPEARED TO BE AN IDEAL HUSBAND AND FATHER, FOR EXAMPLE.



IT'S TEMPTING TO SUGGEST, IN RETROSPECT, THAT OUR FAMILY WAS A SHAM.

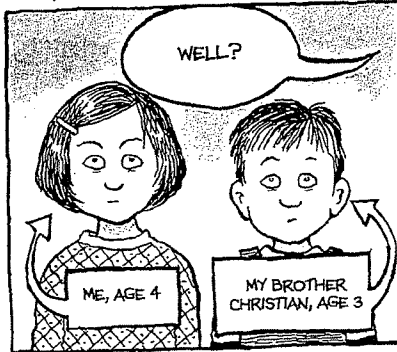
THAT OUR HOUSE WAS NOT A REAL HOME AT ALL BUT THE SIMULACRUM OF ONE, A MUSEUM.



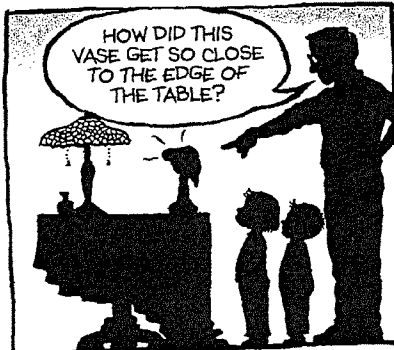
YET WE REALLY WERE A FAMILY, AND WE REALLY DID LIVE IN THOSE PERIOD ROOMS.



STILL, SOMETHING VITAL WAS MISSING.



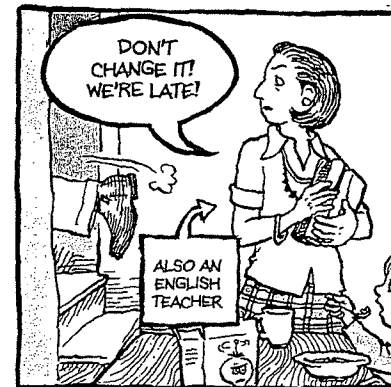
AN ELASTICITY, A MARGIN FOR ERROR.



MOST PEOPLE, I IMAGINE, LEARN TO ACCEPT THAT THEY'RE NOT PERFECT.



BUT AN IDLE REMARK ABOUT MY FATHER'S TIE OVER BREAKFAST COULD SEND HIM INTO A TAILSPIN.



MY MOTHER ESTABLISHED A RULE.

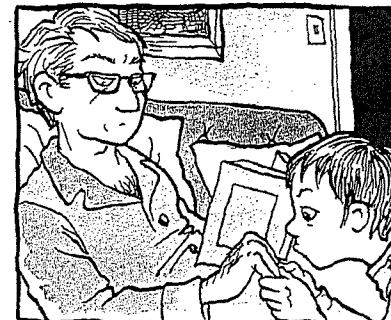


IF WE COULDN'T CRITICIZE MY FATHER, SHOWING AFFECTION FOR HIM WAS AN EVEN DICIER VENTURE.



HAVING LITTLE PRACTICE WITH THE GESTURE, ALL I MANAGED WAS TO GRAB HIS HAND AND BUSS THE KNUCKLES LIGHTLY...

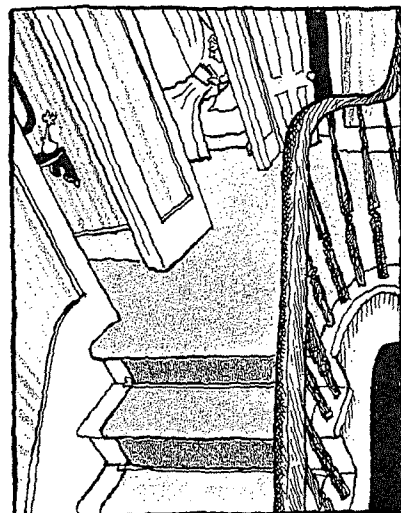
...AS IF HE WERE A BISHOP OR AN ELEGANT LADY, BEFORE RUSHING FROM THE ROOM IN EMBARRASSMENT.



THIS EMBARRASSMENT ON MY PART WAS A TINY SCALE MODEL OF MY FATHER'S MORE FULLY DEVELOPED SELF-LOATHING.



IN FACT, THE METICULOUS, PERIOD INTERIORS WERE EXPRESSLY DESIGNED TO CONCEAL IT.



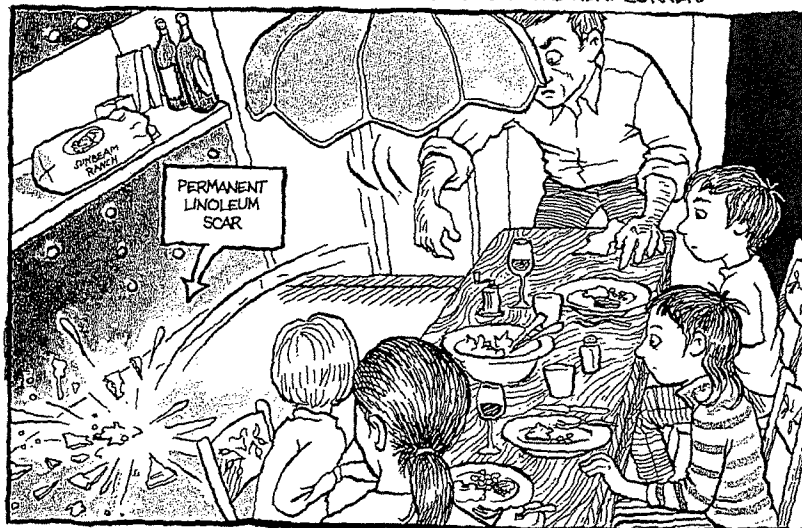
HIS SHAME INHABITED OUR HOUSE AS Pervasively and invisibly as the aromatic musk of aging mahogany.



MIRRORS, DISTRACTING BRONZES, MULTIPLE DOORWAYS. VISITORS OFTEN GOT LOST UPSTAIRS.



MY MOTHER, MY BROTHERS, AND I KNEW OUR WAY AROUND WELL ENOUGH, BUT IT WAS IMPOSSIBLE TO TELL IF THE MINOTAUR LAY BEYOND THE NEXT CORNER.



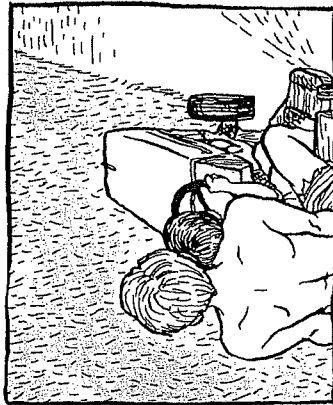
AND THE CONSTANT TENSION WAS HEIGHTENED BY THE FACT THAT SOME ENCOUNTERS COULD BE QUITE PLEASANT.

HIS BURSTS OF KINDNESS WERE AS INCANDESCENT AS HIS TANTRUMS WERE DARK.



DON'T TURN OUT THE HALL LIGHT.

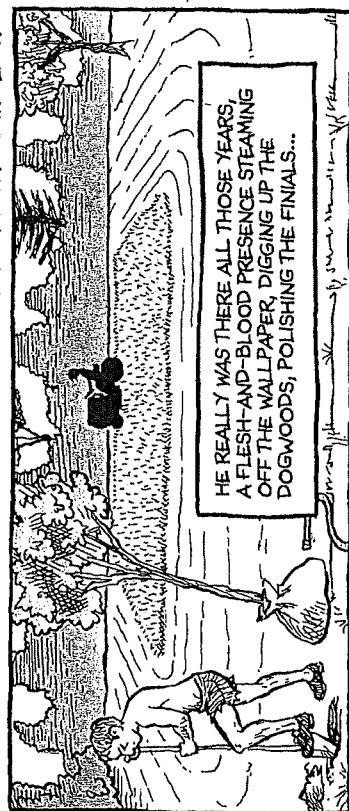
IT'S TRUE THAT HE DIDN'T KILL HIMSELF UNTIL I WAS NEARLY TWENTY.



BUT HIS ABSENCE RESONATED RETRO-ACTIVELY, ECHOING BACK THROUGH ALL THE TIME I KNEW HIM.



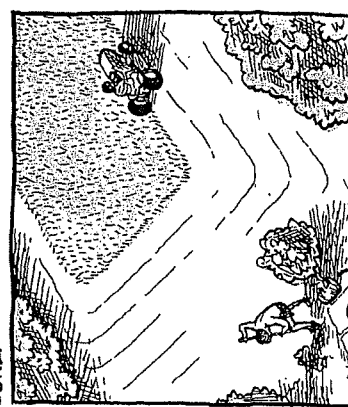
MAYBE IT WAS THE CONVERSE OF THE WAY AMPUTEES FEEL PAIN IN A MISSING LIMB.



HE REALLY WAS THERE ALL THOSE YEARS, A FLESH-AND-BLOOD PRESENCE STEAMING OFF THE WALL PAPER, DIGGING UP THE DOGWOODS, POLISHING THE FINIALS...

...SMELLING OF SAWDUST AND SWEAT AND DESIGNER COLOGNE.

BUT I ACHED AS IF HE WERE ALREADY GONE.



ALTHOUGH I'M GOOD AT ENUMERATING MY FATHER'S FLAWS, IT'S HARD FOR ME TO SUSTAIN MUCH ANGER AT HIM.



STOP SPLASHING!

I EXPECT THIS IS PARTLY BECAUSE HE'S DEAD, AND PARTLY BECAUSE THE BAR IS LOWER FOR FATHERS THAN FOR MOTHERS.



HOLD STILL, DAMNIT!

IN MY EYES!

MY MOTHER MUST HAVE BATHED ME HUNDREDS OF TIMES. BUT IT'S MY FATHER RINSING ME OFF WITH THE PURPLE METAL CUP THAT I REMEMBER MOST CLEARLY.



THE SUFFUSION OF WARMTH AS THE HOT WATER SLUICED OVER ME...

...THE SUDDEN, UNBEARABLE COLD OF ITS ABSENCE.

WAS HE A GOOD FATHER? I WANT TO SAY, "AT LEAST HE STUCK AROUND." BUT OF COURSE, HE DIDN'T.



AGAIN!



MLA CITATION

Bechdel, Alison. "From *Fun Home*." *The Norton Reader: An Anthology of Nonfiction*, edited by Melissa A. Goldthwaite et al., 14th ed., W. W. Norton, 2017, pp. 12-33.

QUESTIONS

1. Alison Bechdel compares her father to both Daedalus and Icarus from Greek mythology. She also mentions Daedalus's Labyrinth and the Minotaur. Trace the references to the Daedalus and Icarus myths throughout. What is Bechdel trying to get across about her father by making these comparisons?
2. Consider Bechdel's use of foreshadowing. For example, in panel 4, she writes, "... it was not me but my father who was to plummet from the sky," and in panel 8 she states that her family was unusual, though she "wouldn't appreciate exactly how unusual until much later." What was her father's secret? Where does she reveal it?
3. In a graphic memoir, the images are as important as the words. What do you learn from Bechdel's images that you might not have picked up from her words?
4. Write a piece about a person or a place (or both). Like Bechdel, use allusions to myth or some other well-known story. If you are comfortable drawing, consider making your text a graphic essay.

DAVID SEDARIS

Loggerheads

THE THING ABOUT HAWAII, at least the part that is geared toward tourists, is that it's exactly what it promises to be. Step off the plane and someone places a lei around your neck, as if it were something you had earned—an Olympic medal for sitting on your ass.

Raise a hand above your shoulder and, no matter where you are, a drink will appear: something served in a hollowed-out pineapple, or perhaps in a coconut that's been sawed in half. Just like in the time before glasses! you think.

Volcanic craters, waterfalls, and those immaculate beaches—shocking things when you're coming from Europe. At the spot that Hugh and I go to in Normandy, you'll find, in place of sand, speckled stones the size of potatoes. The water runs from glacial to heart attack and is tinted the color of iced tea. Then there's all the stuff floating in it: not man-made garbage but sea garbage—scum and bits of plant life, all of it murky and rotten-smelling.

The beaches in Hawaii look as if they'd been bleached; that's how white the sand is. The water is warm—even in winter—and so clear that you can see

Published in the New Yorker (2009), a weekly magazine of "reportage, commentary, criticism, essays, fiction, satire, cartoons, and poetry."

it's expectations for what graduation includes? How does she surprise us with details we may not expect?

2. In paragraph 43 Angelou writes that "the ancient tragedy was being replayed." What does she mean? How does her essay help to resist the tragic script?

3. Write a personal essay about an event you anticipated hopefully but that did not fulfill your expectations, incorporating an explanation of your disappointment into your account, as Angelou does.

LARS EIGHNER

On Dumpster Diving

LONG BEFORE I BEGAN DUMPSTER DIVING I was impressed with Dumpsters, enough so that I wrote the Merriam-Webster research service to discover what I could about the word *Dumpster*. I learned from them that it is a proprietary word belonging to the Dempster Dumpster company. Since then I have dutifully capitalized the word, although it was lowercased in almost all the citations Merriam-Webster photocopied for me. Dempster's word is too apt. I have never heard these things called anything but Dumpsters. I do not know anyone who knows the generic name for these objects. From time to time I have heard a wino or hobo give some corrupted credit to the original and call them Dipsy Dumpsters.

I began Dumpster diving about a year before I became homeless.

I prefer the word *scavenging* and use the word *scrounging* when I mean to be obscure. I have heard people, evidently meaning to be polite, use the word *foraging*, but I prefer to reserve that word for gathering nuts and berries and such, which I do also according to the season and the opportunity. *Dumpster diving* seems to me to be a little too cute and, in my case, inaccurate because I lack the athletic ability to lower myself into the Dumpsters as the true divers do, much to their increased profit.

I like the frankness of the word *scavenging*, which I can hardly think of without picturing a big black snail on an aquarium wall. I live from the refuse of others. I am a scavenger. I think it a sound and honorable niche, although if I could I would naturally prefer to live the comfortable consumer life, perhaps—and only perhaps—as a slightly less wasteful consumer, owing to what I have learned as a scavenger.

While Lizbeth¹ and I were still living in the shack on Avenue B as my savings ran out, I put almost all my sporadic income into rent. The necessities of daily life I began to extract from Dumpsters. Yes, we ate from them. Except for jeans, all my clothes came from Dumpsters. Boom boxes, candles, bedding,

From *Travels with Lizbeth* (1993), an account of Lars Eighner's life as a homeless person.

1. Lars Eighner's dog.

toilet paper, a virgin male love doll, medicine, books, a typewriter, dishes, furnishings, and change, sometimes amounting to many dollars—I acquired many things from the Dumpsters.

I have learned much as a scavenger. I mean to put some of what I have learned down here, beginning with the practical art of Dumpster diving and proceeding to the abstract.

What is safe to eat?

After all, the finding of objects is becoming something of an urban art. Even respectable employed people will sometimes find something tempting sticking out of a Dumpster or standing beside one. Quite a number of people, not all of them of the bohemian type, are willing to brag that they found this or that piece in the trash. But eating from Dumpsters is what separates the dilltanti from the professionals. Eating safely from the Dumpsters involves three principles: using the senses and common sense to evaluate the condition of the found materials, knowing the Dumpsters of a given area and checking them regularly, and seeking always to answer the question, "Why was this discarded?"

Perhaps everyone who has a kitchen and a regular supply of groceries has, at one time or another, made a sandwich and eaten half of it before discovering mold on the bread or got a mouthful of milk before realizing the milk had turned. Nothing of the sort is likely to happen to a Dumpster diver because he is constantly reminded that most food is discarded for a reason. Yet a lot of perfectly good food can be found in Dumpsters.

10 Canned goods, for example, turn up fairly often in the Dumpsters I frequent. All except the most phobic people would be willing to eat from a can, even if it came from a Dumpster. Canned goods are among the safest of foods to be found in Dumpsters but are not utterly foolproof.

Although very rare with modern canning methods, botulism is a possibility. Most other forms of food poisoning seldom do lasting harm to a healthy person, but botulism is almost certainly fatal and often the first symptom is death. Except for carbonated beverages, all canned goods should contain a slight vacuum and suck air when first punctured. Bulging, rusty, and dented cans and cans that spew when punctured should be avoided, especially when the contents are not very acidic or syrupy.

Heat can break down the botulin, but this requires much more cooking than most people do to canned goods. To the extent that botulism occurs at all, of course, it can occur in cans on pantry shelves as well as in cans from Dumpsters. Need I say that home-canned goods are simply too risky to be recommended.

From time to time one of my companions, aware of the source of my provisions, will ask, "Do you think these crackers are really safe to eat?" For some reason it is most often the crackers they ask about.

This question has always made me angry. Of course I would not offer my companion anything I had doubts about. But more than that, I wonder why he cannot evaluate the condition of the crackers for himself. I have no special knowledge and I have been wrong before. Since he knows where the food comes

from, it seems to me he ought to assume some of the responsibility for deciding what he will put in his mouth. For myself I have few qualms about dry foods such as crackers, cookies, cereal, chips, and pasta if they are free of visible contaminants and still dry and crisp. Most often such things are found in the original packaging, which is not so much a positive sign as it is the absence of a negative one.

Raw fruits and vegetables with intact skins seem perfectly safe to me, 15 excluding of course the obviously rotten. Many are discarded for minor imperfections that can be pared away. Leafy vegetables, grapes, cauliflower, broccoli, and similar things may be contaminated by liquids and may be impractical to wash.

Candy, especially hard candy, is usually safe if it has not drawn ants. Chocolate is often discarded only because it has become discolored as the cocoa butter de-emulsified. Candying, after all, is one method of food preservation because pathogens do not like very sugary substances.

All of these foods might be found in any Dumpster and can be evaluated with some confidence largely on the basis of appearance. Beyond these are foods that cannot be correctly evaluated without additional information.

I began scavenging by pulling pizzas out of the Dumpster behind a pizza delivery shop. In general, prepared food requires caution, but in this case I knew when the shop closed and went to the Dumpster as soon as the last of the help left.

Such shops often get prank orders; both the orders and the products made to fill them are called *bogus*. Because help seldom stays long at these places, pizzas are often made with the wrong topping, refused on delivery for being cold, or baked incorrectly. The products to be discarded are boxed up because inventory is kept by counting boxes: A boxed pizza can be written off; an unboxed pizza does not exist.

I never placed a bogus order to increase the supply of pizzas and I believe 20 no one else was scavenging in this Dumpster. But the people in the shop became suspicious and began to retain their garbage in the shop overnight. While it lasted I had a steady supply of fresh, sometimes warm pizza. Because I knew the Dumpster I knew the source of the pizza, and because I visited the Dumpster regularly I knew what was fresh and what was yesterday's.

The area I frequent is inhabited by many affluent college students. I am not here by chance; the Dumpsters in this area are very rich. Students throw out many good things, including food. In particular they tend to throw everything out when they move at the end of a semester, before and after breaks, and around midterm, when many of them despair of college. So I find it advantageous to keep an eye on the academic calendar.

Students throw food away around breaks because they do not know whether 25 it has spoiled or will spoil before they return. A typical discard is a half-jar of peanut butter. In fact, nonorganic peanut butter does not require refrigeration and is unlikely to spoil in any reasonable time. The student does not know that, and since it is Daddy's money, the student decides not to take a chance. Opened containers require caution and some attention to the question, "Why was this discarded?" But in the case of discards from student apartments, the answer

may be that the item was thrown out through carelessness, ignorance, or wastefulness. This can sometimes be deduced when the item is found with many others, including some that are obviously perfectly good.

Some students, and others, approach defrosting a freezer by chucking out the whole lot. Not only do the circumstances of such a find tell the story, but also the mass of frozen goods stays cold for a long time and items may be found still frozen or freshly thawed.

Yogurt, cheese, and sour cream are items that are often thrown out while they are still good. Occasionally I find a cheese with a spot of mold, which of course I just pare off, and because it is obvious why such a cheese was discarded, I treat it with less suspicion than an apparently perfect cheese found in similar circumstances. Yogurt is often discarded, still sealed, only because the expiration date on the carton had passed. This is one of my favorite finds because yogurt will keep for several days, even in warm weather.

25 Students throw out canned goods and staples at the end of semesters and when they give up college at midterm. Drugs, pornography, spirits, and the like are often discarded when parents are expected—Dad's Day, for example. And spirits also turn up after big party weekends, presumably discarded by the newly reformed. Wine and spirits, of course, keep perfectly well even once opened, but the same cannot be said of beer.

My test for carbonated soft drinks is whether they still fizz vigorously. Many juices or other beverages are too acidic or too syrupy to cause much concern, provided they are not visibly contaminated. I have discovered nasty molds in vegetable juices, even when the product was found under its original seal; I recommend that such products be decanted slowly into a clear glass. Liquids always require some care. One hot day I found a large jug of Pat O'Brien's Hurricane mix. The jug had been opened but was still ice cold. I drank three large glasses before it became apparent to me that someone had added the rum to the mix, and not a little rum. I never tasted the rum, and by the time I began to feel the effects I had already ingested a very large quantity of the beverage. Some divers would have considered this a boon, but being suddenly intoxicated in a public place in the early afternoon is not my idea of a good time.

I have heard of people maliciously contaminating discarded food and even handouts, but mostly I have heard of this from people with vivid imaginations who have had no experience with the Dumpsters themselves. Just before the pizza shop stopped discarding its garbage at night, jalapeños began showing up on most of the thrown-out pizzas. If indeed this was meant to discourage me, it was a wasted effort because I am a native Texan.

For myself, I avoid game, poultry, pork, and egg-based foods, whether I find them raw or cooked. I seldom have the means to cook what I find, but when I do I avail myself of plentiful supplies of beef, which is often in very good condition. I suppose fish becomes disagreeable before it becomes dangerous. Lizbeth is happy to have any such thing that is past its prime and, in fact, does not recognize fish as food until it is quite strong.

Home leftovers, as opposed to surpluses from restaurants, are very often bad. Evidently, especially among students, there is a common type of personality that carefully wraps up even the smallest leftover and shoves it into the

back of the refrigerator for six months or so before discarding it. Characteristic of this type are the reused jars and margarine tubs to which the remains are committed. I avoid ethnic foods I am unfamiliar with. If I do not know what it is supposed to look like when it is good, I cannot be certain I will be able to tell if it is bad.

No matter how careful I am I still get dysentery at least once a month, 30 oftener in warm weather. I do not want to paint too romantic a picture. Dumpster diving has serious drawbacks as a way of life.

I learned to scavenge gradually, on my own. Since then I have initiated several companions into the trade. I have learned that there is a predictable series of stages a person goes through in learning to scavenge.

At first the new scavenger is filled with disgust and self-loathing. He is ashamed of being seen and may lurk around, trying to duck behind things, or he may try to dive at night. (In fact, most people instinctively look away from a scavenger. By skulking around, the novice calls attention to himself and arouses suspicion. Diving at night is ineffective and needlessly messy.)

Every grain of rice seems to be a maggot. Everything seems to stink. He can wipe the egg yolk off the found can, but he cannot erase from his mind the stigma of eating garbage.

That stage passes with experience. The scavenger finds a pair of running shoes that fit and look and smell brand-new. He finds a pocket calculator in perfect working order. He finds pristine ice cream, still frozen, more than he can eat or keep. He begins to understand: People throw away perfectly good stuff, a lot of perfectly good stuff.

At this stage, Dumpster shyness begins to dissipate. The diver, after all, 35 has the last laugh. He is finding all manner of good things that are his for the taking. Those who disparage his profession are the fools, not he.

He may begin to hang on to some perfectly good things for which he has neither a use nor a market. Then he begins to take note of the things that are not perfectly good but are nearly so. He mates a Walkman with broken earphones and one that is missing a battery cover. He picks up things that he can repair.

At this stage he may become lost and never recover. Dumpsters are full of things of some potential value to someone and also of things that never have much intrinsic value but are interesting. All the Dumpster divers I have known come to the point of trying to acquire everything they touch. Why not take it, they reason, since it is all free? This is, of course, hopeless. Most divers come to realize that they must restrict themselves to items of relatively immediate utility. But in some cases the diver simply cannot control himself. I have met several of these pack-rat types. Their ideas of the values of various pieces of junk verge on the psychotic. Every bit of glass may be a diamond, they think, and all that glisters, gold.

I tend to gain weight when I am scavenging. Partly this is because I always find far more pizza and doughnuts than water-packed tuna, nonfat yogurt, and fresh vegetables. Also I have not developed much faith in the reliability of Dumpsters as a food source, although it has been proven to me many times. I

tend to eat as if I have no idea where my next meal is coming from. But mostly I just hate to see food go to waste and so I eat much more than I should. Something like this drives the obsession to collect junk.

As for collecting objects, I usually restrict myself to collecting one kind of small object at a time, such as pocket calculators, sunglasses, or campaign buttons. To live on the street I must anticipate my needs to a certain extent: I must pick up and save warm bedding I find in August because it will not be found in Dumpsters in November. As I have no access to health care, I often hoard essential drugs, such as antibiotics and antihistamines. (This course can be recommended only to those with some grounding in pharmacology. Antibiotics, for example, even when indicated are worse than useless if taken in insufficient amounts.) But even if I had a home with extensive storage space, I could not save everything that might be valuable in some contingency.

40 I have proprietary feelings about my Dumpsters. As I have mentioned, it is no accident that I scavenge from ones where good finds are common. But my limited experience with Dumpsters in other areas suggests to me that even in poorer areas, Dumpsters, if attended with sufficient diligence, can be made to yield a livelihood. The rich students discard perfectly good kiwifruit; poorer people discard perfectly good apples. Slacks and Polo shirts are found in the one place; jeans and T-shirts in the other. The population of competitors rather than the affluence of the dumpsters most affects the feasibility of survival by scavenging. The large number of competitors is what puts me off the idea of trying to scavenge in places like Los Angeles.

Curiously, I do not mind my direct competition, other scavengers, so much as I hate the can scroungers.

People scrounge cans because they have to have a little cash. I have tried scrounging cans with an able-bodied companion. Afoot a can scrounger simply cannot make more than a few dollars a day. One can extract the necessities of life from the Dumpsters directly with far less effort than would be required to accumulate the equivalent value in cans. (These observations may not hold in places with container redemption laws.)

Can scroungers, then, are people who must have small amounts of cash. These are drug addicts and winos, mostly the latter because the amounts of cash are so small. Spirits and drugs do, like all other commodities, turn up in Dumpsters and the scavenger will from time to time have a half bottle of a rather good wine with his dinner. But the wino cannot survive on these occasional finds; he must have his daily dose to stave off the DTs. All the cans he can carry will buy about three bottles of Wild Irish Rose.

I do not begrudge them the cans, but can scroungers tend to tear up the Dumpsters, mixing the contents and littering the area. They become so specialized that they can see only cans. They earn my contempt by passing up change, canned goods, and readily hockable items.

45 There are precious few courtesies among scavengers. But it is common practice to set aside surplus items: pairs of shoes, clothing, canned goods, and such. A true scavenger hates to see good stuff go to waste, and what he cannot use he leaves in good condition in plain sight.

Can scroungers lay waste to everything in their path and will stir one of a pair of good shoes to the bottom of a Dumpster, to be lost or ruined in the muck. Can scroungers will even go through individual garbage cans, something I have never seen a scavenger do.

Individual garbage cans are set out on the public easement only on garbage days. On other days going through them requires trespassing close to a dwelling. Going through individual garbage cans without scattering litter is almost impossible. Litter is likely to reduce the public's tolerance of scavenging. Individual cans are simply not as productive as Dumpsters; people in houses and duplexes do not move so often and for some reason do not tend to discard as much useful material. Moreover, the time required to go through one garbage can that serves one household is not much less than the time required to go through a Dumpster that contains the refuse of twenty apartments.

But my strongest reservation about going through individual garbage cans is that this seems to me a very personal kind of invasion to which I would object if I were a householder. Although many things in Dumpsters are obviously meant never to come to light, a Dumpster is somehow less personal.

I avoid trying to draw conclusions about the people who dump in the Dumpsters I frequent. I think it would be unethical to do so, although I know many people will find the idea of scavenger ethics too funny for words.

Dumpsters contain bank statements, correspondence, and other documents, just as anyone might expect. But there are also less obvious sources of information. Pill bottles, for example. The labels bear the name of the patient, the name of the doctor, and the name of the drug. AIDS drugs and antipsychotic medicines, to name but two groups, are specific and are seldom prescribed for any other disorders. The plastic compacts for birth-control pills usually have complete label information.

Despite all of this sensitive information, I have had only one apartment resident object to my going through the Dumpster. In that case it turned out the resident was a university athlete who was taking bets and who was afraid I would turn up his wager slips.

Occasionally a find tells a story. I once found a small paper bag containing some unused condoms, several partial tubes of flavored sexual lubricants, a partially used compact of birth-control pills, and the torn pieces of a picture of a young man. Clearly she was through with him and planning to give up sex altogether.

Dumpster things are often sad—abandoned teddy bears, shredded wedding books, despaired-of sales kits. I find many pets lying in state in Dumpsters. Although I hope to get off the streets so that Lizbeth can have a long and comfortable old age, I know this hope is not very realistic. So I suppose when her time comes she too will go into a Dumpster. I will have no better place for her. And after all, it is fitting, since for most of her life her livelihood has come from the Dumpster. When she finds something I think is safe that has been spilled from a Dumpster, I let her have it. She already knows the route around the best ones. I like to think that if she survives me she will

have a chance of evading the dog catcher and of finding her sustenance on the route.

Silly vanities also come to rest in the Dumpsters. I am a rather accomplished needleworker. I get a lot of material from the Dumpsters. Evidently sorority girls, hoping to impress someone, perhaps themselves, with their mastery of a womanly art, buy a lot of embroider-by-number kits, work a few stitches horribly, and eventually discard the whole mess. I pull out their stitches, turn the canvas over, and work an original design. Do not think I refrain from chuckling as I make gifts from these kits.

55

I find diaries and journals. I have often thought of compiling a book of literary found objects. And perhaps I will one day. But what I find is hopelessly commonplace and bad without being, even unconsciously, camp. College students also discard their papers. I am horrified to discover the kind of paper that now merits an A in an undergraduate course. I am grateful, however, for the number of good books and magazines the students throw out.

In the area I know best I have never discovered vermin in the Dumpsters, but there are two kinds of kitty surprise. One is alley cats whom I meet as they leap, claws first, out of Dumpsters. This is especially thrilling when I have Lizbeth in tow. The other kind of kitty surprise is a plastic garbage bag filled with some ponderous, amorphous mass. This always proves to be used cat litter.

City bees harvest doughnut glaze and this makes the Dumpster at the doughnut shop more interesting. My faith in the instinctive wisdom of animals is always shaken whenever I see Lizbeth attempt to catch a bee in her mouth, which she does whenever bees are present. Evidently some birds find Dumpsters profitable, for birdie surprise is almost as common as kitty surprise of the first kind. In hunting season all kinds of small game turn up in Dumpsters, some of it, sadly, not entirely dead. Curiously, summer and winter, maggots are uncommon.

The worst of the living and near-living hazards of the Dumpsters are the fire ants. The food they claim is not much of a loss, but they are vicious and aggressive. It is very easy to brush against some surface of the Dumpster and pick up half a dozen or more fire ants, usually in some sensitive area such as the underarm. One advantage of bringing Lizbeth along as I make Dumpster rounds is that, for obvious reasons, she is very alert to ground-based fire ants. When Lizbeth recognizes a fire-ant infestation around our feet, she does the Dance of the Zillion Fire Ants. I have learned not to ignore this warning from Lizbeth, whether I perceive the tiny ants or not, but to remove ourselves at Lizbeth's first pas de bourée. All the more so because the ants are the worst in the summer months when I wear flip-flops if I have them. (Perhaps someone will misunderstand this. Lizbeth does the Dance of the Zillion Fire Ants when she recognizes more fire ants than she cares to eat, not when she is being bitten. Since I have learned to react promptly, she does not get bitten at all. It is the isolated patrol of fire ants that falls in Lizbeth's range that deserves pity. She finds them quite tasty.)

By far the best way to go through a Dumpster is to lower yourself into it. Most of the good stuff tends to settle at the bottom because it is usually

weightier than the rubbish. My more athletic companions have often demonstrated to me that they can extract much good material from a Dumpster I have already been over.

To those psychologically or physically unprepared to enter a Dumpster, I recommend a stout stick, preferably with some barb or hook at one end. The hook can be used to grab plastic garbage bags. When I find canned goods or other objects loose at the bottom of a Dumpster, I lower a bag into it, roll the desired object into the bag, and then hoist the bag out—a procedure more easily described than executed. Much Dumpster diving is a matter of experience for which nothing will do except practice.

Dumpster diving is outdoor work, often surprisingly pleasant. It is not entirely predictable; things of interest turn up every day and some days there are finds of great value. I am always very pleased when I can turn up exactly the thing I most wanted to find. Yet in spite of the element of chance, scavenging more than most other pursuits tends to yield returns in some proportion to the effort and intelligence brought to bear. It is very sweet to turn up a few dollars in change from a Dumpster that has just been gone over by a wino.

The land is now covered with cities. The cities are full of Dumpsters. If a member of the canine race is ever able to know what it is doing, then Lizbeth knows that when we go around to the Dumpsters, we are hunting. I think of scavenging as a modern form of self-reliance. In any event, after having survived nearly ten years of government service, where everything is geared to the lowest common denominator, I find it refreshing to have work that rewards initiative and effort. Certainly I would be happy to have a sinecure again, but I am no longer heartbroken that I left one.

I find from the experience of scavenging two rather deep lessons. The first is to take what you can use and let the rest go by. I have come to think that there is no value in the abstract. A thing I cannot use or make useful, perhaps by trading, has no value however rare or fine it may be. I mean useful in a broad sense—some art I would find useful and some otherwise.

I was shocked to realize that some things are not worth acquiring, but now I think it is so. Some material things are white elephants that eat up the possessor's substance. The second lesson is the transience of material being. This has not quite converted me to a dualist, but it has made some headway in that direction. I do not suppose that ideas are immortal, but certainly mental things are longer lived than other material things.

Once I was the sort of person who invests objects with sentimental value. Now I no longer have those objects, but I have the sentiments yet.

Many times in our travels I have lost everything but the clothes I was wearing and Lizbeth. The things I find in Dumpsters, the love letters and rag dolls of so many lives, remind me of this lesson. Now I hardly pick up a thing without envisioning the time I will cast it aside. This I think is a healthy state of mind. Almost everything I have now has already been cast out at least once, proving that what I own is valueless to someone.

Anyway, I find my desire to grab for the gaudy bauble has been largely sated. I think this is an attitude I share with the very wealthy—we both know there

is plenty more where what we have came from. Between us are the rat-race millions who nightly scavenge the cable channels looking for they know not what. I am sorry for them.

MLA CITATION

Eighner, Lars. "On Dumpster Diving." *The Norton Reader: An Anthology of Nonfiction*, edited by Melissa A. Goldthwaite et al., 14th ed., W. W. Norton, 2017, pp. 55-64.

QUESTIONS

1. How does Lars Eighner organize his essay? What might such an organization imply?
2. Eighner's simple, understated tone suggests that anyone can adapt to Dumpster diving with a little practice. Why do you think he uses such a tone?
3. Write about someone who, as Eighner criticizes in his closing paragraphs, "invests objects with sentimental value" (paragraph 65). Let your description reveal whether or not you agree with Eighner.

NANCY MAIRS

On Being a Cripple

To escape is nothing. Not to escape is nothing.

—LOUISE BOGAN

THE OTHER DAY I was thinking of writing an essay on being a cripple. I was thinking hard in one of the stalls of the women's room in my office building, as I was shoving my shirt into my jeans and tugging up my zipper. Preoccupied, I flushed, picked up my book bag, took my cane down from the hook, and unlatched the door. So many movements unbalanced me, and as I pulled the door open I fell over backward, landing fully clothed on the toilet seat with my legs splayed in front of me: the old beetle-on-its-back routine. Saturday afternoon, the building deserted, I was free to laugh aloud as I wriggled back to my feet, my voice bouncing off the yellowish tiles from all directions. Had anyone been there with me, I'd have been still and faint and hot with chagrin. I decided that it was high time to write the essay.

First, the matter of semantics. I am a cripple. I choose this word to name me. I choose from among several possibilities, the most common of which are "handicapped" and "disabled." I made the choice a number of years ago, with-

From Plaintext (1986), Nancy Mairs's book of personal essays about life with multiple sclerosis.

QUESTIONS

1. In his book *A Kind of Rapture*, Robert Bergman included photographs of people he encountered on the streets of America. Why does Toni Morrison not dwell on this fact?
2. In paragraphs 1–3 Morrison relates a story about a woman she sees fishing near her property; later in the essay she expresses regret, even guilt, that her story “sentimentalized and appropriated” the woman (paragraphs 6–7). What does Morrison mean by this self-criticism? Do you agree that it may be ethically wrong to create stories about the strangers we see?
3. Write an essay in which you describe and reflect on an encounter you have had with a stranger.

JUDITH ORTIZ COFER *More Room*

MY GRANDMOTHER'S HOUSE is like a chambered nautilus; it has many rooms, yet it is not a mansion. Its proportions are small and its design simple. It is a house that has grown organically, according to the needs of its inhabitants. To all of us in the family it is known as *la casa de Mamá*.¹ It is the place of our origin; the stage for our memories and dreams of Island life.

I remember how in my childhood it sat on stilts; this was before it had a downstairs. It rested on its perch like a great blue bird, not a flying sort of bird, more like a nesting hen, but with spread wings. Grandfather had built it soon after their marriage. He was a painter and housebuilder by trade, a poet and meditative man by nature. As each of their eight children were born, new rooms were added. After a few years, the paint did not exactly match, nor the materials, so that there was a chronology to it, like the rings of a tree, and Mamá could tell you the history of each room in her *casa*, and thus the genealogy of the family along with it.

Her room is the heart of the house. Though I have seen it recently, and both woman and room have diminished in size, changed by the new perspective of my eyes, now capable of looking over countertops and tall beds, it is not this picture I carry in my memory of Mamá's *casa*. Instead, I see her room as a queen's chamber where a small woman loomed large, a throne-room with a massive four-poster bed in its center which stood taller than a child's head. It was on this bed where her own children had been born that the smallest grandchildren were allowed to take naps in the afternoons; here too was where

From Judith Ortiz Cofer's book, Silent Dancing: A Partial Remembrance of a Puerto Rican Childhood (1990), which won the 1991 PEN/Martha Albrand Special Citation for Nonfiction.

1. Spanish for "Mama's house." All translations that follow are of Spanish words.

Mamá secluded herself to dispense private advice to her daughters, sitting on the edge of the bed, looking down at whoever sat on the rocker where generations of babies had been sung to sleep. To me she looked like a wise empress right out of the fairy tales I was addicted to reading.

Though the room was dominated by the mahogany four-posters, it also contained all of Mamá's symbols of power. On her dresser instead of cosmetics there were jars filled with herbs: *yerba buena*, *yerba mala*,² the making of purgatives and teas to which we were all subjected during childhood crises. She had a steaming cup for anyone who could not, or would not, get up to face life on any given day. If the acrid aftertaste of her cures for malingering did not get you out of bed, then it was time to call *el doctor*.

And there was the monstrous chifforobe she kept locked with a little golden key she did not hide. This was a test of her dominion over us; though my cousins and I wanted a look inside that massive wardrobe more than anything, we never reached for that little key lying on top of her Bible on the dresser. This was also where she placed her earrings and rosary at night. God's word was her security system. This chifforobe was the place where I imagined she kept jewels, satin slippers, and elegant sequined, silk gowns of heart-breaking fineness. I lusted after those imaginary costumes. I had heard that Mamá had been a great beauty in her youth, and the belle of many balls. My cousins had other ideas as to what she kept in that wooden vault: its secret could be money (Mamá did not hand cash to strangers, banks were out of the question, so there were stories that her mattress was stuffed with dollar bills, and that she buried coins in jars in her garden under rosebushes, or kept them in her inviolate chifforobe); there might be that legendary gun salvaged from the Spanish-American conflict over the Island. We went wild over suspected treasures that we made up simply because children have to fill locked trunks with something wonderful.

On the wall above the bed hung a heavy silver crucifix. Christ's agonized head hung directly over Mamá's pillow. I avoided looking at this weapon suspended over where her head would lay; and on the rare occasions when I was allowed to sleep on that bed, I scooted down to the safe middle of the mattress, where her body's impression took me in like a mother's lap. Having taken care of the obligatory religious decoration with a crucifix, Mamá covered the other walls with objects sent to her over the years by her children in the States. *Los Nueve Yores*³ were represented by, among other things, a postcard of Niagara Falls from her son Hernán, postmarked, Buffalo, N.Y. In a conspicuous gold frame hung a large color photograph of her daughter Nena, her husband and their five children at the entrance to Disneyland in California. From us she had gotten a black lace fan. Father had brought it to her from a tour of duty with the Navy in Europe (on Sundays she would remove it from its hook on the wall to fan herself at Sunday mass). Each year more items were added as the family grew and dispersed, and every object in the room had a story attached to it, a *cuento*⁴ which Mamá would

2. "Good herbs, bad herbs."

3. "The New Yorkers."

4. "Tale."

bestow on anyone who received the privilege of a day alone with her. It was almost worth pretending to be sick, though the bitter herb purgatives of the body were a big price to pay for the spirit revivals of her story-telling.

Mamá slept alone on her large bed, except for the times when a sick grandchild warranted the privilege, or when a heartbroken daughter came home in need of more than herbal teas. In the family there is a story about how this came to be.

When one of the daughters, my mother or one of her sisters, tells the *cuento* of how Mamá came to own her nights, it is usually preceded by the qualifications that Papá's exile from his wife's room was not a result of animosity between the couple, but that the act had been Mamá's famous bloodless coup for her personal freedom. Papá was the benevolent dictator of her body and her life who had had to be banished from her bed so that Mamá could better serve her family. Before the telling, we had to agree that the old man was not to blame. We all recognized that in the family Papá was as an *alma de Dios*,⁵ a saintly, soft-spoken presence whose main pleasures in life, such as writing poetry and reading the Spanish large-type editions of *Reader's Digest*, always took place outside the vortex of Mamá's crowded realm. It was not his fault, after all, that every year or so he planted a babyseed in Mamá's fertile body, keeping her from leading the active life she needed and desired. He loved her and the babies. Papá composed odes and lyrics to celebrate births and anniversaries and hired musicians to accompany him in singing them to his family and friends at extravagant pig-roasts he threw yearly. Mamá and the oldest girls worked for days preparing the food. Papá sat for hours in his painter's shed, also his study and library, composing the songs. At these celebrations he was also known to give long speeches in praise of God, his fecund wife, and his beloved island. As a middle child, my mother remembers these occasions as a time when the women sat in the kitchen and lamented their burdens, while the men feasted out in the patio, their rum-thickened voice rising in song and praise for each other, *compañeros* all.⁶

It was after the birth of her eighth child, after she had lost three at birth or in infancy, that Mamá made her decision. They say that Mamá had had a special way of letting her husband know that they were expecting, one that had begun when, at the beginning of their marriage, he had built her a house too confining for her taste. So, when she discovered her first pregnancy, she supposedly drew plans for another room, which he dutifully executed. Every time a child was due, she would demand, *more space, more space*. Papá acceded to her wishes, child after child, since he had learned early that Mamá's renowned temper was a thing that grew like a monster along with a new belly. In this way Mamá got the house that she wanted, but with each child she lost in heart and energy. She had knowledge of her body and perceived that if she had any more children, her dreams and her plans would have to be permanently forgotten,

5. Literally, "soul of God"; "a thoroughly good person."

6. "Companions."

because she would be a chronically ill woman, like Flora with her twelve children: asthma, no teeth, in bed more than on her feet.

And so, after my youngest uncle was born, she asked Papá to build a large room at the back of the house. He did so in joyful anticipation. Mamá had asked him special things this time: shelves on the walls, a private entrance. He thought that she meant this room to be a nursery where several children could sleep. He thought it was a wonderful idea. He painted it his favorite color, sky blue, and made large windows looking out over a green hill and the church spires beyond. But nothing happened. Mamá's belly did not grow, yet she seemed in a frenzy of activity over the house. Finally, an anxious Papá approached his wife to tell her that the new room was finished and ready to be occupied. And Mamá, they say, replied: "Good, it's for *you*."

And so it was that Mamá discovered the only means of birth control available to a Catholic woman of her time: sacrifice. She gave up the comfort of Papá's sexual love for something she deemed greater: the right to own and control her body, so that she might live to meet her grandchildren—me among them—so that she could give more of herself to the ones already there, so that she could be more than a channel for other lives, so that even now that time has robbed her of the elasticity of her body and of her amazing reservoir of energy, she still emanates the kind of joy that can only be achieved by living according to the dictates of one's own heart.

MLA CITATION

Cofer, Judith Ortiz. "More Room." *The Norton Reader: An Anthology of Nonfiction*, edited by Melissa A. Goldthwaite et al., 14th ed., W. W. Norton, 2017, pp. 132-35.

QUESTIONS

1. At the end of the essay, Judith Ortiz Cofer explains in fairly direct terms why her grandmother wanted "more room." Why do you think she uses narration as the primary mode in the rest of the essay? What does she gain by first narrating, then explaining?
2. Cofer uses many similes (comparisons with "like" or "as") and metaphors (comparisons without specific connectors)—for example, in paragraph 1 she says that her grandmother's house was "like a chambered nautilus" and in paragraph 5 that her grandmother's Bible was "her security system." Discuss the use of one or two such comparisons that you find particularly effective.
3. What are the possible meanings of the title?
4. Write about a favorite or mysterious place you remember from childhood.

QUESTIONS

1. Patricia Williams's essay is about how the "objective," "neutral" forms writing often takes can drain away the significance of a particular person's story. Can you find examples of this phenomenon in other writing you read? Or can you find examples of it on TV or radio talk shows, for instance?
2. How does Williams move from the Benetton story to her larger point?
3. How would you characterize the tone of Williams's essay? Does any of her original rage remain?
4. What do you think of Williams's posting her reaction on the Benetton window? Write your opinion of the function and effectiveness of this action.

nothing less than the testimony of the salesman actually confessing yes yes I am a racist. These questions question my own ability to know, to assess, to be objective. And of course, since anything that happens to me is inherently subjective, they take away my power to know what happens to me in the world. Others, by this standard, will always know better than I. And my insistence on recounting stories from my own perspective will be treated as presumption, slander, paranoid hallucination, or just plain lies.

"Recently I got an urgent call from Thomas Grey of Stanford Law School. He had used this piece in his jurisprudence class, and a rumor got started that the Benetton story wasn't true, that I had made it up, that it was a fantasy, a lie that was probably the product of a diseased mind trying to make all white people feel guilty. At this point I realized it almost didn't make any difference whether I was telling the truth or not—that the greater issue I had to face was the overwhelming weight of a disbelief that goes beyond mere disinclination to believe and becomes active suppression of anything I might have to say. The greater problem is a powerfully oppressive mechanism for denial of black self-knowledge and expression. And this denial cannot be separated from the simultaneously pathological willingness to believe certain things about blacks—not to believe them, but things about them.

"When students in Grey's class believed and then claimed that I had made it all up, they put me in a position like that of Tawana Brawley [a black woman who falsely claimed she was abducted and raped by white men (eds.)]. I mean that specifically: the social consequence of concluding that we are liars operates as a kind of public absolution of racism—the conclusion is not merely that we are troubled or that I am eccentric, but that we, as liars, are the norm. Therefore, the nonbelievers can believe, things of this sort really don't happen (even in the face of statistics to the contrary). Racism or rape is all a big fantasy concocted by troublesome minorities and women. It is interesting to recall the outcry in every national medium, from the *New York Post* to the *Times* to the major networks, in the wake of the Brawley case: who will ever again believe a black woman who cries rape by a white man? Now shift the frame a bit, and imagine a white male facing a consensus that he lied. Would there be a difference? Consider Charles Stuart, for example, the white Bostonian who accused a black man of murdering his pregnant wife and whose brother later alleged that in fact the brothers had conspired to murder her. Most people and the media not only did not claim but actively resisted believing that Stuart represented any kind of 'white male' norm. Instead he was written off as a troubled weirdo, a deviant—again even in the face of spousal-abuse statistics to the contrary. There was not a story I could find that carried on about 'who will ever believe' the next white man who cries murder."

BRENT STAPLES

Black Men and Public Space

MY FIRST VICTIM WAS A WOMAN—white, well dressed, probably in her early twenties. I came upon her late one evening on a deserted street in Hyde Park, a relatively affluent neighborhood in an otherwise mean, impoverished section of Chicago. As I swung onto the avenue behind her, there seemed to be a discreet, uninflamatory distance between us. Not so. She cast back a worried glance. To her, the youngish black man—a broad six feet two inches with a beard and billowing hair, both hands shoved into the pockets of a bulky military jacket—seemed menacingly close. After a few more quick glimpses, she picked up her pace and was soon running in earnest. Within seconds she disappeared into a cross street.

That was more than a decade ago, I was twenty-two years old, a graduate student newly arrived at the University of Chicago. It was in the echo of that terrified woman's footfalls that I first began to know the unwieldy inheritance I'd come into—the ability to alter public space in ugly ways. It was clear that she thought herself the quarry of a mugger, a rapist, or worse. Suffering a bout of insomnia, however, I was stalking sleep, not defenseless wayfarers. As a softy who is scarcely able to take a knife to a raw chicken—let alone hold one to a person's throat—I was surprised, embarrassed, and dismayed all at once. Her flight made me feel like an accomplice in tyranny. It also made it clear that I was indistinguishable from the muggers who occasionally seeped into the area from the surrounding ghetto. That first encounter, and those that followed, signified that a vast, unnerving gulf lay between nighttime pedestrians—particularly women—and me. And I soon gathered that being perceived as dangerous is a hazard in itself. I only needed to turn a corner into a dicey situation, or crowd some frightened, armed person in a foyer somewhere, or make an errant move after being pulled over by a policeman. Where fear and weapons meet—and they often do in urban America—there is always the possibility of death.

In that first year, my first away from my hometown, I was to become thoroughly familiar with the language of fear. At dark, shadowy intersections, I could cross in front of a car stopped at a traffic light and elicit the *thunk, thunk, thunk, thunk* of the driver—black, white, male, or female—hammering down the door locks. On less traveled streets after dark, I grew accustomed to but never comfortable with people crossing to the other side of the street rather than pass me. Then there were the standard unpleasantries with policemen, doormen, bouncers, cabdrivers, and others whose business it is to screen out troublesome individuals *before* there is any nastiness.

Originally appeared in Harper's Magazine (1986), an American monthly covering politics, society, culture, and the environment. The essay was later incorporated into Parallel Time: Growing Up in Black and White (1994), a memoir of Brent Staples's formative years in Chester, Pennsylvania, that chronicles his escape from poverty and crime.

I moved to New York nearly two years ago and I have remained an avid night walker. In central Manhattan, the near-constant crowd cover minimizes tense one-on-one street encounters. Elsewhere—in SoHo, for example, where sidewalks are narrow and tightly spaced buildings shut out the sky—things can get very taut indeed.

After dark, on the warrenlike streets of Brooklyn where I live, I often see women who fear the worst from me. They seem to have set their faces on neutral, and with their purse straps strung across their chests bandolier-style, they forge ahead as though bracing themselves against being tackled. I understand, of course, that the danger they perceive is not a hallucination. Women are particularly vulnerable to street violence, and young black males are drastically overrepresented among the perpetrators of that violence. Yet these truths are no solace against the kind of alienation that comes of being ever the suspect, a fearsome entity with whom pedestrians avoid making eye contact.

It is not altogether clear to me how I reached the ripe old age of twenty-two without being conscious of the lethality nighttime pedestrians attributed to me. Perhaps it was because in Chester, Pennsylvania, the small, angry industrial town where I came of age in the 1960s, I was scarcely noticeable against a backdrop of gang warfare, street knifings, and murders. I grew up one of the good boys, had perhaps a half-dozen fistfights. In retrospect, my shyness of combat has clear sources.

As a boy, I saw countless tough guys locked away; I have since buried several, too. They were babies, really—a teenage cousin, a brother of twenty-two, a childhood friend in his mid-twenties—all gone down in episodes of bravado played out in the streets. I came to doubt the virtues of intimidation early on. I chose, perhaps unconsciously, to remain a shadow—timid, but a survivor.

The fearsomeness mistakenly attributed to me in public places often has a perilous flavor. The most frightening of these confusions occurred in the late 1970s and early 1980s, when I worked as a journalist in Chicago. One day, rushing into the office of a magazine I was writing for with a deadline story in hand, I was mistaken for a burglar. The office manager called security and, with an ad hoc¹ posse, pursued me through the labyrinthine halls, nearly to my editor's door. I had no way of proving who I was. I could only move briskly toward the company of someone who knew me.

Another time I was on assignment for a local paper and killing time before an interview. I entered a jewelry store on the city's affluent Near North Side. The proprietor excused herself and returned with an enormous red Doberman pinscher straining at the end of a leash. She stood, the dog extended toward me, silent to my questions, her eyes bulging nearly out of her head. I took a cursory look around, nodded, and bade her good night.

Relatively speaking, however, I never fared as badly as another black male journalist. He went to nearby Waukegan, Illinois, a couple of summers ago to work on a story about a murderer who was born there. Mistaking the reporter for the killer, police officers hauled him from his car at gunpoint and but for

1. For a particular purpose; improvised.

his press credentials would probably have tried to book him. Such episodes are not uncommon. Black men trade tales like this all the time.

Over the years, I learned to smother the rage I felt at so often being taken for a criminal. Not to do so would surely have led to madness. I now take precautions to make myself less threatening. I move about with care, particularly late in the evening. I give a wide berth to nervous people on subway platforms during the wee hours, particularly when I have exchanged business clothes for jeans. If I happen to be entering a building behind some people who appear skittish, I may walk by, letting them clear the lobby before I return, so as not to seem to be following them. I have been calm and extremely congenial on those rare occasions when I've been pulled over by the police.

And on late-evening constitucionals I employ what has proved to be an excellent tension-reducing measure: I whistle melodies from Beethoven and Vivaldi and the more popular classical composers. Even steely New Yorkers hunching toward nighttime destinations seem to relax, and occasionally they even join in the tune. Virtually everybody seems to sense that a mugger wouldn't be warbling bright, sunny selections from Vivaldi's *Four Seasons*.² It is my equivalent of the cowbell that hikers wear when they know they are in bear country.

2. Work (c. 1720) by composer Antonio Vivaldi (1678–1741), celebrating the seasons.

MLA CITATION

Staples, Brent. "Black Men and Public Space." *The Norton Reader: An Anthology of Nonfiction*, edited by Melissa A. Goldthwaite et al., 14th ed., W. W. Norton, 2017, pp. 267-69.

QUESTIONS

1. Brent Staples writes of situations rightly perceived as threatening and of situations misperceived as threatening. Give specific instances of each and tell how they are related.
2. Staples's essay contains a mixture of rage and humor. Does this mix distract from or contribute to the seriousness of the matter? Explain your answer.
3. Staples, like Patricia Williams in "The Death of the Profane" (pp. 261–65), writes about his "rage" at being misperceived because of his race. Compare their reactions and responses: what do they have in common and where do they differ?
4. Write an essay reflecting on a time you were wrongly perceived because someone associated you with a certain class or group of people.

[illegible]

Cornell Notes



Topic/Objective:

Name:

Class/Period:

Date:

Essential Question:

Questions:

Notes:

Summary:

[illegible]

Cornell Notes



Topic/Objective:

Name:

Class/Period:

Date:

Essential Question:

Questions:

Notes:

Summary: