ACTIVITY 1.5

Defining Experiences

Learning Targets
- Explain how a writer creates effects through the connotations of words and images.
- Use textual details to support interpretive claims.

Preview
In this activity, you will read a short story and note any words or phrases that create imagery and voice.

Setting a Purpose for Reading
- Write an exclamation point (!) next to words or phrases that create interesting imagery.
- Highlight words or phrases that create the narrator’s voice.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR
Eugenia Collier (b. 1928) grew up and continues to live in Baltimore. Retired now, she taught English at several universities. She has published two collections of short stories, a play, and many scholarly works. Her noteworthy and award-winning story “Marigolds” powerfully captures the moment of the narrator’s coming of age.

Short Story

Marigolds

by Eugenia Collier

1 When I think of the home town of my youth, all that I seem to remember is dust—
the brown, crumbly dust of late summer—arid, sterile dust that gets into the eyes and
makes them water, gets into the throat and between the toes of bare brown feet. I don’t
know why I should remember only the dust. Surely there must have been lush green
lawns and paved streets under leafy shade trees somewhere in town; but memory is an
abstract painting—it does not present things as they are, but rather as they feel. And
so, when I think of that time and that place, I remember only the dry September of the
dirt roads and grassless yards of the shantytown where I lived. And one other thing I
remember, another incongruency of memory—a brilliant splash of sunny yellow against
the dust—Miss Lottie’s marigolds.
2 Whenever the memory of those marigolds flashes across my mind, a strange
nostalgia comes with it and remains long after the picture has faded. I feel again the

ACTIVITY 1.5

PLANNING INSTRUCTIONS

Materials: markers for students
Suggested Pacing: 2 50-minute class periods

TEACH

1. This activity scaffolds the central theme of coming of age while also reinforcing students’ understanding of voice, inference, flashback, and juxtaposition.
2. Draw or project a line and label the beginning of the line “Childhood,” and the end of the line “Old Age.” Ask students where coming of age happens. When does the process of coming of age start and end? (Students might not agree on a specific number; the discussion is meant only to inspire them to think about approximate ages.)
3. Pose a discussion question: How old you have to be to write your own coming-of-age story?
4. Explain juxtaposition and provide examples. Then explain flashback as a narrative device, especially when used in coming-of-age stories.
5. Read the Preview and the Setting a Purpose for Reading sections with your students. Help them encounter how a writer’s choice of words and phrases creates imagery and voice.

FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:
- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

Text Complexity
Overall: Complex
Lexile: 1120L
Qualitative: Moderate Difficulty
Task: Moderate (Analyze)

COMMON CORE STATE STANDARDS
Focus Standards:
RL.9–10.1; RL.9–10.10; W.9–10.2a; W.9–10.2b; W.9–10.2c; W.9–10.2d; W.9–10.2f; W.9–10.4; W.9–10.5; L.9–10.4a; L.9–10.5b; L.9–10.6
RL.9–10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Additional Standards Addressed:
RL.9–10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
chaotic emotions of adolescence, illusive as smoke, yet as real as the potted geranium before me now. Joy and rage and wild animal gladness and shame become tangled together in the multicolored skein of fourteen-going-on-fifteen as I recall that devastating moment when I was suddenly more woman than child, years ago in Miss Lottie's yard. I think of those marigolds at the strangest times; I remember them vividly now as I desperately pass away the time. ...  

3 I suppose that futile waiting was the sorrowful background music of our impoverished little community when I was young. The Depression that gripped the nation was no new thing to us, for the black workers of rural Maryland had always been depressed. I don't know what it was that we were waiting for; certainly not for the prosperity that was "just around the corner," for those were white folks' words, which we never believed. Nor did we wait for hard work and thrift to pay off in shining success, as the American Dream promised, for we knew better than that, too.  

4 Perhaps we waited for a miracle, amorphous in concept but necessary if one were to have the grit to rise before dawn each day and labor in the white man's vineyard until after dark, or to wander about in the September dust offering some meager share of bread. But God was chary with miracles in those days, and so we waited—and waited.  

5 We children, of course, were only vaguely aware of the extent of our poverty. Having no radios, few newspapers, and no magazines, we were somewhat unaware of the world outside our community. Nowadays we would be called culturally deprived and people would write books and hold conferences about us. In those days everybody we knew was just as hungry and ill clad as we were. Poverty was the cage in which we all were trapped, and our hatred of it was still the vague, undirected restlessness of the zoo-bred flamingo who knows that nature created him to fly free.  

6 As I think of those days I feel most poignantly the tag end of summer, the bright, dry times when we began to have a sense of shortening days and the imminence of the cold.  

7 By the time I was fourteen, my brother Joey and I were the only children left at our house, the older ones having left home for early marriage or the lure of the city, and the two babies having been sent to relatives who might care for them better than we. Joey was three years younger than I, and a boy, and therefore vastly inferior. Each morning our mother and father trudged warily down the dirt road and around the bend, she to her domestic job, he to his daily unsuccessful quest for work. After our few chores around the tumbling-down shanty, Joey and I were free to run wild in the sun with other children similarly situated.  

8 For the most part, those days are ill-defined in my memory, running together and combining like a fresh watercolor painting left out in the rain. I remember squatting in the road drawing a picture in the dust, a picture which Joey gleefully erased with one sweep of his dirty foot. I remember fishing for minnows in a muddy creek and watching sadly as they eluded my cupped hands, while Joey laughed uproariously. And I remember, that year, a strange restlessness of body and of spirit, a feeling that something old and familiar was ending, and something unknown and therefore terrifying was beginning.  

9 One day returns to me with special clarity for some reason, perhaps because it was the beginning of the experience that in some inexplicable way marked the end of innocence. I was loafing under the great oak tree in our yard, deep in some reverie which I have now forgotten, except that it involved some secret, secret thoughts of one of the Harris boys across the yard. Joey and a bunch of kids were bored now with the old tire suspended from an oak limb, which had kept them entertained for a while.

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS
1. **Craft and Structure (RL.9–10.5)** In the first paragraph, what two images does the narrator juxtapose for contrast? What are the connotations of these juxtaposed images? What image is most vivid in the first sentence of paragraph 1? What image is most vivid in the last sentence of paragraph 1? What does each image represent?  

2. **Craft and Structure (RL.9–10.4)** What is the meaning of “amorphous” in paragraph 4? Read paragraph 4. What is the theme of the paragraph? What context clues help you understand what “amorphous” means?  

3. **Craft and Structure (RL.9–10.5)** What do you learn about the narrator through the author’s use of flashback? Cite text evidence to support your answer. Read paragraph 1. What evidence does the first sentence provide that explains when in the author’s life the story takes place? What word is repeated numerous times in paragraph 1 that speaks to the narrator’s use of flashback?
"Hey, Lizabeth," Joey yelled. He never talked when he could yell. "Hey, Lizabeth, let’s go somewhere."

I came reluctantly from my private world. “Where you want to go? What you want to do?”

The truth was that we were becoming tired of the formlessness of our summer days. The idleness whose prospect had seemed so beautiful during the busy days of spring now had degenerated to an almost desperate effort to fill up the empty midday hours.

“Let’s go see if we can find some locusts on the hill,” someone suggested.

Joey was scornful. “Ain’t no more locusts there. Y’all got ’em all while they was still green.”

The argument that followed was brief and not really worth the effort. Hunting locust trees wasn’t fun anymore by now.

“Tell you what,” said Joey finally, his eyes sparkling. “Let’s us go over to Miss Lottie’s.”

The idea caught on at once, for annoying Miss Lottie was always fun. I was still child enough to scamper along with the group over rickety fences and through bushes that tore our already raggedy clothes, back to where Miss Lottie lived. I think now that we must have made a tragicomic spectacle, five or six kids of different ages, each of us clad in only one garment—the girls in faded dresses that were too long or too short, the boys in patchy pants, their sweaty brown chests gleaming in the hot sun. A little cloud of dust followed our thin legs and bare feet as we tramped over the barren land.
When Miss Lottie’s house came into view we stopped, ostensibly to plan our strategy, but actually to reinforce our courage. Miss Lottie’s house was the most ramshackle of all our ramshackle homes. The sun and rain had long since faded its rickety frame siding from white to a sullen gray. The boards themselves seemed to remain upright not from being nailed together but rather from leaning together, like a house that a child might have constructed from cards. A brisk wind might have blown it down, and the fact that it was still standing implied a kind of enchantment that was stronger than the elements. There it stood and as far as I know is standing yet—a gray, rotting thing with no porch, no shutters, no steps, set on a cramped lot with no grass, not even any weeds—a monument to decay.

In front of the house in a squeaky rocking chair sat Miss Lottie’s son, John Burke, completing the impression of decay. John Burke was what was known as queer-headed. Black and ageless, he sat rocking day in and day out in a mindless stupor, lulled by the monotonous squeak-squawk of the chair. A battered hat atop his shaggy head shaded him from the sun. Usually John Burke was totally unaware of everything outside his quiet dream world. But if you disturbed him, if you intruded upon his fantasies, he would become enraged, strike out at you, and curse at you in some strange enchanted language which only he could understand. We children made a game of thinking of ways to disturb John Burke and then to elude his violent retribution.

But our real fun and our real fear lay in Miss Lottie herself. Miss Lottie seemed to be at least a hundred years old. Her big frame still held traces of the tall, powerful woman she must have been in youth, although it was now bent and drawn. Her smooth skin was a dark reddish brown, and her face had Indian-like features and the stern stoicism that one associates with Indian faces. Miss Lottie didn’t like intruders either, especially children. She never left her yard, and nobody ever visited her. We never knew how she managed those necessities which depend on human interaction—how she ate, for example, or even whether she ate. When we were tiny children, we thought Miss Lottie was a witch and we made up tales that we half believed ourselves about her exploits. We were far too sophisticated now, of course, to believe the witch nonsense. But old fears have a way of clinging like cobwebs, and so when we sighted the tumbledown shack, we had to stop to reinforce our nerves.

“Look, there she is,” I whispered, forgetting that Miss Lottie could not possibly have heard me from that distance. “She’s fooling with them crazy flowers.”

“Yeh, look at ‘er.”

Miss Lottie’s marigolds were perhaps the strangest part of the picture. Certainly they did not fit in with the crumbling decay of the rest of her yard. Beyond the dusty brown yard, in front of the sorry gray house, rose suddenly and shockingly a dazzling strip of bright blossoms, clumped together in enormous mounds, warm and passionate and sun-golden. The old black witch-woman worked on them all summer, every summer, down on her creaky knees, weeding and cultivating and arranging, while the house crumbled and John Burke rocked. For some perverse reason, we children hated those marigolds. They interfered with the perfect ugliness of the place; they were too beautiful; they said too much that we could not understand; they did not make sense. There was something in the vigor with which the old woman destroyed the weeds that intimidated us. It should have been a comical sight—the old woman with the man’s hat on her cropped white head, leaning over the bright mounds, her big backside in the air—but it wasn’t comical, it was something we could not name. We had to annoy her by whizzing a pebble into her flowers or by yelling a dirty word, then dancing away from her rage, reveling in our youth and mocking her age. Actually, I think it was the flowers we wanted to destroy, but nobody had the nerve to try it, not even Joey, who was usually fool enough to try anything.
"Y'all git some stones," commanded Joey now and was met with instant giggling obedience as everyone except me began to gather pebbles from the dusty ground. "Come on, Lizabeth."

I just stood there peering through the bushes, torn between wanting to join the fun and feeling that it was all a bit silly.

"You scared, Lizabeth?"

I cursed and spat on the ground—my favorite gesture of phony bravado. "Y'all children get the stones, I'll show you how to use 'em."

I said before that we children were not consciously aware of how thick were the bars of our cage. I wonder now, though, whether we were not more aware of it than I thought. Perhaps we had some dim notion of what we were, and how little chance we had of being anything else. Otherwise, why would we have been so preoccupied with destruction? Anyway, the pebbles were collected quickly, and everybody looked at me to begin the fun.

"Come on, y'all."

We crept to the edge of the bushes that bordered the narrow road in front of Miss Lottie's place. She was working placidly, kneeling over the flowers, her dark hand plunged into the golden mound. Suddenly zing—an expertly aimed stone cut the head off one of the blossoms.

"Who out there?" Miss Lottie's backside came down and her head came up as her sharp eyes searched the bushes. "You better git!"

We had crouched down out of sight in the bushes, where we stifled the giggles that insisted on coming. Miss Lottie gazed warily across the road for a moment, then cautiously returned to her weeding. Zing—Joey sent a pebble into the blooms, and another marigold was beheaded.

Miss Lottie was enraged now. She began struggling to her feet, leaning on a rickety cane and shouting. "Y'all git! Go on home!" Then the rest of the kids let loose with their pebbles, storming the flowers and laughing wildly and senselessly at Miss Lottie's impotent rage. She shook her stick at us and started shakily toward the road crying, "Git 'long! John Burke! John Burke, come help!"

Then I lost my head entirely, mad with the power of inciting such rage, and ran out of the bushes in the storm of pebbles, straight toward Miss Lottie, chanting madly, "Old witch, fell in a ditch, picked up a penny and thought she was rich!" The children screamed with delight, dropped their pebbles, and joined the crazy dance, swarming around Miss Lottie like bees and chanting, "Old lady witch!" while she screamed curses at us. The madness lasted only a moment, for John Burke, startled at last, lurched out of his chair, and we dashed for the bushes just as Miss Lottie's cane went whizzing at my head.

I did not join the merriment when the kids gathered again under the oak in our bare yard. Suddenly I was ashamed, and I did not like being ashamed. The child in me sulked and said it was all in fun, but the woman in me flinched at the thought of the malicious attack that I had led. The mood lasted all afternoon. When we ate the beans and rice that was supper that night, I did not notice my father's silence, for he was always silent these days, nor did I notice my mother's absence, for she always worked until well into evening. Joey and I had a particularly bitter argument after supper; his exuberance got on my nerves. Finally I stretched out upon the pallet in the room we shared and fell into a fitful doze. When I awoke, somewhere in the middle of the night,
my mother had returned, and I vaguely listened to the conversation that was audible through the thin walls that separated our rooms. At first I heard no words, only voices. My mother's voice was like a cool, dark room in summer—peaceful, soothing, quiet. I loved to listen to it; it made things seem all right somehow. But my father's voice cut through hers, shattering the peace.

36 "Twenty-two years, Maybelle, twenty-two years," he was saying, "and I got nothing for you, nothing, nothing,"

37 "It's all right, honey, you'll get something. Everybody out of work now, you know that."

38 "It ain't right. Ain't no man ought to eat his woman's food year in and year out, and see his children running wild. Ain't nothing right about that."

39 "Honey, you took good care of us when you had it. Ain't nobody got nothing nowadays."

40 "I ain't talking about nobody else, I'm talking about me. God knows I try." My mother said something I could not hear, and my father cried out louder, "What must a man do, tell me that?"

41 "Look, we ain't starving. I get paid every week, and Mrs. Ellis is real nice about giving me things. She gonna let me have Mr. Ellis's old coat for you this winter—"

42 "Damn Mr. Ellis's coat! And damn his money! You think I want white folks' leavings? Damn, Maybelle"—and suddenly he sobbed, loudly and painfully, and cried helplessly and hopelessly in the dark night. I had never heard a man cry before. I did not know men ever cried. I covered my ears with my hand but could not cut off the sound of my father's harsh, painful, despairing sobs. My father was a strong man who could whisk a child upon his shoulders and go singing through the house. My father whittled toys for us, and laughed so loud that the great oak seemed to laugh with him, and taught us how to fish and hunt rabbits. How could it be that my father was crying? But the sobs went on, unstopped, finally quieting until I could hear my mother's voice, deep and rich, humming softly as she used to hum to a frightened child.

43 The world had lost its boundary lines. My mother, who was small and soft, was now the strength of the family; my father, who was the rock on which the family had been built, was sobbing like the tiniest child. Everything was suddenly out of tune, like a broken accordion. Where did I fit into this crazy picture? I do not now remember my thoughts, only a feeling of great bewilderment and fear.

44 Long after the sobbing and humming had stopped, I lay on the pallet, still as stone with my hands over my ears, wishing that I too could cry and be comforted. The night was silent now except for the sound of the crickets and of Joey's soft breathing. But the room was too crowded with fear to allow me to sleep, and finally, feeling the terrible aloneness of 4 A.M., I decided to awaken Joey.

45 "Ouch! What's the matter with you? What you want?" he demanded disagreeably when I had pinched and slapped him awake.

46 "Come on, wake up."

47 "What for? Go 'way."

48 I was lost for a reasonable reply. I could not say, "I'm scared and I don't want to be alone," so I merely said, "I'm going out. If you want to come, come on."

49 The promise of adventure woke him. "Going out now? Where to, Lizabeth? What you going to do?"
I was pulling my dress over my head. Until now I had not thought of going out. "Just come on," I replied tersely.

I was out the window and halfway down the road before Joey caught up with me. "Wait, Lizabeth, where you going?"

I was running as if the Furies were after me, as perhaps they were—running silently and furiously until I came to where I had half known I was headed: to Miss Lottie’s yard.

The half-dawn light was more eerie than complete darkness, and in it the old house was like the ruin that my world had become—foul and crumbling, a grotesque caricature. It looked haunted, but I was not afraid, because I was haunted too.

"Lizabeth, you lost your mind?" panted Joey.

I had indeed lost my mind, for all the smoldering emotions of that summer swelled in me and burst—the great need for my mother who was never there, the hopelessness of our poverty and degradation, the bewilderment of being neither child nor woman and yet both at once, the fear unleashed by my father’s tears. And these feelings combined in one great impulse toward destruction.

"Lizabeth!"

I leaped furiously into the mounds of marigolds and pulled madly, trampling and pulling and destroying the perfect yellow blooms. The fresh smell of early morning and of dew-soaked marigolds spurred me on as I went tearing and mangling and sobbing while Joey tugged my dress or my waist crying, "Lizabeth, stop, please stop!"

And then I was sitting in the ruined little garden among the uprooted and ruined flowers, crying and crying, and it was too late to undo what I had done. Joey was sitting beside me, silent and frightened, not knowing what to say. Then, "Lizabeth, look."

I opened my swollen eyes and saw in front of me a pair of large, calloused feet; my gaze lifted to the swollen legs, the age-distorted body clad in a tight cotton nightdress, and then the shadowed Indian face surrounded by stubby white hair. And there was no rage in the face now, now that the garden was destroyed and there was nothing any longer to be protected.

"M-miss Lottie!" I scrambled to my feet and just stood there and stared at her, and that was the moment when childhood faded and womanhood began. That violent, crazy act was the last act of childhood. For as I gazed at the immobile face with the sad, weary eyes, I gazed upon a kind of reality which is hidden to childhood. The witch was no longer a witch but only a broken old woman who had dared to create beauty in the midst of ugliness and sterility. She had been born in squalor and lived in it all her life. Now at the end of that life she had nothing except a falling-down hut, a wrecked body, and John Burke, the mindless son of her passion. Whatever verve there was left in her, whatever was of love and beauty and joy that had not been squeezed out by life, had been there in the marigolds she had so tenderly cared for.

Of course I could not express the things that I knew about Miss Lottie as I stood there awkward and ashamed. The years have put words to the things I knew in that moment, and as I look back upon it, I know that that moment marked the end of innocence. Innocence involves an unseeing acceptance of things at face value, an ignorance of the area below the surface. In that humiliating moment I had looked beyond myself and into the depths of another person. This was the beginning of compassion, and one cannot have both compassion and innocence.

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6. **Key Idea and Details (RL.9–10.1)** What can you infer from the text as to Lizabeth’s reasons for her final act of destruction? Read paragraph 56. What causes Lizabeth to feel she has lost her mind? What happened at home prior to her act of destruction that led up to this feeling?

7. **Craft and Structure (RL.9–10.5)** How does the author use juxtaposition to show how Lizabeth has changed through her experience? Read paragraphs 61–62. Describe how Lizabeth the child views Miss Lottie versus how Lizabeth the adult views Miss Lottie.
The years have taken me worlds away from that time and that place, from the dust and squalor of our lives, and from the bright thing that I destroyed in a blind, childish striking out at God knows what. Miss Lottie died long ago and many years have passed since I last saw her hut, completely barren at last, for despite my wild contrition she never planted marigolds again. Yet, there are times when the image of those passionate yellow mounds returns with a painful poignancy. For one does not have to be ignorant and poor to find that his life is as barren as the dusty yards of our town. And I too have planted marigolds.

Second Read

- Reread the short story to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Craft and Structure: In the first paragraph, what two images does the narrator juxtapose for contrast? What are the connotations of these juxtaposed images?
   The “arid, sterile dust” which has a negative and colorless connotation is juxtaposed against the marigolds, described as “a brilliant splash of sunny yellow” which has a bright, hopeful connotation. RL.9–10.5

2. Craft and Structure: What is the meaning of amorphous in paragraph 4?
   In this paragraph, amorphous means “vague, unclear,” describing the dim hope of a miracle that motivates the narrator and her community. RL.9–10.4

3. Craft and Structure: What do you learn about the narrator through the author’s use of flashback? Cite text evidence to support your answer.
   The use of flashback provides insight into how this event influenced the narrator. “The years have taken me worlds away from that time and place ...” The flashback in paragraph 2 reveals the narrator’s age, setting, and feelings. RL.9–10.5

4. Craft and Structure: Notice that in paragraph 9, the narrator uses foreshadowing. What is the effect of this hinting at events to come? Highlight other hints or foreshadowing provided by the narrator.
   The narrator states that this day began her “end of innocence” which adds suspense and a foreboding tone to the story. The diction also enhances this tone as she describes her “restlessness” and the sense of “something unknown and therefore terrifying.” The imagery likewise implies that something beautiful will be destroyed: “like a fresh watercolor painting left out in the rain.” RL.9–10.5

5. Key Ideas and Details: Why are the marigolds so important to Miss Lottie, and why do the children hate them?
   The poverty and hopelessness represented by the dust is highlighted by its juxtaposition against the hope and beauty represented by the marigolds. The children can’t understand the need for beauty or hope as a way break through the impoverished and ugly situation of their lives. The marigolds confuse them with a false hope and anger them as a reminder of the beauty that seems beyond their reach. RL.9–10.1

contrition: sorrow or remorse for one’s wrongs
poignancy: a strong, sad feeling
Defining Experiences

6. Key Ideas and Details: What can you infer from the text as to Lizabeth's reasons for her final act of destruction?
The narrator describes in detail all of the emotions that make her feel as if she has lost her mind: need, hopelessness, bewilderment, and fear. These overwhelming emotions make her want to destroy something, anything. Her choice of the marigolds is perhaps not a conscious rejection of their symbolic hope, but it is an act of desperate hopelessness nonetheless. RL.9–10.1

7. Craft and Structure: How does the author use juxtaposition to show how Lizabeth has changed through her experience?
Juxtaposition occurs when Lizabeth describes Miss Lottie through the adult eyes of compassion and understanding, no longer seeing her as a witch but as a broken woman who nevertheless still fought to keep some beauty and dignity in her life. This new mature and realistic view of Miss Lottie, tinged with compassion and understanding, makes clear how Lizabeth has left childish ways behind and become a woman. RL.9–10.5

Working from the Text

Language and Writer's Craft: Verb Mood
Writers use verb mood to express an attitude. Verbs may be in one of three moods: indicative, imperative, or conditional. Almost all verbs we use are indicative, which is used to state a fact or describe something. The imperative mood is used to give a command or make a request. The conditional form of a verb expresses something that has not happened or something that could happen hypothetically. In the below example, the author shares an image with us that should have evoked humor but did not.

"It should have been a comical sight—the old woman with the man's hat on her cropped white head, leaning over the bright mounds, her big backside in the air—but it wasn't comical, it was something we could not name."

The subjunctive form of the verb is used to express doubt or describe a wish, a doubt, or a situation contrary to fact. When using the verb "to be" in the subjunctive, use were rather than was. The subjunctive form is often used in a clause beginning with if.

PRACTICE Which mood is demonstrated in each of the examples below? How does the narrator's use of verb moods help create her voice in the story?
Example 1: "Perhaps we waited for a miracle, amorphous in concept but necessary if one were to have the grit to rise before dawn each day and labor in the white man's vineyard until after dark, or to wander about in the September dust offering some meager share of bread."
Example 2: "Y'all git some stones," commanded Joey now and was met with instant giggling obedience as everyone except me began to gather pebbles from the dusty ground. "Come on, Lizabeth."
Example 3: "We had crouched down out of sight in the bushes, where we stifled the giggles that insisted on coming."
Word Choice: Diction and Imagery

Writers choose words both for their literal meanings (their dictionary definitions, or denotations) and for their implied meanings (their emotional associations, or connotations). Writers create their intended effects through particular connotations—the associations or images readers connect with certain words. Some words provoke strong positive or negative associations. These reactions are central to how we, as readers, draw inferences about the tone, the characters, and the meaning of a text.

8. Consider the following sentence from the chapter of Speak that you read in Activity 1.3, “Spotlight”: “I dive into the stream of fourth-period lunch students and swim down the hall to the cafeteria.” What connotations do the images of diving into and swimming through other students have here?

A flow of humanity that is in constant motion and that takes the students with its tide

9. Rewrite the sentence, trying to keep the same denotative meaning but changing the connotations to make them neutral.

I step into the hallway and walk toward the cafeteria.

10. Now consider what is conveyed by Anderson’s diction (particularly the verbs) in this sentence.

“I ditch my tray and bolt for the door.”

Based on the verbs, what inferences might you draw about the speaker’s feelings in this moment?

The speaker is in a panic, hurrying out without paying attention to exactly what she is doing.

11. Now revise Anderson’s sentence to be more neutral.

I put my tray down and move toward the door.

12. Find examples of diction and imagery that convey Lizabeth’s distinctive voice in “Marigolds.” Use the graphic organizer that follows to record your examples.
My Notes

Diction and Imagery That Convey Voice:

My Notes

ACTIVITY 1.5 continued

ACTIVITY 1.5 continued

ACTIVITY 1.5 continued

ACTIVITY 1.5 continued

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18 Be sure students make inferences about Lizabeth’s attitudes and realizations. You might have them add another column to the graphic organizer as a place to record their inferences.

Leveled Differentiated Instruction

In this activity, students may need support writing an explanatory essay that studies diction, syntax, and imagery.

Em Have students collaborate on the graphic organizer. Provide students with sentence stems to use in response to the prompt. One example of word choice that establishes character is ..., This impacts the character’s voice by ...

Ex Prior to writing, have students choose evidence from the graphic organizer to use in their written response and explain verbally to a partner why they selected this evidence. During writing, encourage students to use stems such as, The author’s choice of ..., suggests that ... or This image creates the impression that ...

Br Have students identify the textual evidence from the graphic organizer they intend to use in their response to the prompt. After writing, instruct students to label the parts of their response to ensure all elements are present (i.e. topic sentence, evidence of imagery, concluding statement, etc.). Finally, have students highlight the transition words/ phrases they used in their writing.

Support Prior to writing, generate a class list of possible thesis statements to the prompt using student suggestions. Ask students to explain to a partner which thesis statement they will use and why.

Stretch Have students rewrite one example of textual evidence (of diction, imagery, or juxtaposition) used in their written responses in another voice. Ask them to explain how these changes aided in creating this new voice.
Check Your Understanding

Read this sentence from “Marigolds.”

*Each morning our mother and father trudged wearily down the dirt road and around the bend, she to her domestic job, he to his daily unsuccessful quest for work.*

Circle words that you think have negative connotations. Replace them with words that have positive connotations. With a partner, take turns reading your sentences aloud. Discuss how the sentences have changed.

**Writing to Sources: Explanatory Text**

Explain how the author uses diction, imagery, and other literary devices such as juxtaposition and flashback to create the narrator’s voice and present a particular point of view. In your writing, be sure to:

- Begin with a clear thesis that states your position.
- Include multiple direct quotations from the text to support your claims. Introduce and punctuate all quotations correctly.
- Include transitions between points and a statement that provides a conclusion.

**TEACHER TO TEACHER**

Have students complete a similar paragraph explaining how the author establishes a narrator’s voice in their independent reading selections.

**ASSESS**

Review the explanations students gave in discussion during the Check Your Understanding task. Responses should reflect students’ ability to understand the effects of connotation and why writers choose words that have implied meanings.

Evaluate responses to the writing prompt to ensure that students understand the use of literary devices so that they will use them purposefully in their own writing as well as recognize them in other texts.

**ADAPT**

If students need additional help understanding connotation and other literary devices, pair them and ask them to review their responses to the graphic organizer. Ask the pairs to choose one response and rewrite the response by replacing key words such as verbs or adjectives with words that have a different connotation. Have the pairs share their revisions and discuss how the revisions change the author’s voice.

If your students still need support in writing explanatory texts, conduct a guided writing on the board in which you model drafting an analysis.