

**High School
English III**

**2019-2020
Instructional Packet
Set II**

English III

“The Second Tree from the Corner” pg. 950

Assignment #1 Writing: What do you believe is most important in life?

Assignment #2 Reading Strategy: Analyze Text Structure (graphic organizer)

Assignment #3 Respond & Think Critically to Literature (answer questions about the selection)

Assignment #4 Grammar: Commas After Introductory Phrases &

Clauses and Commas to Set Off Contrasted Elements & Appositives pgs. 9 &13

“A Rose for Emily” and

“Address upon Receiving the Nobel Prize in Literature” pg. 896

Assignment #5 Writing: What does it mean to be eccentric? How do people in your community treat others they believe to be eccentric?

Assignment #6 Reading Strategy: Identify Sequence (graphic organizer)

Assignment #7 Respond & Think Critically to Literature (answer questions about the selection)

Assignment #8 Grammar: Pronoun-Antecedent Agreement pg. 151-152

“War Message to Congress” pg. 991

Assignment #9 Writing: What qualities do you admire in a leader, and why do you think these qualities are important?

Assignment #10 Reading Strategy: Distinguish Fact and Opinion (graphic organizer)

Assignment #11 Respond & Think Critically to Literature (answer questions about the selection)

Assignment #12 Grammar: Using the Right Words pg. 62 & 66

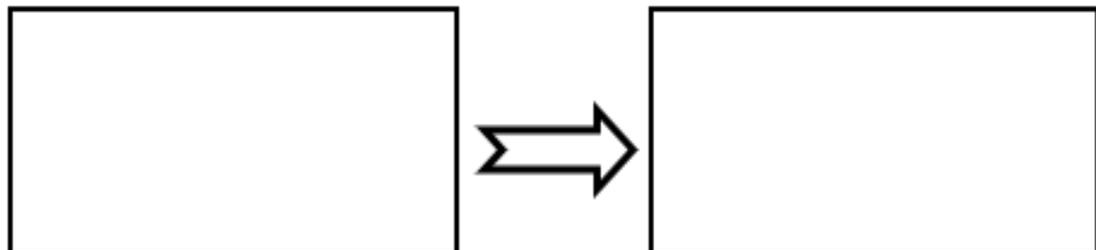
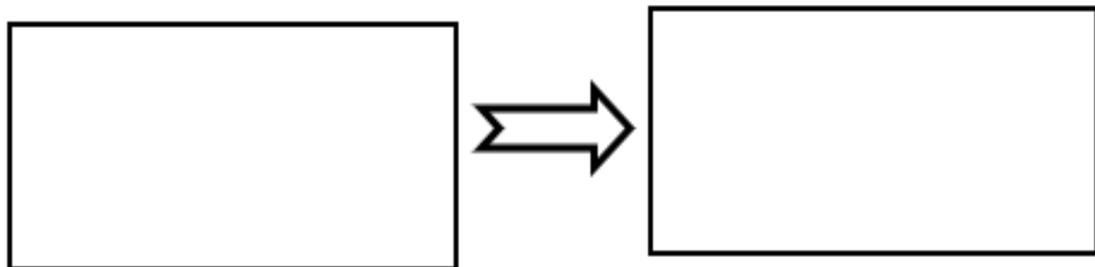
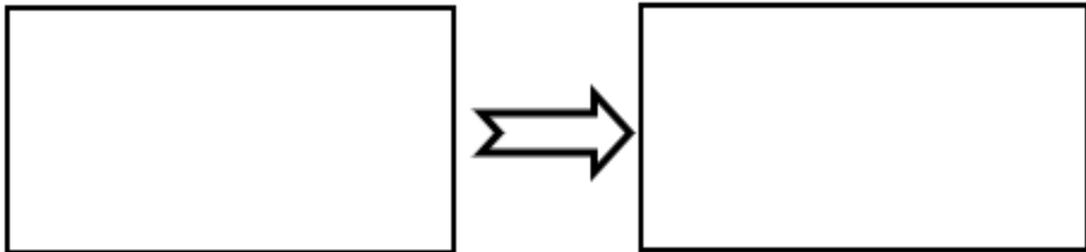
*Reading selections and questions are taken from Glencoe *Texas Treasures* (district adopted textbook)

*Grammar skills are taken from *Write Source* (district adopted textbook)

Assignments #2:

Reading Strategy: Analyze Text Structure

Analyzing text structure means taking a close look at the organizational pattern of a piece of writing. A writer might use chronological order (order of time), comparison and contrast, cause and effect, or order of importance as a frame on which to build the plot. Most fiction, including this story, is organized primarily in chronological order. As you read, draw conclusions about the text structure of this story. Use this graphic organizer to keep track of the time referenced.





The Frick Gallery, 1997. Julian Barrow. Oil on canvas, 18 x 24 in. Private Collection.

The Second Tree
from the
Corner E. B. White

1 “Ever have any bizarre thoughts?” asked the doctor.

Mr. Trexler failed to catch the word. “What kind?” he said.

“Bizarre,” repeated the doctor, his voice steady. He watched his patient for any slight change of expression, any wince. It seemed to Trexler that the doctor was not only watching him closely but was creeping slowly toward his chair back an inch and gathered himself for a reply. He was about to say “Yes” when he realized that if he said yes the next question would be unanswerable. Bizarre thoughts, bizarre thoughts? Ever have any bizarre thoughts? What kind of thoughts *except* bizarre had he had since the age of two?

Trexler felt the time passing, the necessity for an answer. These psychiatrists were busy men, overloaded, not to be kept waiting. The next patient was probably already perched out there in the waiting room, lonely, worried, shifting around on the sofa, his mind stuffed with bizarre thoughts and **amorphous** fears. Poor fellow, thought Trexler. Out there all alone in that misshapen antechamber,¹ staring at the filing cabinet and wondering whether to tell the doctor about that day on the Madison Avenue bus.

2 Let’s see, bizarre thoughts. Trexler dodged back along the dreadful corridor of the years to see what he could find. He felt the doctor’s eyes upon him and knew that time was running out. Don’t be so conscientious, he said to himself. If a bizarre thought is indicated here, just reach into the bag and pick anything at all. A man as well supplied with bizarre thoughts as you are should have no difficulty producing one for the record. Trexler darted into the bag,

1. An *antechamber*, or waiting room, is a smaller room serving as an entrance to a larger or main room.

3 **Plot** How would you describe Mr. Trexler’s internal conflict at this point?

Vocabulary

amorphous (ə mōr’ fəs) *adj.* without definite form

hung for a moment before one of his thoughts, as a hummingbird pauses in the delphinium. No, he said, not that one. He darted to another (the one about the rhesus monkey), paused, considered. No, he said, not that.

Trexler knew he must hurry. He had already used up pretty nearly four seconds since the question had been put. But it was an impossible situation—just one more lousy, impossible situation such as he was always getting himself into. When, he asked himself, are you going to quit maneuvering yourself into a pocket? He made one more effort. This time he stopped at the asylum, only the bars were *lucite*²—fluted, **retractable**. Not here, he said. Not this one.

He looked straight at the doctor. “No,” he said quietly. “I never have any bizarre thoughts.”

The doctor sucked in on his pipe, blew a plume of smoke toward the rows of medical books. Trexler’s gaze followed the smoke. He managed to make out one of the titles, *The Genito-Urinary System*. A bright wave of fear swept cleanly over him and he winced under the first pain of kidney stones.³ He remembered when he was a child, the first time he ever entered a doctor’s office, sneaking a look at the titles of the books—and the flush of fear, the shirt wet under the arms, the book on t.b.,⁴ the sudden knowledge that he was in the advanced stages of consumption,⁵ the quick vision of the **hemorrhage**. Trexler sighed wearily. Forty years, he thought, and I still get thrown by the title of a medical book. Forty

2. *Lucite* is the trademark name of a transparent plastic.
3. *Kidney stones* are small, hard calcium deposits that sometimes form in the kidneys and cause pain.
4. *Tuberculosis*, a disease that often affects the lungs, is sometimes referred to as *t.b.*
5. *Consumption* is another name for tuberculosis.

Analyze Text Structure How do you know the author is using chronological order to organize the story?

Vocabulary

retractable (ri trak’ tə bəl) *adj.* capable of being drawn back or in

hemorrhage (he’ mə rij) *n.* a severe discharge of blood



Gridlock NYC, 1998. Bill Jacklin. Oil on canvas, 152.4 x 152.4 cm. Private collection. ★

years and I still can't stay on life's little bucky horse. No wonder I'm sitting here in this dreary joint at the end of this woebegone⁶ afternoon, lying about my bizarre thoughts to a doctor who looks, come to think of it, rather tired.

The session dragged on. After about twenty minutes, the doctor rose and knocked his pipe out. Trexler got up, knocked the ashes out of his brain, and waited. The doctor smiled warmly and stuck out his hand. "There's nothing the matter with you-- you're just scared. Want to know how I know you're scared?"

"How?" asked Trexler.

"Look at the chair you've been sitting in! See how it has moved back away from my desk? You kept inching away from me while I asked you questions. That means you're scared."

⁶ *Woebegone* means "sorrowful" or "filled with grief"; it can also suggest "dreary and miserable."

Plot In what way is Mr. Trexler trying to resolve his internal conflict?

"Does it?" said Trexler, faking a grin. "Yeah, I suppose it does."

They finished shaking hands. Trexler turned and walked out uncertainly along the passage, then into the waiting room and out past the next patient, a ruddy pin-striped man who was seated on the sofa twirling his hat nervously and staring straight ahead at the files. Poor, frightened guy, thought Trexler, he's probably read in the *Times* that one American male out of every two is going to die of heart disease by twelve o'clock next Thursday. It says that in the paper almost every morning. And he's also probably thinking about that day on the Madison Avenue bus. ★

A week later, Trexler was back in the patient's chair. And for several weeks thereafter he continued to visit the doctor, always toward

Analyze Text Structure About how much time has passed since the opening scene of the story? How do you know? 2

the end of the afternoon, when the vapors hung thick above the pool of the mind and darkened the whole region of the East Seventies. He felt no better as time went on, and he found it impossible to work. He discovered that the visits were becoming routine and that although the routine was one to which he certainly did not look forward, at least he could accept it with cool resignation, as once, years ago, he had accepted a long spell with a dentist who had settled down to a steady fooling with a couple of dead teeth. The visits, moreover, were now assuming a pattern recognizable to the patient.

Each session would begin with a resumé of symptoms—the dizziness in the streets, the constricting pain in the back of the neck, the apprehensions, the tightness of the scalp, the inability to concentrate, the despondency⁸ and the melancholy times, the feeling of pressure and tension, the anger at not being able to work, the anxiety over work not done, the gas on the stomach. Dullest set of neurotic symptoms in the world, Trexler would think, as he obediently trudged back over them for the doctor's benefit.

As he became familiar with the pattern Trexler found that he increasingly tended to identify himself with the doctor, transferring himself into the doctor's seat—probably (he thought) some rather slick form of escapism. At any rate, it was nothing new for Trexler to identify himself with other people. Whenever he got into a cab, he instantly became the driver, saw everything from the hackman's angle (and the reaching over with the right hand, the nudging of the flag, the pushing it down, all the way down along the side of the meter), saw everything—traffic, fare, everything—through the eyes of Anthony Rocco, or Isidore Freedman, or Matthew Scott. In a barbershop, Trexler was the

7. Most of the streets that run east to west in Manhattan are identified by numbers rather than names. *East Seventies* refers to the section of streets from 70–79 that are on the east side of Manhattan.

8. Despondency means "hopelessness" or "depression."

3 Life in the City How does the writer give the reader an idea of what it would be like to live in a big city such as New York?

barber, his fingers curled around the comb, his hand on the tonic. Perfectly natural, then, that Trexler should soon be occupying the doctor's chair, asking the questions, waiting for the answers. He got quite interested in the doctor, in this way. He liked him, and he found him a not too difficult patient.

It was on the fifth visit, about halfway through, that the doctor turned to Trexler and said, suddenly, "What do you want?" He gave the word "want" special emphasis.

"I d'know," replied Trexler uneasily. "I guess nobody knows the answer to that one."

"Sure they do," replied the doctor.

"Do you know what you want?" asked Trexler narrowly.

"Certainly," said the doctor. Trexler noticed that at this point the doctor's chair slid slightly backward, away from him. Trexler stifled a small, internal smile. Scared as a rabbit, he said to himself. Look at him scoot!

"What do you want?" continued Trexler, pressing his advantage, pressing it hard.

The doctor glided back another inch away from his inquisitor. "I want a wing on the small house I own in Westport.⁹ I want more money, and more leisure to do the things I want to do."

Trexler was just about to say, "And what are those things you want to do, Doctor?" when he caught himself. Better not go too far, he mused. Better not lose possession of the ball. And besides, he thought, what the hell goes on here, anyway—me paying fifteen bucks a throw for these séances¹⁰ and then doing the work myself, asking the questions, weighing the answers. So

9. Westport is a residential community and summer resort on the coast of Connecticut.

10. A séance is a meeting in which people attempt to communicate with the spirits of the dead. Here, Trexler is questioning the scientific validity of his psychiatric sessions.

Plot In what way does the doctor's original question help Mr. Trexler begin to solve his own problems?

Vocabulary

inquisitor (in kwī' zə tər) n. one who asks questions

he wants a new wing! There's a fine piece of theatrical gauze for you! A new wing.

Trexler settled down again and resumed the role of patient for the rest of the visit. It ended on a kindly, friendly note. The doctor reassured him that his fears were the cause of his sickness, and that his fears were unsubstantial. They shook hands, smiling.

1 Trexler walked dizzily through the empty waiting room and the doctor followed along to let him out. It was late; the secretary had shut up shop and gone home. Another day over the dam. "Goodbye," said Trexler. He stepped into the street, turned west toward Madison, and thought of the doctor all alone there, after hours, in that desolate hole—a man who worked longer hours than his secretary. Poor, scared, over-worked guy, thought Trexler. And that new wing!

It was an evening of clearing weather, the Park showing green and desirable in the distance, the last daylight applying a high lacquer to the brick and brownstone walls and giving the street scene a luminous and intoxicating splendor. Trexler meditated, as he walked, on what he wanted. "What do you want?" he heard again. Trexler knew what he wanted, and what, in general, all men wanted; and he was glad in a way, that it was both inexpressible and



Visual Vocabulary
Brownstone is the name of a reddish-brown sandstone as well as a type of house made with it.

unattainable, and that it wasn't a wing. He was satisfied to remember that it was deep, formless, enduring, and impossible of fulfillment, and that it made men sick, and that when you sauntered along Third Avenue and looked through the doorways into the dim saloons, you could sometimes pick out from the unregenerate ranks the

2 Life in the City What details are unique to the city and would not be found in the country?

ones who had not forgotten, gazing steadily into the bottoms of the glasses on the long chance that they could get another little peek at it. Trexler found himself renewed by the remembrance that what he wanted was at once great and microscopic, and that although it borrowed from the nature of large deeds and of youthful love and of old songs and early intimations, it was not any one of these things, and that it had not been isolated or pinned down, and that a man who attempted to define it in the privacy of a doctor's office would fall flat on his face.

Trexler felt invigorated. Suddenly his sickness seemed health, his dizziness stability. A small tree, rising between him and the light, stood there saturated with the evening, each gilt-edged leaf perfectly drunk with excellence and delicacy. Trexler's spine registered an ever so slight tremor as it picked up this natural disturbance in the lovely scene. "I want the second tree from the corner, just as it stands," he said, answering an imaginary question from an imaginary physician. And he felt a slow pride in realizing that what he wanted none could bestow, and that what he had none could take away. He felt content to be sick, unembarrassed at being afraid; and in the jungle of his fear he glimpsed (as he had so often glimpsed them before) the flashy tail feathers of the bird courage.

Then he thought once again of the doctor, and of his being left there all alone, tired, frightened. (The poor, scared guy, thought Trexler.) Trexler began humming "Moonshine Lullaby," his spirit reacting instantly to the hypodermic of Merman's¹¹ healthy voice. He crossed Madison, boarded a downtown bus, and rode all the way to Fifty-second Street before he had a thought that could rightly have been called bizarre. 🌸

11. Ethel Merman (1909–1984) was an American actress and singer known for her powerful voice.

Plot How has Mr. Trexler resolved his internal conflict?

Vocabulary

intimation (in' tə mā' shən) n. a hint; a suggestion

Assignment #3:

Respond and Think Critically

Please respond to the following questions over "*The Second Tree from the Corner*" (pgs. 950-955) on the space provided below.

- 1. Connect to Personal Experience: Is Trexler's reaction to his discovery of what he wants in life realistic? Why or why not?**

- 2. Draw Conclusions About Character: What question does the doctor ask Mr. Trexler at the beginning of the story? What is Trexler's answer? In your opinion, what does Trexler's reaction to the doctor's first question reveal about Trexler's state of mind?**

- 3. Draw Conclusions About Character: How does Trexler respond to the question "What do you want?" What does the question make him think about after his visit to the doctor? What do you think Trexler wants?**

- 4. Draw Conclusions About Setting: What does "The Second Tree from the Corner" reveal about city life? Explain using details from the story.**

- 5. Evaluate symbol: Do you think "the second tree from the corner" is an effective symbol of what people often want from life? Explain.**

Assignment #4

Grammar: Commas

Commas After Introductory Phrases & Clauses 1

A comma is used to separate an introductory word group from the rest of the sentence. Introductory word groups are usually clauses or phrases. Turn to 640.3 and 644.1 in *Write Source*. Read the examples carefully. Often, you can sense when the introductory material ends and the main idea begins, but it also helps to be able to identify phrases and clauses. Turn to pages 760 and 762 for more information about phrases and clauses.

Add commas to separate introductory information from the rest of the sentence.

1 During the Second World War, women played an active role in the
2 armed forces. After Pearl Harbor was attacked American factories more
3 than doubled their production of aircraft. As a matter of fact they cranked
4 out 48,000 planes in 1942 alone. Thousands of these planes had to be
5 flown from the factories to air bases. Because male pilots were fighting
6 abroad there was a shortage of pilots in the states.

7 More than 1,000 women volunteered to become pilots for the Women
8 Airforce Service Pilots (WASPs). They received the same instruction as
9 male pilots. During their 200 hours of flight school and 600 hours of
10 ground school they studied physics, navigation, flight theory, and Morse
11 code.

12 After they graduated WASPs went to air bases across the country.
13 By the summer of 1943 they were ferrying aircraft throughout the United
14 States. They flew seven days a week and had to be ready for anything.
15 One pilot left on a ferrying trip that was to take one day. After flying
16 17,000 miles in 30 days she returned to the base in the same clothes
17 she had on when she left. Although most missions involved flying in
18 noncombat zones 38 women pilots died in the line of duty.

Extend: Write two sentences; use an introductory phrase in one and introductory clause in the other.

Commas to Set Off Contrasted Elements & Appositives

Contrasted elements usually begin with *not*, *but*, *but not*, *though*, or *unlike* and should be set off with commas. Turn to 638.3 in *Write Source*. An appositive is a word or a phrase that identifies or renames the noun or pronoun that comes before it. Turn to 640.1.

Add commas where they are needed in the sentences below.

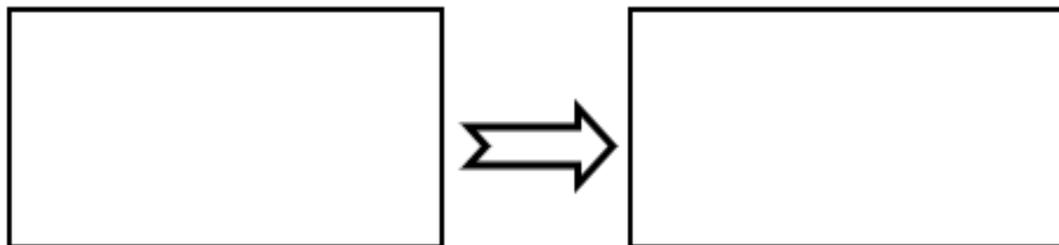
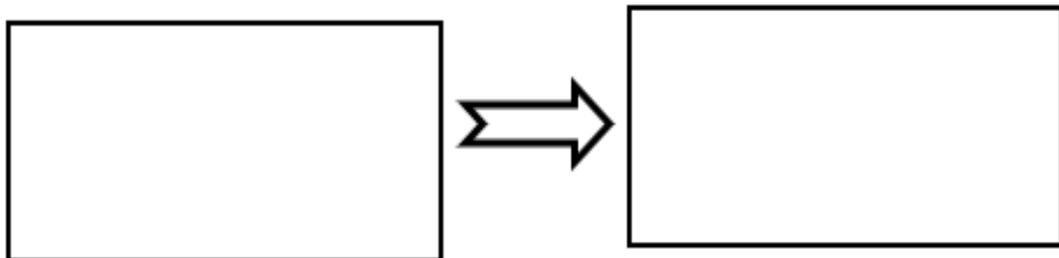
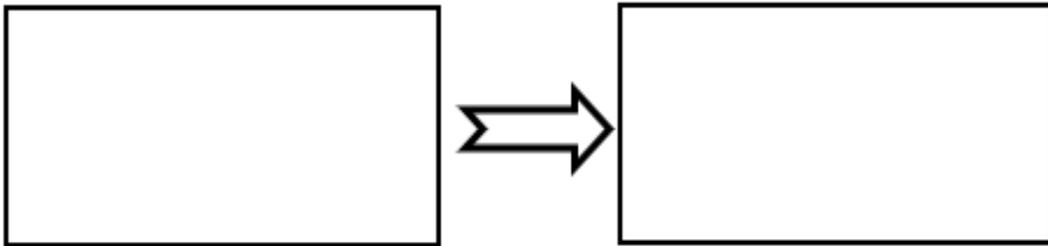
1. Sir Arthur Conan Doyle created Sherlock Holmes, one of the world's best-known detectives.
2. Dr. Watson, Holmes's sidekick and friend, helped solve cases.
3. Sherlock Holmes always got his man not by force but through amazing use of reason and observation.
4. In 1893, Doyle wrote a story in which Holmes, the great detective, was killed.
5. The outcry of millions of readers, all devoted fans, convinced Doyle to bring Holmes back to life in another story.
6. Sir Doyle, perhaps the most highly paid short-story writer of his time, came to resent Holmes's fame.
7. Doyle grew agitated because Holmes, his best-known character, diverted attention from what Doyle considered to be his most serious literary effort: historical novels.
8. Christopher Morley, an English critic, said about Holmes, "Perhaps no fiction character ever created has become so charmingly real to his readers."
9. Medicine, not writing, was Doyle's original profession; he trained as a doctor.

Extend: Write three to five sentences about one of your favorite fictional characters. Include one appositive or contrasted element in each sentence.

Assignments #6:

Reading Strategy: Identify Sequence

Faulkner shifts time frame so often in "A Rose for Emily" that it can be difficult for readers to understand exactly when the events in the story take place. As you read, ask yourself, What is happening? TO keep track of what happens, list the events as they occur in the narrative and then number them in the sequence they occur.



A Rose for Emily

William Faulkner

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old man-servant—a combined gardener and cook—had seen in at least ten years. It was a big, squarish frame house that had once been white, decorated with cupolas¹ and spires and scrolled balconies in the heavily lightsome style of the seventies,² set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august³ names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish⁴ decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused⁵

cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity.⁶ Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

When the next generation, with its more modern ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no

1. Cupolas are small, domed structures rising above a roof.
2. Lightsome means "light and graceful." Seventies refers to the 1870s.
3. August (ə gəst) means "distinguished" or "prominent."
4. Coquettish (kə keɪ' ɪʃ) means "flirtatious."
5. Cedar-bemused means "lost among the cedar trees" (literally, "confused by cedars").

Return to Regionalism What does the opening of "A Rose for Emily" tell you about the town and the type of people who live there?

6. [remitted . . . perpetuity] This phrase means that Miss Emily was excused from paying taxes forever after her father's death.

Identify Sequence Which clues reveal that the narrator is moving into a flashback?

reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic⁷ shape, in a thin, flowing calligraphy⁸ in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

They called a special meeting of the Board of Aldermen.⁹ A deputation¹⁰ waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes¹¹ in the single sun-ray. On a tarnished gilt¹² easel before the fireplace stood a crayon portrait of Miss Emily's father.

They rose when she entered—a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her.

7. Here, *archaic* means "old-fashioned."

8. *Calligraphy* is an elegant type of handwriting.

9. The *Board of Aldermen* is the group formed by members of a city or town council.

10. A *deputation* is a "a small group that represents a larger one."

11. *Motes* are particles or specks, as of dust.

12. *Gilt* means "covered with gold."

4 Foreshadowing What might the painting foreshadow?

Vocabulary

sluggishly (slug' ish lē) adv. slowly; without strength or energy

She looked bloated, like a body long submerged in motionless water, and of that pallid¹³ hue.

Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.

She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain.

Her voice was dry and cold. "I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves."

"But we have. We are the city authorities, Miss Emily. Didn't you get a notice from the sheriff, signed by him?"

"I received a paper, yes," Miss Emily said. "Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson."

"But there is nothing on the books to show that, you see. We must go by the—"

"See Colonel Sartoris. I have no taxes in Jefferson."

"But, Miss Emily—"

"See Colonel Sartoris." (Colonel Sartoris had been dead almost ten years.) "I have no taxes in Jefferson. Tobe!" The Negro appeared. "Show these gentlemen out."

II

So she vanquished them, horse and foot, just as she had vanquished their fathers thirty years before about the smell. That was two years after her father's death and a short time after her sweetheart—the one we believed would marry her—had deserted her. After her father's death she went out very little; after her sweetheart went away, people hardly saw her at all. A few of the ladies had the temerity¹⁴ to call,

13. *Pallid* means "lacking healthy color" or "pale."

14. *Temerity* (tə mer' ə tē) is excessive boldness.

Identify Sequence By the time Emily had "vanquished" the town officials about the "smell," what significant events had already occurred in Emily's life? List them in order.



Autumn Glory: The Old Mill, 1869. John Atkinson Grimshaw. Oil on canvas, 62.2 x 87.6 cm. Leeds Museums and Galleries, City Art Gallery, UK.



but were not received, and the only sign of life about the place was the Negro man—a young man then—going in and out with a market basket.

“Just as if a man—any man—could keep a kitchen properly,” the ladies said; so they were not surprised when the smell developed. It was another link between the gross, teeming world and the high and mighty Griersons.

A neighbor, a woman, complained to the mayor, Judge Stevens, eighty years old.

“But what will you have me do about it, madam?” he said.

“Why, send her word to stop it,” the woman said. “Isn’t there a law?”

“I’m sure that won’t be necessary,” Judge Stevens said. “It’s probably just a snake or a rat

that nigger of hers killed in the yard. I’ll speak to him about it.”

The next day he received two more complaints, one from a man who came in diffident deprecation.¹⁵ “We really must do something about it, Judge. I’d be the last one in the world to bother Miss Emily, but we’ve got to do something.” That night the Board of Aldermen met—three graybeards and one younger man, a member of the rising generation.

“It’s simple enough,” he said. “Send her word to have her place cleaned up. Give her a certain time to do it in, and if she don’t . . .”

“Dammit, sir,” Judge Stevens said, “will you accuse a lady to her face of smelling bad?”

So the next night, after midnight, four men crossed Miss Emily’s lawn and slunk about the house like burglars, sniffing along the base of the brickwork and at the cellar openings while

FORESHADOWING What might this statement about the “smell” and Emily foreshadow?

15. *Diffident deprecation* means “timid disapproval.”

one of them performed a regular sowing motion with his hand out of a sack slung from his shoulder. They broke open the cellar door and sprinkled lime there, and in all the outbuildings.¹⁶ As they recrossed the lawn, a window that had been dark was lighted and Miss Emily sat in it, the light behind her, and her upright torso motionless as that of an idol. They crept quietly across the lawn and into the shadow of the locusts¹⁷ that lined the street. After a week or two the smell went away.

That was when people had begun to feel really sorry for her. People in our town, remembering how old lady Wyatt, her great-aunt, had gone completely crazy at last, believed that the Griersons held themselves a little too high for what they really were. None of the young men were quite good enough for Miss Emily and such. We had long thought of them as a tableau,¹⁸ Miss Emily a slender figure in white in the background, her father a spraddled¹⁹ silhouette in the foreground, his back to her and clutching a horsewhip, the two of them framed by the backflung front door. So when she got to be thirty and was still single, we were not pleased exactly, but vindicated; even with insanity in the family she wouldn't have turned down all of her chances if they had really materialized.

When her father died, it got about that the house was all that was left to her; and in a way, people were glad. At last they could pity Miss Emily. Being left alone, and a pauper,²⁰

she had become humanized. Now she too would know the old thrill and the old despair of a penny more or less.

The day after his death all the ladies prepared to call at the house and offer condolence and aid, as is our custom. Miss Emily met them at the door, dressed as usual and with no trace of grief on her face. She told them that her father was not dead. She did that for three days, with the ministers calling on her, and the doctors, trying to persuade her to let them dispose of the body. Just as they were about to resort to law and force, she broke down, and they buried her father quickly.

We did not say she was crazy then. We believed she had to do that. We remembered all the young men her father had driven away, and we knew that with nothing left, she would have to cling to that which had robbed her, as people will.

III

She was sick for a long time. When we saw her again her hair was cut short, making her look like a girl, with a vague resemblance to those angels in colored church windows—sort of tragic and serene.

The town had just let the contracts for paving the sidewalks, and in the summer after her father's death they began the work. The construction company came with niggers and mules and machinery, and a foreman named Homer Barron, a Yankee—a big, dark, ready man, with a big voice and eyes lighter than his face. The little boys would follow in groups to hear him cuss the niggers, and the niggers singing in time to the rise and fall of the picks. Pretty soon he knew everybody in town. Whenever you heard a lot of laughing anywhere about the square, Homer Barron would be in the center of the group. Presently we began to see him and Miss Emily on Sunday afternoons driving in the yellow-wheeled buggy and the matched team of bays from the livery stable.

16. *Outbuildings* are separate buildings, such as a woodshed or barn, associated with a main building.
17. *Locusts* are deciduous trees. Several varieties have thorns and fragrant flowers that hang down in clusters.
18. A *tableau* (tab lō') is a striking or artistic grouping of people or objects.
19. *Spraddled* means "sprawled" or "spread wide apart."
20. A *pauper* is a very poor person.

3 Return to **Regionalism** What does this passage reveal about the social and economic status of most people in the town as opposed to that of Miss Emily?

Vocabulary

vindicate (vin' də kāt') *v.* to justify; to prove correct in light of later circumstances

At first we were glad that Miss Emily would have an interest, because the ladies all said, "Of course a Grierson would not think seriously of a Northerner, a day laborer." But there were till others, older people, who said that even grief could not cause a real lady to forget *noblesse oblige*²¹—without calling it *noblesse oblige*. They just said, "Poor Emily. Her kinsfolk should come to her." She had some kin in Alabama; but years ago her father had fallen out with them over the estate of old lady Wyatt, the crazy woman, and there was no communication between the two families. They had not even been represented at the funeral.



Visual Vocabulary
Jalousies (jal' ə sēz) are overlapping, adjustable slats that cover a door or window.

And as soon as the old people said, "Poor Emily," the whispering began. "Do you suppose it's really so?" they said to one another. "Of course it is. What else could . . ." This behind their hands; rustling of craned²² silk and satin behind jalousies: closed upon the sun of Sunday afternoon as the thin, swift clop-clop-clop of the matched team

passed: "Poor Emily."

She carried her head high enough—even when we believed that she was fallen. It was as if she demanded more than ever the recognition of her dignity as the last Grierson; as if it had wanted that touch of earthiness to reaffirm her imperviousness. Like when she bought the rat poison, the arsenic. That was over a year

21. The French expression *noblesse oblige* (nō bles' ō blēzh') suggests that those of high birth or rank have a responsibility to act kindly and honorably toward others.
22. *Craned* means "stretched."

1 Return to Regionalism What does this comment suggest about the southern aristocratic attitude toward northerners? What does it imply about Emily's interest in Homer Barron?

after they had begun to say "Poor Emily," and while the two female cousins were visiting her. "I want some poison," she said to the druggist. She was over thirty then, still a slight woman, though thinner than usual, with cold, haughty black eyes in a face the flesh of which was strained across the temples and about the eye-sockets as you imagine a lighthousekeeper's face ought to look. "I want some poison," she said.

"Yes, Miss Emily. What kind? For rats and such? I'd recom—"

"I want the best you have. I don't care what kind."

The druggist named several. "They'll kill anything up to an elephant. But what you want is—"

"Arsenic," Miss Emily said. "Is that a good one?"

"Is . . . arsenic? Yes, ma'am. But what you want—"

"I want arsenic."

The druggist looked down at her. She looked back at him, erect, her face like a strained flag. "Why, of course," the druggist said. "If that's what you want. But the law requires you to tell what you are going to use it for."

Miss Emily just stared at him, her head tilted back in order to look him eye for eye, until he looked away and went and got the arsenic and wrapped it up. The Negro delivery boy brought her the package; the druggist didn't come back. When she opened the package at home there was written on the box, under the skull and bones: "For rats." **2**

IV

So the next day we all said, "She will kill herself"; and we said it would be the best thing. When she had first begun to be seen with Homer Barron, we had said, "She will marry him." Then we said, "She will persuade him yet," because Homer himself had remarked—

Vocabulary

haughty (hō' tē) adj. conceited; arrogant



Day After the Funeral, 1925. Edward Hopper. Watercolor on paper. Private collection. James Goodman Gallery, NY.



he liked men, and it was known that he drank with the younger men in the Elks' Club—that he was not a marrying man. Later we said, "Poor Emily" behind the jalousies as they passed on Sunday afternoon in the glittering buggy, Miss Emily with her head high and Homer Barron with his hat cocked and a cigar in his teeth, reins and whip in a yellow glove.

Then some of the ladies began to say that it was a disgrace to the town and a bad example to the young people. The men did not want to interfere, but at last the ladies forced the Baptist minister—Miss Emily's people were Episcopal—to call upon her. He would never divulge what happened during that interview, but he refused to go back again. The next Sunday they again drove about the streets, and

the following day the minister's wife wrote to Miss Emily's relations in Alabama.

So she had blood-kin under her roof again and we sat back to watch developments. At first nothing happened. Then we were sure that they were to be married. We learned that Miss Emily had been to the jeweler's and ordered a man's toilet set²³ in silver, with the letters H. B. on each piece. Two days later we learned that she had bought a complete outfit of men's clothing, including a nightshirt, and we said, "They are married." We were really glad. We were glad because the two female cousins were even more Grierson than Miss Emily had ever been.

So we were not surprised when Homer Barron—the streets had been finished some time since—was gone. We were a little disappointed that there was not a public blowing-off,²⁴ but we believed that he had

3 **Return to Regionalism** What does the town's involvement in Emily's affairs suggest about its morals and values? Why is Emily a threat?

23. A toilet set is a set of articles used for personal grooming (hairbrush, comb, etc.).

24. A blowing-off is a celebration.

gone on to prepare for Miss Emily's coming, or to give her a chance to get rid of the cousins. (By that time it was a cabal,²⁵ and we were all Miss Emily's allies to help circumvent the cousins.) Sure enough, after another week they departed. And, as we had expected all along, within three days Homer Barron was back in town. A neighbor saw the Negro man admit him at the kitchen door at dusk one evening.

And that was the last we saw of Homer Barron. And of Miss Emily for some time. The Negro man went in and out with the market basket, but the front door remained closed. Now and then we would see her at a window for a moment, as the men did that night when they sprinkled the lime, but for almost six months she did not appear on the streets. Then we knew that this was to be expected too; as if that quality of her father which had thwarted her woman's life so many times had been too virulent and too furious to die.

When we next saw Miss Emily, she had grown fat and her hair was turning gray. During the next few years it grew grayer and grayer until it attained an even pepper-and-salt iron-gray, when it ceased turning. Up to the day of her death at seventy-four it was still that vigorous iron-gray, like the hair of an active man.

From that time on her front door remained closed, save for a period of six or seven years, when she was about forty, during which she gave lessons in china-painting. She fitted up a studio in one of the downstairs rooms, where the daughters and granddaughters of Colonel Sartoris' contemporaries were sent to her with the same regularity and in the same spirit that they were sent to church on Sundays with a

twenty-five-cent piece for the collection plate. Meanwhile her taxes had been remitted.

Then the newer generation became the backbone and the spirit of the town, and the painting pupils grew up and fell away and did not send their children to her with boxes of color and tedious brushes and pictures cut from the ladies' magazines. The front door closed upon the last one and remained closed for good. When the town got free postal delivery, Miss Emily alone refused to let them fasten the metal numbers above her door and attach a mailbox to it. She would not listen to them.

Daily, monthly, yearly we watched the Negro grow grayer and more stooped, going in and out with the market basket. Each December we sent her a tax notice, which would be returned by the post office a week later, unclaimed. Now and then we would see her in one of the downstairs windows—she had evidently shut up the top floor of the house—like the carven torso of an idol in a niche,²⁶ looking or not looking at us, we could never tell which. Thus she passed from generation to generation—dear, inescapable, impervious, tranquil, and perverse.

And so she died. Fell ill in the house filled with dust and shadows, with only a doddering Negro man to wait on her. We did not even know she was sick; we had long since given up trying to get any information from the Negro. He talked to no one, probably not even to her, for his voice had grown harsh and rusty, as if from disuse.

She died in one of the downstairs rooms, in a heavy walnut bed with a curtain, her gray head propped on a pillow yellow and moldy with age and lack of sunlight.

V

The Negro met the first of the ladies at the front door and let them in, with their hushed, sibilant²⁷ voices and their quick, curious glances, and then he disappeared. He walked

25. A *cabal* (kə bāl') is a group united in a secret plot.

1 **Foreshadowing** What might the juxtaposition of these two sentences foreshadow about Emily and Homer Barron?

Vocabulary

circumvent (sur' kəm vent') *v.* to get around or to avoid by clever maneuvering

virulent (vir' yə lənt) *adj.* extremely poisonous or harmful

26. A *niche* (nich) is a recessed area in a wall, sometimes used for displaying a statue.

27. *Sibilant* (si' bə lənt) means "making a hissing sound."

right through the house and out the back and was not seen again.

The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly above the bier²⁸ and the ladies sibilant and macabre,²⁹ and the very old men—some in their brushed Confederate uniforms—on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade of years.

Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they opened it.

The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall³⁰ as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal:³¹ upon the valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

The man himself lay in the bed.

28. A *bier* is a stand for a coffin.

29. *Macabre* (mə kă' brə) means "gruesome" or "suggesting the horror of death."

30. An *acrid pall* is a bitter-smelling covering.

31. Here, *bridal* means "wedding."



The Sunny Parlor, c. 1901. Wilhelm Hammershoi. Oil on canvas, 49.7 x 40 cm. Nationalgalerie, Staatliche Museen zu Berlin, Germany. ★

For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded³² him. What was left of him, rotted beneath what was left of the night-shirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair. ☹

32. *Cuckolded* means "betrayed," in the sense of a husband deceived by an unfaithful wife.

Address upon Receiving the Nobel Prize in Literature

Stockholm, December 10, 1950

William Faulkner

I feel that this award was not made to me as a man, but to my work—a life's work in the agony and sweat of the human spirit, not for glory and least of all for profit, but to create out of the materials of the human spirit something which did not exist before. So this award is only mine in trust. It will not be difficult to find a dedication for the money part of it commensurate¹ with the purpose and significance of its origin. But I would like to do the same with the acclaim too, by using this moment as a pinnacle² from which I might be listened to by the young men and women already dedicated to the same anguish and travail,³ among whom is already that one who will some day stand here where I am standing.

Our tragedy today is a general and universal physical fear so long sustained by now that we can even bear it. There are no longer problems of the spirit. There is only the question: When will I be blown up? Because of this, the young man or woman writing today has forgotten the problems of the human heart in conflict with itself which alone can make good writing because only that is worth writing about, worth the agony and the sweat.

He must learn them again. He must teach himself that the basest of all things is to be afraid; and, teaching himself that, forget it forever, leaving no room in his workshop for anything but the old verities and truths of the

heart, the old universal truths lacking which any story is ephemeral⁴ and doomed—love and honor and pity and pride and compassion and sacrifice. Until he does so, he labors under a curse. He writes not of love but of lust, of defeats in which nobody loses anything of value, of victories without hope and, worst of all, without pity or compassion. His griefs grieve on no universal bones, leaving no scars. He writes not of the heart but of the glands.

Until he relearns these things, he will write as though he stood among and watched the end of man. I decline to accept the end of man. It is easy enough to say that man is immortal simply because he will endure: that when the last ding-dong of doom has clanged and faded from the last worthless rock hanging tideless in the last red and dying evening, that even then there will still be one more sound: that of his puny inexhaustible voice, still talking. I refuse to accept this. I believe that man will not merely endure: he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance. The poet's, the writer's, duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

1. *Commensurate* (kə men' sər it) means "of equal measure."
2. *Pinnacle* (pin' ə kəl) means "highest point" or "peak."
3. *Travail* (trə vā'l) is exhausting mental or physical work.

1 Return to Regionalism How might "A Rose for Emily" reflect Faulkner's desire to write about this problem?

4. *Ephemeral* (i fem' ə r ə l) means "lasting a very brief time" or "short-lived."

Assignment #8
Grammar: Pronoun-Antecedent Agreement

Pronoun-Antecedent Agreement 1

Each pronoun has an antecedent that the pronoun refers to or replaces. Turn to page 774 in *Write Source* for more information and examples.

Underline the correct answer in each of the following sentences. Write the antecedent above the pronoun you underline.

1. For the job hunter to get the best possible job, ^{(job) hunter} (he or she needs, they need) to have three or four job offers from which to choose.
2. Everyone owes it to (himself or herself, themselves) to become acquainted with all phases of the job-hunting process.
3. Both Ashley and her friend Shelli use newspaper ads to find new job leads, which (she pursues, they pursue) with a phone call and a letter.
4. The Internet now has many help-wanted sites, so (they serve, it serves) job hunters, too.
5. Job hunters make (his or her, their) availability known by placing information about themselves and (his or her, their) skills in newspapers or on Internet sites.
6. Most colleges have good placement services because (they understand, it understands) that finding a good job is the major reason (their, its) students come to college.
7. Some colleges offer (its, their) students a complete job-placement service, extending for years after students have graduated.
8. Other college offices, however, think (its, their) responsibility is completed when they place a student once after (he or she has, they have) graduated.
9. A private employment agency charges (its, their) customers only when (he or she gets, they get) jobs.
10. Although many people are unaware of this fact, the U.S. government offers all (its, their) citizens a free employment service.

Pronoun-Antecedent Agreement 2

Each personal pronoun has an antecedent that the pronoun clearly refers to or replaces. Turn to page 774 in *Write Source* for more information and examples.

Underline the correct personal pronouns below and write the antecedent above each.

1. Ants are incredibly diverse insects; ^{ants} (*it, they*) consist of 20,000 different species and are located throughout the world.
2. Most ant species make (*its, their*) nests underground.
3. Most species have a queen; (*she, it*) lives the longest, from about 10 to 20 years.
4. Worker ants from different communities often fight one another when (*each, they*) meet.
5. A fierce battle can ensue, and (*it, they*) may take many lives.
6. Army ants are such fierce fighters that other insects have come to fear (*it, them*).
7. Some army ants live in clusters above ground; (*it, their*) queen and (*its, her*) brood lie amid the large cluster of bodies.
8. A harvester ant feeds on the seeds (*they collect, it collects*).
9. Some ants collect larvae from other ant colonies; (*it brings, they bring*) (*it, them*) home and use them as slaves when they are full grown.
10. One species of the Amazon ant becomes so reliant on its slave ants that (*they, it*) can care for neither itself nor (*their, its*) young.

Extend: Write three or four sentences about ants (or some other insect). Underline each personal pronoun and write its antecedent above it.

Assignment #10:

Reading Strategy: Distinguish Fact and Opinion

A fact is a statement that can be verified or proved. An opinion is a personal judgement. As you read, deduce which statements in Roosevelt's speech are facts and which are opinions. Fill in the chart below with your findings.

Detail	Fact or Opinion
"a date which will live in infamy"	Opinion



FRANKLIN D. ROOSEVELT WAR MESSAGE TO CONGRESS, December 8, 1941

1 Yesterday, December 7, 1941—a date which will live in infamy—the United States of America was suddenly and deliberately attacked by naval and air forces of the Empire of Japan.

The United States was at peace with that nation and, at the solicitation of Japan, was still in conversation with its Government and its Emperor looking toward the maintenance of peace in the Pacific. Indeed, one hour after Japanese air squadrons had commenced bombing in the American Island of Oahu, the Japanese Ambassador to the United States and his colleague delivered to our Secretary of State a formal reply to a recent American message. And, while this reply stated that it seemed useless to continue the existing

diplomatic negotiations, it contained no threat or hint of war or of armed attack.

It will be recorded that the distance of Hawaii from Japan makes it obvious that the attack was deliberately planned many days or even weeks ago. During the intervening time the Japanese Government has deliberately sought to deceive the United States by false statements and expressions of hope for continued peace.

The attack yesterday on the Hawaiian Islands has caused severe damage to American

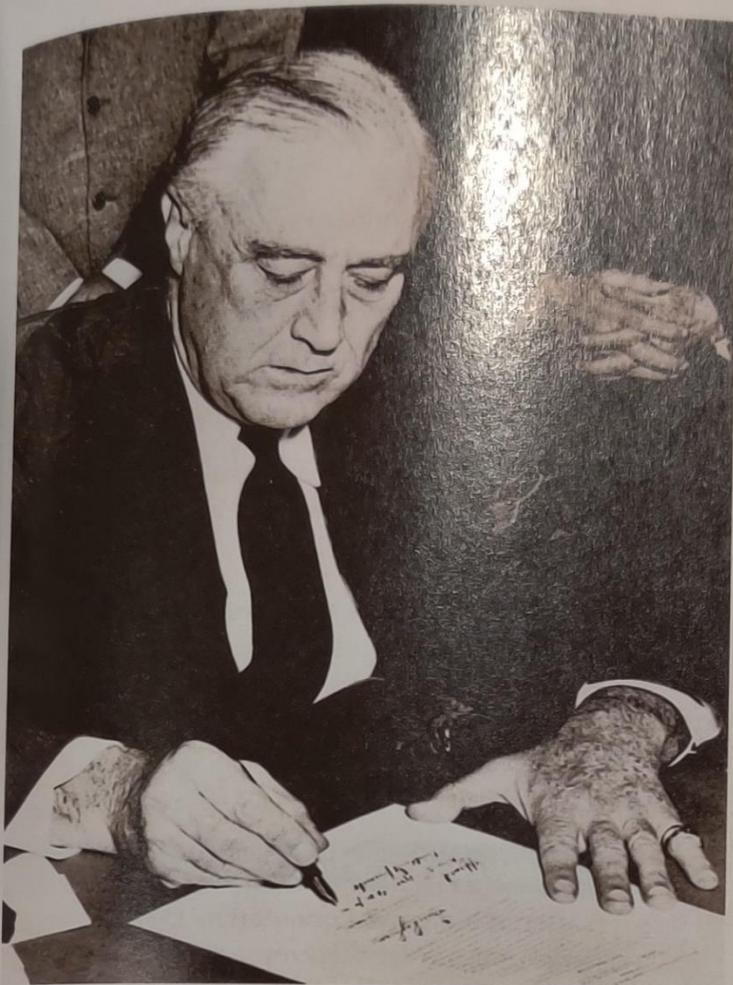
Vocabulary

infamy (in' fə mē) n. a reputation as something evil or harmful

Vocabulary

diplomatic (dip' lə mat' ik) adj. negotiating in a peaceful manner

2 Distinguish Fact and Opinion Which parts of this statement are based on factual information? Which parts are formed by opinions?



President Franklin D. Roosevelt signs the declaration of war against Japan, December 8, 1941.

naval and military forces. I regret to tell you that very many American lives have been lost. In addition American ships have been reported torpedoed on the high seas between San Francisco and Honolulu.

Yesterday the Japanese Government also launched an attack against Malaya.

Last night Japanese forces attacked Hong Kong.

Last night Japanese forces attacked Guam.

3 Last night Japanese forces attacked the Philippine Islands.

Last night the Japanese attacked Wake Island.

And this morning the Japanese attacked Midway Island.

Japan has, therefore, undertaken a surprise offensive extending throughout the Pacific area. The facts of yesterday and today speak for them-

selves. The people of the United States have already formed their opinions and well understand the **implications** to the very life and safety of our nation.

As Commander in Chief of the Army and Navy I have directed that all measures be taken for our defense.

Always will our whole nation remember the character of the onslaught against us.

No matter how long it may take us to overcome this **premeditated** invasion, the American people in their righteous might will win through to absolute victory. I believe that I interpret the will of the Congress and of the people when I assert that we will not only defend ourselves to the uttermost but will make it very certain that this form of treachery shall never again endanger us.

Hostilities exist. There is no blinking at the fact that our people, our territory, and our interests are in grave danger.

With confidence in our armed forces—with the unbounding determination of our people—we will gain the **inevitable** triumph. So help us

God.

I ask that the Congress declare that since the unprovoked and dastardly attack by Japan on Sunday, December 7, 1941, a state of war has existed between the United States and the Japanese Empire. 🌀

The United States and the World How does Roosevelt use rhetoric to make the nation feel confident of victory?

Vocabulary

implication (im'plə kā' shən) n. an effect or consequence

premeditated (prē med' ə tā' əd) adj. thought about beforehand

inevitable (i nev' ə tə bəl) adj. certain to happen

Assignment #11:

Respond and Think Critically

Please respond to the following questions over “*War Message to Congress*” (pgs. 992-994) on the space provided below.

- 1. Connect to Personal Experience: What was your reaction to Roosevelt’s speech? Explain**
- 2. Analyzing Meaning: Why, according to Roosevelt, was the United States unprepared for the attack on Pearl Harbor? How might this information have influenced Congress?**
- 3. Analyze Rhetorical Effect: Which places does Roosevelt say Japan attacked? What effect does Roosevelt seem to want this information to have on his audience?**
- 4. Draw Conclusions About Argument: What does Roosevelt mean when he says, “The people of the United States have already formed their opinion?” Why does he say this?**
- 5. Analyze Diction: How does Roosevelt assure the public of a war victory? Why do you think he does this?**

Assignment #12

Grammar: Using the Right Word

Using the Right Word 1

Fill in the blanks from the list below to correctly complete the sentences. See Write Source pages 702, 704, and 706.

accept, except; adapt, adopt; affect, effect; allusion, illusion; among, between; amount, number; ascent, assent; bad, badly; base, bass; bring, take; capital, capitol; choose, chose

1. After studying the hitting and fielding records of each player, Coach Silvan decided to choose Armin.
2. During the building of the Panama Canal, engineers used several methods to control the _____ of mosquitoes.
3. Many mountaineers make the _____ of Mt. Everest their ultimate goal.
4. The director knew that Spuriel's powerful _____ voice was a wonderful addition to the school glee club.
5. Jerome was asked to _____ the broken glass to the trash bin.
6. In the 1800s, the American Plains Indians were thought to be _____ the finest horse riders in the world.
7. Because he fell off the parallel bars during a complicated routine, Central High's star gymnast suffered a _____ broken forearm.
8. When the comet Shoemaker-Levy collided with Jupiter, the _____ startled and amazed astronomers.
9. Realizing funds were limited, the student council decided to _____ a simpler and cheaper plan for the homecoming dance.
10. Everyone _____ Shane saw the lightning bolt splinter the power pole.
11. Jan's _____ to what she might like for her birthday did not go unnoticed by her brother.
12. Denver, often called the "Mile-high City," is the _____ of Colorado.

Review: Using the Right Word

Underline each usage error in the sentences below and write the correction above it.

1. Do you have any allusions ^{*illusions*} about what Alaska will be like?
2. Of coarse! But I'm rite when I say I'm ready for my Alaska experience.
3. If I'm wrong, I'll adopt my behavior as necessary.
4. My cousin will leave me use his heavy parka and snowshoes.
5. I plan to spend next year attending school in Anchorage, which should be a real enjoyable experience.
6. I expect to do a lot of hiking, so I'm bringing my camera.
7. Alaska has too many trails for me to hike in just one year, but there are an amount of trails that I have chosen to hike no matter what.
8. Will I like the long Alaskan winter? Actually, I look forward to some real winter whether.
9. I choose several books to bring; they're ones I've been wanting to read.
10. My cousin, who lives in Anchorage, says she often sees moose wander down a street and then lay down in someone's backyard.
11. Ever since I was little, my dream to live in Alaska did not very.
12. I hope I see a large number of snow-covered peeks.
13. The pictures that I've seen in books infer incredible beauty, but I know it's even better to stand before a glacier or at the foot of a mountain.
14. I don't know if I'll get to the capitol city of Juneau like my brother did.
15. The year will pass much too fast, I expect, and than I'll have to let many new friends and favorite places behind.