

Melting Pot Text Passage

Directions: Listed below are strategies you can use to help you annotate the text. Write your notes in the “Notes” column. Underline or highlight text associated with your notes.

- Write down the main idea of a paragraph.
- Rewrite a section in your own words.
- Make any inferences.
- Use context clues to define unknown words or write ideas for what a word might mean.
- Record ideas or questions you have about the text you want to share with others.
- Write any reactions to the text.

Text	Notes
<p>My children are upstairs in the house next door, having dinner with the Ecuadorean family that lives on the top floor. The father speaks some English, the mother less than that. The two daughters are fluent in both their native and adopted languages, but the youngest child, a son, a close friend of my two boys, speaks almost no Spanish. His parents thought it would be better that way. This doesn't surprise me; it was the way my mother was raised, American among the Italians.</p> <p>I always suspected, hearing my grandfather talk about the ``No Irish Need Apply`` signs outside factories, hearing my mother talk about the neighborhood kids who called her greaseball, that the American fable of the melting pot was a myth. Here in our neighborhood it exists, but like so many other things, it exists only person to person.</p>	
<p>The letters in the local weekly tabloid suggest that everybody hates everybody else here, and on a macro level, they do. The old-timers are angry because they think the new moneyed professionals are taking over their town. The professionals are tired of being blamed for the neighborhood's rising rents, particularly since they are the ones paying them. The old immigrants are suspicious of the new ones. The new ones think the old ones are bigots.</p> <p>Nevertheless, on a micro level most of us get along. We are friendly with the Ecuadorean family, with the Yugoslavs across the street and with the</p>	

Italians next door, mainly by virtue of our children's sidewalk friendships. It took a while. Eight years ago we were the new people on the block, filling dumpsters with old plaster and lath, drinking beer on the stoop with our demolition masks hanging around our necks like goiters. We thought we could feel people staring at us from behind the sheer curtains on their windows. We were right.

My first apartment in New York was in a gritty warehouse district, the kind of place that makes your parents wince. A lot of old Italians lived around me which suited me just fine because I was the granddaughter of old Italians. Their own children and grandchildren had moved to Long Island and New Jersey. All they had was me. All I had was them.

I remember sitting on a corner with a group of half a dozen elderly men, men who had known one another since they were boys, sitting together on this same corner, watching a glazier install a great spread of tiny glass panes to make one wall of a restaurant in the ground floor of an old building across the street. The men laid bets on how long the panes, and the restaurant, would last. Two years later two of the men were dead, one had moved in with his married daughter in the suburbs, and the three remaining sat and watched dolefully as people waited each night for a table in the restaurant.

"Twenty-two dollars for a piece of veal!" one of them would say, apropos of nothing. But when I ate in the restaurant they never blamed me.

"You're not one of them," one of the men explained.

"You're one of me." It's an argument familiar to

<p>members of almost any embattled race or class: I like you, therefore you aren't like the rest of your kind, whom I hate.</p>	
<p>Change comes hard in America, but it comes constantly. The butcher, whose old shop is now an antiques store, sits day after day outside the pizzeria here like a lost child. The old people across the street cluster together and discuss what kind of money they might be offered if the person who bought their building wants to turn it into condominiums. The greengrocer stocks yellow peppers and fresh rosemary for the gourmands, plum tomatoes and broad-leaf parsley for the older Italians, mangoes for the Indians. He doesn't carry plantains he says, because you can buy them in the bodega.</p> <p>Sometimes the baby slips out with the bath water. I wanted to throw confetti the day that a family of rough types who propped their speakers on their station wagon and played heavy metal music at 3:00 A.M. moved out. I stood and smiled as the seedy bar at the corner was transformed into a slick Mexican restaurant. But I liked some of the people who moved out at the same time the rough types did. And I'm not sure I have that much in common with the singles who have made the restaurant their second home.</p>	
<p>Yet somehow now we seem to have reached a nice mix. About a third of the people in the neighborhood think of squid as calamari, about a third think of it as sushi, and about a third think of it as bait. Lots of the single people who have moved in during the last year or two are easygoing and good-tempered about all the kids. The old Italians have become philosophical about the new Hispanics although they still think more of them</p>	

should know English. The firebrand community organizer with the storefront on the block, the one who is always talking about people like us as though we stole our houses out of the open purse of a ninety-year-old blind widow, is pleasant to my boys.

Drawn in broad strokes, we live in a pressure cooker: oil and water, us and them. But if you come around at exactly the right time, you'll find members of all these groups gathered around complaining about the condition of the streets, on which everyone can agree. We melt together, then draw apart. I am the granddaughter of immigrants, a young professional-either an interloper or a longtime resident, depending on your concept of time. I am one of them, and one of us.

Graphic Organizer

Directions: After rereading the text, write answers to each question below in the “My Response” section. In the “Evidence from the Text” section, cite specific areas of the text to support each of your responses. After you are given time to talk to a classmate and share ideas, complete the “My Thoughts Now” section based on your conversation.

1. Melting pot is a metaphor used to describe the American idea that people from all over the world can come to America and blend together to form one common culture. What is Anna Quindlen’s perspective of the American concept of the melting pot?

My Response	Evidence From the Text
My Thoughts Now (after talking with a partner)	

2. In the opening of her essay, Quindlen discusses how the experiences of her grandfather and mother led her to believe, “...the American fable of the melting pot was a myth.” What does she mean by this statement? Why did these two incidents cause this belief?

My Response	Evidence From the Text
My Thoughts Now (after talking with a partner)	

3. Throughout the excerpt, Quindlen reflects on her experiences of living in different neighborhoods as a mother, granddaughter, and young professional. How do these experiences help her to shape her understanding of community?

My Response	Evidence From the Text

My Thoughts Now (after talking with a partner)

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4. Quindlen states, “change comes hard in America, but it comes constantly.” What does she mean by this statement?

My Response	Evidence From the Text

My Thoughts Now (after talking with a partner)

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5. In closing, Quindlen asserts, “I am one of them, and one of us.” Explain this quote. Identify and explain examples from the text where Quindlen portrays herself as one of them and as one of us.

My Response	Evidence From the Text
My Thoughts Now (after talking with a partner)	

ELA Grade 8 Writing Assessment Text-Dependent Questions

Directions: Answer the questions below on a separate sheet of lined paper. You may refer to the reading passage with your annotations and the graphic organizer to help you answer these questions. Later you may use these resources when you respond to a writing prompt your teacher will give you.

1. In the second paragraph, Quindlen states, “Here in our neighborhood it exists, but like so many things, it exists only person to person.” What does she mean by this statement? How does she develop this idea throughout the text? Use evidence from the text to support your response.
2. In the third paragraph, Quindlen asserts that overall, “everybody hates everybody else here,” but in the paragraph that follows she states that on a smaller scale, “most of us get along.” How do Quindlen’s personal experiences support these statements?
3. Quindlen writes, “About a third of the people in the neighborhood think of squid as calamari, about a third think of it as sushi, and about a third think of it as bait.” What does this quote reveal about the people in Quindlen’s neighborhood? Why is this quote significant in understanding her position on the melting pot?
4. Quindlen states, “Drawn in broad strokes, we live in a pressure cooker: oil and water, us and them.” How is this image illustrated throughout the text? Use evidence from the text to support your response.

ELA Grade 8 Writing Assessment Writing Task

Directions: Please respond to the prompt below in writing. You may use your notes and graphic organizer, and responses to the evidence-based questions to inform your writing.

Writing Prompt

At the close of her essay “Melting Pot,” Anna Quindlen states, “We melt together and draw apart.” In a multi-paragraph essay, explain this quote to determine Quindlen’s perspective on the concept of the melting pot. Explain how she develops her perspective throughout the essay. **Be sure to cite at least three pieces of evidence from the passage to support your analysis.**

Be Sure To:

- Introduce your topic clearly and include a thesis statement.
- Include at least three examples from the text that support your thesis, making sure to explain how these examples support your thesis.
- Use appropriate transitions.
- Use precise language and vocabulary in your analysis.
- Establish and maintain a formal style.
- Provide a conclusion.
- Use proper grammar and conventions of writing.