

Reading—Session 1

Answer questions 1 and 2 on page 2.

Use the definitions below to answer the question.

darkness *n.* 1. richness or depth 2. blackness
3. blindness 4. ignorance

- 1 The feeble beam of the flashlight did not help the hiker much as she tried to find her way in the darkness of the cave.

Which is the **best** definition of darkness as it is used in this sentence?

- A. definition 1
- B. definition 2
- C. definition 3
- D. definition 4

The old bass in the pond was 5 years old and weighed at least 5 pounds.

- 2 Which sentence uses the word bass as it is used in the box?
- A. Charles is the best bass in the chorus.
 - B. The bass was so low on the radio that the car shook during the song.
 - C. I have never caught a bass, but I hope to get one soon.
 - D. The bass player in the band is really good.

Read the poem and then answer the questions that follow.

Storm

As if the earth
Stopped,
The air hushes.
You feel the heat
5 Rising
Out of fields,
Out of asphalt.
And then a
Single leaf
10 Turns
Its silver back.
Air claps air
And all the grasses
Lie down.
15 Do not stand
Beneath this tree.
If you must be brave,
Then for one second
Only
20 Lift your face
To the darkest of
Blues
And feel the Sea,
The cool,
25 Faraway Sea,
Surging
Wind-whirled
Through the
Trees.

—Kathryn Winograd

Answer questions 3 through 6 on page 2.

- 3 What is the poet describing at the beginning of the poem?
- A. the way Earth rotates
 - B. the dangers of a storm
 - C. the wind in a meadow
 - D. the calm before a storm
- 4 In line 12, what happens when “Air claps air”?
- A. It rains.
 - B. It thunders.
 - C. It is hot.
 - D. It becomes dry.

- 5 In lines 13 and 14, when “all the grasses lie down,” the weather is
- A. humid.
 - B. sunny.
 - C. calm.
 - D. windy.
- 6 The narrator compares the sky to
- A. trees.
 - B. the wind.
 - C. the sea.
 - D. grass.

Answer question 7 on page 2.

- 7 How does the weather change from the beginning of the poem to the end? Use specific examples from the poem to support your answer.

Laura Gilpin spent more than 60 years of her life as a photographer. Read about Gilpin's life and then answer the questions that follow.

Laura Gilpin
Photographer
1891–1979

Judy Alter

Laura Gilpin spent over sixty years photographing the American Southwest—its mountains, its deserts, and most of all its people—particularly the Pueblo and Navajo. When she gave her collection of photographs and negatives to the Amon Carter Museum in Fort Worth, Texas, over 20,000 negatives were cataloged.

Born in Austin Bluffs, Colorado, to a mother in poor health and a father who failed at one business after another, young Gilpin was educated in the East because her mother thought it important for her to have a cultured upbringing. All her life, Gilpin felt the inner conflict between her Eastern education, with its appreciation for tradition, and her Western independence and love of adventure. Returning home after studying photography in the East, she wrote, “I’m definitely a Westerner, and I just have to be in the mountain country. It’s where I belong.”

Gilpin was given her first camera—a Brownie box model—at the age of twelve. By her mid-teens, she had her own darkroom and was experimenting with color photography. Although she completed a twenty-eight-week course at the Clarence H. White School of Photography in New York, Gilpin followed her own instincts and interests throughout her career, rather than basing her work on accepted photographic models or becoming part of any one school of photographers. She was interested in the land because of its effect on the people who lived in it, in contrast to most landscape photographers, who were generally men and who saw landscape in terms of its untouched beauty.

Gilpin’s photographic career was uneven, often interrupted by the need to earn money for the support of her family. Twice she raised turkeys for income, and frequently she did commercial photography, even working briefly at the Boeing Aircraft factory during World War II. Sometimes

she taught photography and she was the first and only instructor of photography at the Broadmoor Art Academy in Colorado Springs. Her work was shown in San Francisco, New York, England, and France.

In 1924, with friends Betsy Forster and Brenda Putnam, Gilpin made her first major visit to pueblos at Taos, San Ildefonso, and Laguna in New Mexico. She also visited Shiprock, Arizona, in Navajo territory.

- 6** On a 1931 trip to Arizona’s Canyon de Chelly, again with Betsy Forster, Gilpin ran out of gas and had to hike to the nearest trading post, leaving Forster to guard the car. When she returned, a group of Navajo were gathered around the car playing some kind of card game. This chance meeting began Gilpin’s long relationship with the Navajo, subjects of her strongest photographic images. The following year, Forster was invited to the reservation as a visiting nurse. She worked there for three years and Gilpin visited her often, accompanying her on her rounds. The Navajo soon came to trust both women.
- 7** Gilpin’s biographer, Martha Sandiweiss, writes in *Laura Gilpin: An Enduring Grace*, “Laura wanted to document Navajo life, but to do so in a way that did not disguise her own fascination with the Navajo people or compromise her high pictorial standards.” Sandiweiss also suggests that Gilpin’s photographs are less about change than about the timeless and enduring qualities of the land and its people.

Gilpin began work in 1956 on her Navajo book, *The Enduring Navajo*, but the book was not published until 1968. Her other books include *The Pueblos*, *A Camera Chronicle* (1941), *Temples in Yucatán: A Camera Chronicle of Chichén Itzá* (1948), and *The Rio Grande, River of Destiny* (1949). However, it was the Navajo book that brought her wide recognition and some financial success, along with such honors as an award for

excellence in the arts from the governor of New Mexico, honorary doctorates from two universities, and an award in arts and humanities from the governor of Colorado.

Gilpin worked as a photographer until the last few days of her life, and she was working on a photographic study of Canyon de Chelly at the time of her death. In this project, she combined her photography with her life-long fascination with flying—many of the photographs were taken from the air. In later life, Gilpin was confined to a wheelchair, a circumstance brought on she said, “by lugging an 8-by-10 camera and tripod over too many mountains.”

The eulogy* at her memorial service came from the Navajo Nightway Ceremonial, found in her own book:

With Beauty (happily) I walk
With Beauty before me I walk
With Beauty behind me I walk
With Beauty above me I walk
With Beauty all around me I walk
It is finished in Beauty.

*eulogy: a speech to honor someone who has died

Answer questions 8 through 11 on page 3.

- 8 Why did Gilpin's mother **most likely** think that Eastern schools were more cultured than Western schools?
- A. They taught an appreciation for tradition.
 - B. They taught more photographic models.
 - C. They taught a love of adventure.
 - D. They taught more difficult subjects.
- 9 Unlike most landscape photographers, Gilpin was **mostly** interested in photographing
- A. mountains and rivers.
 - B. people affected by the land.
 - C. animals working the land.
 - D. mysteries of nature.

- 10 What is the **main** purpose of paragraph 6?
- A. to highlight Betsy Forster's work as a visiting nurse in Arizona
 - B. to introduce the reader to Betsy Forster
 - C. to describe to the reader the difficulty Gilpin had with cars
 - D. to show how Gilpin became involved with the Navajo people
- 11 In paragraph 7, the word document means to
- A. learn about.
 - B. change habits.
 - C. make a record.
 - D. take part.

Answer question 12 on page 3.

- 12 What qualities made Gilpin a good photographer? Explain your answer by using specific information from the article.

Answer questions 13 through 16 on page 4.

- 13 How is Gilpin's photography style **best** described?
- A. It was original and instinctive.
 - B. It was similar to that of most photographers.
 - C. It was learned from the Navajos.
 - D. It was modeled after that of her teachers.
- 14 All of the following statements are true about Gilpin **except**
- A. she was friends with a nurse.
 - B. she taught photography.
 - C. she was interested in flying.
 - D. she owned her own camera shop.
- 15 Laura Gilpin occasionally had to discontinue her photography to
- A. care for her children.
 - B. earn money to support her family.
 - C. attend nursing school.
 - D. travel to the Navajo reservations.
- 16 According to the article, which word **best** describes Gilpin?
- A. wealthy
 - B. traditional
 - C. resistant
 - D. independent

Answer question 17 on page 4.

- 17 How did Gilpin's work with the Navajos change her career? Explain your answer by using specific information from the article.



Acknowledgments

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