

Week of April 20th- April 24th

Hello families,

I hope all is well. This week in the packet there will be the leveled reader for your student to read. Once this is read, please complete the Idea Support Map in response to the leveled reader. On the Idea Support Map, your student will draw a conclusion based on the leveled reader. From there, they will find two details in the text that supports their conclusion. This can be completed all in one day or they can break it up into chunks.

The reading menu can be completed with either a personal book that is being read, or through a book on Epic. The class Epic code is ych1028.

During the phone check in call I will be discussing with your student the question that they chose for the reading menu from week 1. In addition, I will also ask to check in about the math and how the lesson went through Khan Academy.

For feedback for week 2, I will need a picture of the Idea Support Map. That can either be before our check in call so that I can help go over any questions or it can be after, as long as it is turned in by Sunday the 26th. It can be sent to me through DOJO or through email at [jschwartz@vernoniak12.org](mailto:jschwartz@vernoniak12.org).

Packet will have:

- Leveled reader
- Reading Menu
- Idea Support Map

Keep reading, Practice math fact fluency with the flashcards or moby max, ask questions, and remember to keep your heads up and hands washed!

If for any reason the time that I am calling for check in's does not work for you and you need to change, please feel free to let me know and we will find a time that works.

Sincerely,

Mrs. Schwartz



🔊 *The Story of*  
**DOROTHEA  
LANGE**



*by Nancy N. Ragno*

**HOUGHTON MIFFLIN HARCOURT**

🔊 *The Story of*  
**DOROTHEA  
LANGE**



*by Nancy N. Ragno*



**HOUGHTON MIFFLIN HARCOURT**

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▶ This is the story of Dorothea Lange, a master photographer who used her camera as a tool to capture the lives of America's working class during the Great Depression. **Dedicated** to the task of showing "what is true," Lange focused her lens on the unemployed, the displaced, and the homeless. She captured their struggles and challenges; their courage and despair; their **conflicts** and occasional **violence**. Her pictures documented the deplorable conditions people endured day after day, with little hope on the **horizon**.



▶ Many of the families Lange met had to stop to make repairs to their vehicles during their long trips looking for work.

 Lange's photographs were distributed widely and received much **publicity**. Their stark, compelling images persuaded Americans that the present conditions were unacceptable. The public outcry generated in part by Lange's photographs reached the nation's **capitol** and helped to convince the government to send help. The persuasive power of Lange's images improved life for thousands of Americans.

 What made Lange's photographs so powerful? Her photographs were emotional and compassionate. They wrenched the hearts of their viewers and made them feel that the conditions that caused such human suffering had to be changed. Lange's photographs brought home the bitter reality of the Depression. Its victims were not numbers but human beings—common, ordinary people caught in a catastrophe they had not created, struggling bravely to survive.

## LANGE'S EARLY LIFE AND CAREER

 Lange became world-renowned for her documentary photography, but her career had humble beginnings. Dorothea Lange was born in Hoboken, New Jersey, on May 25, 1895. Her brother, Martin, was born six years later. When she was seven, she was struck with polio, a disease that left her with a withered right leg and a foot that would not bend.

 The handicap of being semi-crippled was difficult to **overcome**. Lange struggled with it all her life. Later, she came to see it as an advantage in her work. People opened up to her. They talked about themselves and their problems—and they permitted her to photograph them.

When Lange was twelve, she suffered another blow. Her father, Henry Nutzhorn, abandoned the family. It was a great shock. Her father had been a successful lawyer. Lange's mother got a job in the New York City Library to support her family. She enrolled Lange in school there, and every morning she and her daughter took the ferry to Manhattan. Lange felt isolated and out of place. She was disabled. Not only that, but most of her classmates were immigrants; 95% of them came from families that did not speak English. Twice a week, her mother had to work late in the city. On those nights, Lange had to go home to New Jersey alone.

 To get to the ferry, Lange had to walk through the Bowery, a neighborhood that could be dangerous. She later described that experience:

*I remember how afraid I was each time, never without fear. . . . I know how to keep an expression on my face so no one would look at me. I have used that my whole life in photographing.*

▶ Lange's mother wanted her to be a teacher, and after Lange graduated from high school, she went to school to obtain a teacher's license. But her heart was not in it.

When she was 18, Lange announced, "I want to be photographer." She said this even though she had no camera and had never taken a photograph. Lange commented on her decision:

▶ *My mind made itself up. It just came to me that photography would be a good thing for me to do. I thought at the time I could earn my living at it without too much difficulty.*

Her career as a photographer had begun.



▶ Hard at work with her camera in California.

 Self-confident and resourceful, Lange started at the top. She went to the Fifth Avenue studio of Arnold Genthe, a noted portrait photographer, and asked him for a job. Genthe hired her.

Lange worked at Genthe's studio every day after school, taking phone calls, making photographic proofs, and touching up spots on negatives. Genthe focused on a portrait's composition—its artistic arrangement and patterns of light and shadow. He carefully composed his photographs to bring out the character and personality of his subject. Lange learned a great deal from Genthe, not only about photography, but also about how to run a successful studio and how to make a lot of money.

 Lange moved on. She dropped teacher training and working for Genthe and began working at other studios. She also took a course at Columbia University with master photographer Clarence H. White. Lange was young and enthusiastic, and she made an ideal pupil. She wanted to learn as much as possible about photography and about being a photographer.

In the winter of 1917 Lange left New York to tour the world with her friend “Fronsie.” The two women had only reached San Francisco when they were robbed. They had to find jobs.

🔊 Lange found work in a photo-finishing store. There she met other photographers and joined their camera club. One of its members, a wealthy investor, financed the opening of Lange's own portrait studio. She was quite skilled at photography and running a business, and her studio was a success.

🔊 In 1920 Lange married Maynard Dixon, a painter known for his Western landscapes. They had two sons, Daniel and John. During their marriage, Lange did some landscape and nature photography, but she discovered that what she really wanted to do was photograph people. She and Dixon divorced in 1935.



🔊 Lange was always interested in showing what people who traveled to California looked like.



## A CHANGE OF DIRECTION

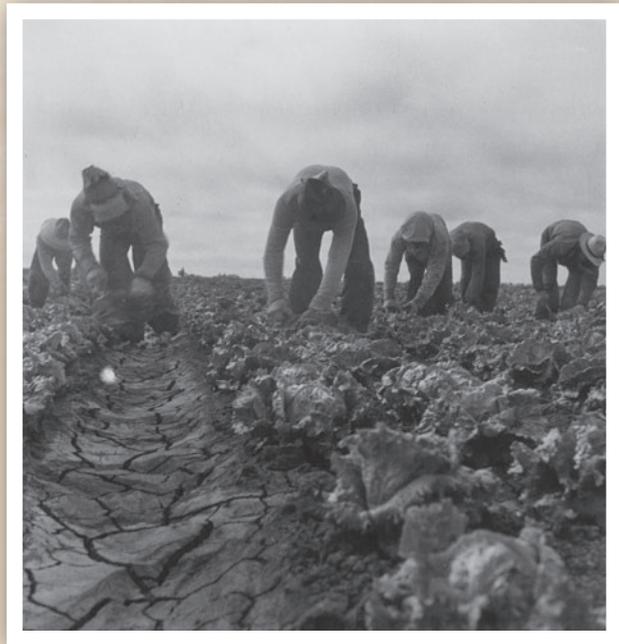
 It was 1933, and America was in the grip of the Great Depression. Fourteen million people were out of work, and unemployed people were living on the streets. A rich San Francisco woman known as the “White Angel” was giving away free food. Lange’s photo of this “bread line” became one of the most famous photographs of the Depression—*White Angel Breadline*. Its central figure is an old man wearing a tattered hat and torn coat. He hunches over a fence rail, waiting for food. His arms are wrapped around an empty can, his hands are clenched together, and he looks downward, almost as in prayer. It is an image not easily forgotten.

 In 1934 the photographer Willard Van Dyke presented a show of Lange’s work at his studio. There, Lange met Paul Taylor, an economist who had been hired to write a report on the hundreds of thousands of destitute farm families pouring into California from parts of the Midwest and Southwest, where farming had been ruined by terrible dust storms and **drought**.

Taylor was struck by the photographs Lange had taken of people living on the streets. Taylor convinced Lange that they should work together, that by combining his written commentary with her photographs, they could create a powerful, convincing report.

🔊 Taylor was right. It turned out to be a **brilliant** idea. Their **association** proved to be a very effective one.

Lange worked with Taylor as a photojournalist; that is, she used her camera to tell a story, just as a journalist uses words to write a news report. A photojournalist does not work in the same way a regular photographer does. Whereas a regular photographer often poses shots and then may spend time retouching, or “improving,” them, a photojournalist does not do this. A photojournalist takes candid, unposed, shots and does not edit or retouch them. The job of a photojournalist is to record the truth, not to alter it for artistic reasons.



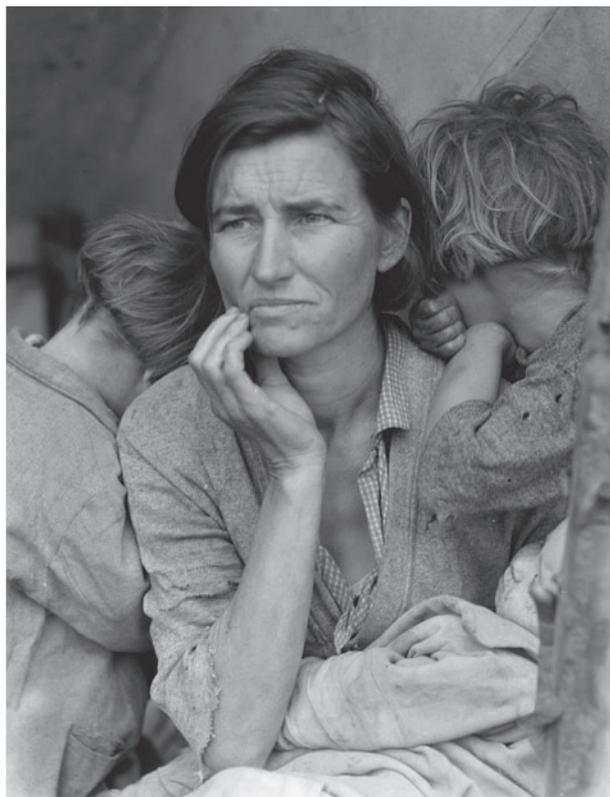
🔊 Lange and Taylor documented the plight of migrant farm workers.

 Lange's method was to introduce herself to the workers gradually, sometimes just sitting in a corner, letting them look at her. She would begin by telling them about herself and what she wanted to do. Then she would engage them in conversation, trying hard to remember their exact words. When she got a chance, she would scribble their words down in her own shorthand and later write them on the margins of her photographic prints.

Lange and Taylor built an authentic, persuasive report based on his writing, her photographs, and the migrant workers' own words. It convinced the government to supply money and programs to help migrant workers.

 In 1935 Taylor and Lange were married. They were both hired by the Farm Security Administration to document the rural poor. They worked together often, although not on every project. In 1936 Lange was sent to California to photograph migrant workers. It was there that Lange took her most famous photograph, *Migrant Mother*. She almost missed taking it.

It was a cold March day. Lange had finished her assignments. She was on her way home and she had a long drive ahead of her.



Because of its power and dignity, many historians feel that Lange's photograph *Migrant Mother* is the greatest photograph of all time.

 Lange saw a sign by a dirt road that turned off the highway. The sign said PEA-PICKERS CAMP. Lange knew she should stop, but she was tired. She drove on for a while, but she couldn't stop thinking about the people she might find in that camp. Her photographer's curiosity got the better of her and she turned the car around. When she got back to the camp, she spotted her subject instantly—a young mother with her children huddled around her. She approached slowly.

 Lange described what happened next:

*I do not remember how I explained my presence or my camera to her, but I do remember she asked me no questions.*

Lange took five photographs of the scene. As Lange approached, the young mother began telling her story. She was thirty-two years old and the mother of seven children. They were barely getting enough to eat, and they were stranded in the migrant camp.

 In Lange's famous photograph, the weary young mother touches her hand to her mouth in a gesture of despair. One child burrows his face in her shoulder; another presses against her for protection. It is not surprising that Lange's photograph of this desperate migrant mother achieved worldwide renown and became a symbol of the Depression.

Lange rushed these prints to the government and to a San Francisco newspaper. The pictures, and a story about the migrant workers, spread quickly. This alarmed the federal government, which quickly sent 20,000 pounds of food to the migrant workers. Lange's photographs saved many from starvation.



## BEYOND THE GREAT DEPRESSION



In 1941 the United States entered World War II. Thousands of jobs were created in the defense industry. Work was available once more, and the problems of the Depression became less pressing as people turned their attention to the war. Lange was assigned to photograph Japanese Americans who were being evacuated from their homes to government relocation camps. Lange felt that this was wrong, and many of her photographs reflected this point of view. She took one of her most memorable photographs, *One Nation Indivisible*, in San Francisco in 1942. It centers on a young Japanese American schoolgirl pledging allegiance to the United States flag.



## THE POST-WAR YEARS



World War II ended in 1945. It was also in 1945 that Lange's health began to fail. In 1953–1954, Lange worked on assignments for *Life* magazine, and, in 1958, she went on a world trip with her husband.

## THE FINAL YEARS

 In 1965 Dorothea Lange was diagnosed with terminal cancer. She died on October 11, 1965. She was a master photographer who used her camera to both record the human condition and to improve it.

### *Dorothea Lange: Her Life and Times*

- 1895** ● Born in Hoboken, NJ.
- 1902** ● Contracts polio.
- 1919** ● Opens portrait studio.
- 1920** ● Marries Maynard Dixon, painter.
- 1929** ● Stock market crashes; Great Depression begins.
- 1934** ● Begins government field work with Paul Taylor.
- 1935** ● Divorces Dixon; marries Taylor; works as photographer for Farm Security Administration.
- 1941** ● United States enters World War II.
- 1942** ● Photographs relocation of Japanese Americans.
- 1965** ● Dies in San Francisco.
- 1966** ● Exhibition of Lange's work at the Museum of Modern Art.

# Responding



## TARGET SKILL **Conclusions and**

**Generalizations** What details from the biography help you know that Dorothea Lange is a compassionate person? Copy and complete the chart below to name details that help you draw that conclusion.

<b>Conclusion or Generalization:</b> Dorothea Lange was a compassionate person.
<b>Text Detail:</b> ?
<b>Text Detail:</b> ?



## **Write About It**

**Text to Self** Choose one person from a Lange photograph and write a personal narrative from that person's point of view. Remember to group related details and arrange them in a logical order.



### TARGET VOCABULARY

association  
brilliant  
capitol  
conflicts  
dedicate

drought  
horizon  
overcome  
publicity  
violence

### EXPAND YOUR VOCABULARY

candid  
composition

photojournalist  
point of view



### TARGET SKILL

### Conclusions and Generalizations

Use details to explain ideas that aren't stated or are generally true.



### TARGET STRATEGY

### Infer/Predict

Use text clues to figure out what isn't directly stated by the author.



**GENRE Biography** tells about events in a person's life, written by another person.

**Level:** U

**DRA:** 50

**Genre:**

Biography

**Strategy:**

Infer/Predict

**Skill:**

Conclusions and

Generalizations

**Word Count:** 1,839

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Name \_\_\_\_\_ Date \_\_\_\_\_

# Idea-Support Map: \_\_\_\_\_

**The Story of  
Dorothea Lange**  
Graphic Organizer 7

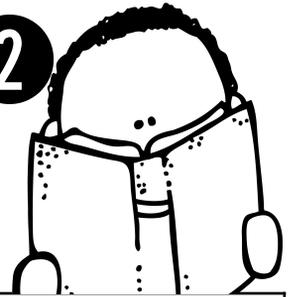
Title or Topic \_\_\_\_\_

**Conclusion or Generalization:** Dorothea Lange was a compassionate person.

**Text Detail:**

**Text Detail:**

# READING MENU 22



After reading, choose 1 question and circle it. Questions 1-6 are best for fiction stories and questions 7-9 are best for nonfiction books. Record your answer to the question in complete sentences.

1. What type of person would enjoy reading your story? Why?	2. How has the main character changed throughout the story? Give evidence from the text.	3. What questions do you still have about your story? Explain your answer.
4. How is this story different than the stories you usually read? Explain.	5. If you have not read the ending, how do you predict the problem will be solved?	6. Choose two characters from the story and explain their relationship. How do they feel about one another?
7. What was the main idea of the chapter that you just read? How do the details help to support the main idea?	8. What text feature did you use while reading? How did it help you to better understand the text?	9. Do you agree with the author's point of view? Why or why not?

## SELF CHECK

- I answered the entire question that I chose.
- I wrote in complete sentences.
- I used evidence and examples from the text to support my answer.
- I edited my work to make sure that it makes sense.

