

Mentor Texts for Writing About Place

From *East of Eden* by John Steinbeck

memory starter → [“I remember”] that the Gabilan Mountains to the east of the valley were light gay mountains full of sun and loveliness and a kind of invitation, so that you wanted to climb into their warm foothills almost as you want to climb into the lap of a beloved mother. They were beckoning mountains with a brown grass love. The Santa Lucias stood up against the sky to the west and kept the valley from the open sea, and they were dark and brooding unfriendly and dangerous. I always found myself in a dread of west and a love of east. Where I ever got such an idea I cannot say, unless it could be that the morning came over the peaks of the Gabilans and the night drifted back from the ridges of the Santa Lucias. It may be that the birth and death of the day had some part in my feeling about the two ranges of mountains.

From both sides of the valley little streams slipped out of the hill canyons and fell into the bed of the Salinas River. In the winter of wet years the streams ran full-o'-deshest, and they swelled the river until sometimes it raged and boiled, bank full, and then it was a destroyer. The river tore the edges of the farm lands and washed whole acres down; it toppled barns and houses into itself, to go floating and bobbing away. It trapped cows and pigs and sheep and drowned them in its muddy brown water and carried them to the sea. Then when the late spring came, the river drew in from its edges and the sand banks appeared. And in the summer the river didn't run at all

above ground. Some pools would be left in the deep swirl places under a high bank. The tules and grasses grew back, and willows straightened up with the flood debris in their upper branches. The Salinas was only a part-time river. The Summer Sun drove it underground. It was not a fine river at all, but it was the only one we had and so we boasted about it - how dangerous it was in a wet winter and how dry it was in a dry summer. You can boast about anything if it's all you have. Maybe the less you have, the more you are required to boast...

Metaphor

how the place is discussed.

how something changes over time in different scenarios.

Extrapolating a lesson from an observation

specific nouns

...On the wide level acres of the valley the topsoil lay deep and fertile. It required only a rich winter of rain to make it break forth in grass and flowers. The spring flowers in a wet year were unbelievable. The whole valley floor, and the foothills, too, would be carpeted with purlins and poppies. Once a woman told me that colored flowers would seem more bright if you added a few white flowers to give the other colors definition. Every petal of blue lupin is edged with white, so that a field of lupins is more blue than you can imagine. And mixed with these were splashes of California poppies. These too are of a burning color - not orange, not gold, but if pure gold were liquid and could raise a cream, that golden cream might be like the color of the poppies. When their season was over the yellow mustard came up and grew to a great height."

dash that adds detail

Color!

Not this-but-that

dash that adds detail

Structure:

zooming in on the place level by level

From "Seeing", *Pilgrim at Tinker Creek* by Annie Dillard

weather ← locating time & place
"It was sunny one evening last summer at Tinker Creek; the sun was

low in the sky, upstream. I was sitting on the sycamore log bridge with the sunset at my back, watching the shiners the size of minnows who were feeding over the muddy sand in skittery schools. Again and again, one fish, then another, turned for a split second across the current and flash! The sun shot out from its silver side. I couldn't watch for it. It was always just

happening somewhere else, and it drew my vision just as it disappeared: flash, like a sudden dazzle of the thinnest blade, a sparking over a dun and olive ground at chance intervals from every direction. Then I noticed white specks, some sort of pale petals, small, floating from under my feet on the creek's surface, very slow and steady. So I blurred my eyes and gazed

towards the brim of my hat and saw a new world. I saw the pale white circles roll up, roll up, like the world's tuning, mute and perfect, and I saw the linear flashes, gleaming silver, like stars being born at random down a rolling scroll of time. Something broke and something opened. I filled up like a new wineskin. I breathed an air like light; I saw a light like water. I was the lip of a fountain the creek filled forever; I was ether, the leaf in the zephyr; I was flesh-flake, feather, bone."

Following the eye as it encounters the place

Transition

Repetition (intentional)

alliteration

zooming in & slowing down

use of nonessential phrases to define, describe, then re define & redescribe

personal reaction/emotional experience

Very different than Steinbeck!