

**From: *Ariel's Ecology : Plantations, Personhood, and Colonialism in the American Tropics* by Monique Allewaert (p. 35)**

In *Travels*, Bartram suggests that human lives are bound up in the lives of plants and, moreover, that those who would survive in the tropics must learn from plants how to move with the southern ecology. The tendril that pulls a person into its spiraling motions joins the human will to that of plants, producing a knowledge that changes human actions. These grasping vines' desire for conjunction and collectivity with other tropical forces depends on the stretching outward of parts. The gracefully collectivizing movements result in huge strength: "humoring the motion[s] of . . . limbs and twigs," the webby hold of the cirri ensures that they are not "liable to be torn off by sudden blasts of wind or other assaults." 24 No simple parasite that lives off another thing that is independent in itself, the vine joins what it encloses in its delicate hold. Agencied appendages moving outward, binding and combining — this is what enables life in the tropics.

**From: *A Queer History of the United States* by Michael Bronski (p. 157)**

The female body, once seen as in need of protection, was now a fortified body that built ships and defended democracy. This was happening as sons, fathers, brothers, uncles, and friends were killed, wounded, paralyzed, and shell-shocked during the ferocious battles in Europe and the Pacific. The destruction of the male body was evident, even as government censorship shielded civilians from the worst images. In the national imagination, the nobility of the cause made these bodies heroic, highlighting the tragedy of their destruction. Images of fighting men in the popular press were a jarring paradox — extraordinarily valiant and extraordinarily fragile. Documentary combat photographs were often juxtaposed with picture of shirtless men on battleships or in trenches—dirty, sweaty and vulnerable. Images of patriotic men, many of them teenagers, dying for their country highlighted their fragility and nobility. This new standard of national masculinity, and its counterpoint image of strong women, radically altered how America viewed men and women.

**Comment [1]:** We start with a classic level 4 — Allewaert is making a claim about the text in its entirety, pulling together the themes her analysis rests on.

**Comment [2]:** Moving downward, this sentence is somewhere between a 4 and a 3. It remains slightly abstract, but it begins to become specific in terms of what this paragraphs is using as evidence: the interactions between plants and humans.

**Comment [3]:** We have now moved down to a level-3 sentence. Allewaert is drawing evidence together — vines and their movement — and creating a broad example of how plants draw humans in.

**Comment [4]:** A level-2 sentence — It is alerting the reader to what they should be noticing in the quote.

**Comment [5]:** Moving upwards to a level three — Allewaert is moving out towards a broad example of what vines do, she is conceptualizing the work of a vine.

**Comment [6]:** A clear level 5 to close this paragraph — this is a general statement about what sustains and enables life in the tropical wilderness of Bartram's travels in southern Florida.

**Comment [7]:** The opening sentence of the paragraph begins as a three — it is drawing together bits of evidence to make a conceptual summary. But the end of the sentence "built ships and defended democracy" is more at the level of a two — it is a description of what women were doing during WWII.

**Comment [8]:** This sentence it at a level one — it is clear, unmediated information about what was happening to American soldiers as they fought in WWII.

**Comment [9]:** Here, we are moving back to a level two — The sentence is a blend of description "the destruction of the male body" and interpretive summary "even as government censorship" etc.

**Comment [10]:** Moving upwards again to a level three — the author is introducing a piece of analysis that is logically flowing from the preceding phrases, but that will require further evidence as we will read below.

**Comment [11]:** These two sentence mix levels one and two. We see level one raw information regarding what is featured in these pictures "fighting men, shirtless men on battleships or in trenches." But we also see interpretive summary, i.e. level two in phrases like "jarring paradox" and "extraordinarily valiant and extraordinarily fragile."

**Comment [12]:** The end of the paragraph continues to move upwards — here we see a blend of level two in the descriptions of the men on promotional material as well as a level three, a conceptual summary, as the author describes what the men represent "fragility and nobility."