

"Richard Hunter, Esq.," said our hero, smiling.  
 "A young gentleman on the way to fame and fortune," added Fosdick.

### ENGAGING THE TEXT

1. List the values, characteristics, and actions that help Ragged Dick succeed. How valuable do you consider these today? How important is virtue compared to good luck—in the story and in your own experience?
2. Skim the Alger selection to find as many mentions of money as you can. How frequent are they? What seem to be Alger's ideas about money, wealth, salaries, and other financial issues?
3. By the time we reach the end of this story, quite a few things have changed from the time Dick "was an ignorant boot-black, and never expected to be anything better" (para. 68). Working in small groups, list as many changes as you can. What seems to be Alger's attitude toward them?
4. Why is Alger careful to note that Dick does not hear Mr. Rockwell's offer of \$10,000 to whoever would save Little Johnny? Is Dick being short-changed by getting a job and clothes but not a \$10,000 reward?

### EXPLORING CONNECTIONS

5. Look ahead to "Horatio Alger" by Harlon L. Dalton later in this chapter (p. 260). How does Dalton's analysis of the Alger myth change your understanding of this excerpt? What elements in this story might Dalton cite to support his claims?
6. Review "Looking for Work" by Gary Soto in Chapter One (p. 22). Compare and contrast Alger's ideas about work, money, and aspiration to those found in Soto's narrative.

### EXTENDING THE CRITICAL CONTEXT

7. Dick considers himself a "young man of property" when he has \$100 in the bank. Talk to classmates and see if you can reach any consensus about what it would take today to be a "young man or woman of property." Similarly, see if you can agree on what a good starting salary would be for a recent college graduate, or on what levels of wealth and income define the poor, the middle class, and the upper class in the United States today. Write a journal entry summarizing your conclusions and keep it for reference as you read the rest of this chapter.
8. If you did the first "Before Reading" assignment on page 245, compare and contrast the qualities that made the people on your list successful with the qualities Alger gives to Ragged Dick.

## THE LESSON

### TONI CADE BAMBARA

"The Lesson" looks at wealth through the eyes of a poor black girl whose education includes a field trip to one of the world's premier toy stores. The story speaks to serious social issues with a comic, energetic, and utterly engaging voice. Toni Cade Bambara (1939–1995) grew up in the Harlem and Bedford-Stuyvesant areas of New York City. Trained at Queens College and City College of New York in dance, drama, and literature, she is best known for her collections of stories, *Gorilla, My Love* (1972) and *The Seabirds Are Still Alive and Other Stories* (1977), and for her novels, *If Blessing Comes* (1987) and *The Salt Eaters* (1980), winner of the American Book Award. Her novel *Those Bones Are Not My Child*, edited by Toni Morrison, was published posthumously in 1999. "The Lesson" is taken from *Gorilla, My Love*.

BACK IN THE DAYS when everyone was old and stupid or young and foolish and me and Sugar were the only ones just right, this lady moved on our block with nappy hair and proper speech and no makeup. And quite naturally we laughed at her, laughed the way we did at the junk man who went about his business like he was some big-time president and his sorry-ass horse his secretary. And we kinda hated her too, hated the way we did the wins who cluttered up our parks and pissed on our handball walls and stank up our hallways and stairs so you couldn't halfway play hide-and-see without a goddamn gas mask. Miss Moore was her name. The only woman on the block with no first name. And she was black as hell, cept for her feet, which were fish-white and spooky. And she was always planning these boring-ass things for us to do, us being my cousin, mostly, who lived on the block cause we all moved North the same time and to the same apartment then spread out gradual to breathe. And our parents would yank our heads into some kinda shape and crisp up our clothes so we'd be presentable for travel with Miss Moore, who always looked like she was going to church, though she never did. Which is just one of the things the grownups talked about when they talked behind her back like a dog. But when she came calling with some satchet<sup>1</sup> she'd sewed up or some gingerbread she'd made or some book, why then they'd all be too embarrassed to turn her down and we'd get handed out all spruced up. She'd been to college and said it only right that she should take responsibility for the young ones' education, and she not even related by marriage or blood. So they'd go for it. Specially Aunt Gretchen. She was the main cofer in the family. You got some ole dumb shit foolishness you want

<sup>1</sup>satchet: A small bag filled with a sweet-smelling substance. Sachets are often placed in drawers to scent clothes.

somebody to go for, you send for Aunt Gretchen. She been screwed into the go-along for so long, it's a blood-deep natural thing with her. Which is how she got saddled with me and Sugar and Junior in the first place while our mothers were in a la-dé-da apartment up the block having a good ole time.

So this one day Miss Moore rounds us all up at the mailbox and it's puredee hot and she's knockin herself out about arithmetic. And school suppose to let up in summer I heard, but she don't never let up. And the starch in my pinafore scratching the shit outta me and I'm really hating this nappy-head bitch and her goddamn college degree. I'd much rather go to the pool or to the show where it's cool. So me and Sugar leaning on the mailbox being surly, which is a Miss Moore word. And Flyboy checking out what everybody brought for lunch. And Fat Butt already wasting his peanut-butter-and-jelly sandwich like the pig he is. And Junebug punchin on Q.T.'s arm for potato cups. And Rosie Giraffe shifting from one hip to the other waiting for somebody to step on her foot or ask her if she from Georgia so she can kick ass, preferably Mercedes'. And Miss Moore asking us do we know what money is, like we a bunch of retards. I mean real money, she say, like it's only poker chips or monopoly papers we lay on the grocer. So right away I'm tired of this and say so. And would much rather snatch Sugar and go to the Sunset and terrorize the West Indian kids and take their hair ribbons and their money too. And Miss Moore files that remark away for next week's lesson on brotherhood, I can tell. And finally I say we oughta get to the subway cause it's cooler and besides we might meet some cute boys. Sugar done swiped her mama's lipstick, so we ready.

So we heading down the street and she's boring us silly about what things cost and what our parents make and how much goes for rent and how money ain't divided up right in this country. And then she gets to the part about we all poor and live in the slums, which I don't feature. And I'm ready to speak on that, but she steps out in the street and hails two cabs just like that. Then she hustles half the crew in with her and hands me a five-dollar bill and tells me to calculate 10 percent tip for the driver. And we're off. Me and Sugar and Junebug and Flyboy hangin out the window and hollering to everybody, putting lipstick on each other cause Flyboy a faggot anyway, and making farts with our sweaty armpits. But I'm mostly trying to figure how to spend this money. But they all fascinated with the meter ticking and Junebug starts laying bets as to how much it'll read when Flyboy can't hold his breath no more. Then Sugar lays bets as to how much it'll be when we get there. So I'm stuck. Don't nobody want to go for my plan, which is to jump out at the next light and run off to the first bar-b-que we can find. Then the driver tells us to get the hell out cause we are there already. And the meter reads eighty-five cents. And I'm stalling to figure out the tip and Sugar say give him a dime. And I decide he don't need it bad as I do, so later for him. But then he tries to take off with Junebug foot still in the door so we talk about his mama something ferocious. Then we check

out that we on Fifth Avenue<sup>2</sup> and everybody dressed up in stockings. One lady in a fur coat, hot as it is. White folks crazy.

"This is the place," Miss Moore say, presenting it to us in the voice she uses at the museum. "Let's look in the windows before we go in."

"Can we steal?" Sugar asks very serious like she's getting the ground rules square away before she plays. "I beg your pardon," say Miss Moore, and we fall out. So she leads us around the windows of the toy store and me and Sugar scream, "This is mine, that's mine, I gotta have that, that was made for me, I was born for that," till Big Butt throws us out.

"Hey, I'm goin to buy that there."

"That there? You don't even know what it is, stupid."

"I do so," he say punchin on Rosie Giraffe. "It's a microscope."

"Whatcha gonna do with a microscope, fool?"

"Look at things."

"Like what, Ronald?" ask Miss Moore. And Big Butt ain't got the first notion. So here go Miss Moore gabbing about the thousands of bacteria in a drop of water and the somethinorther in a speck of blood and the million and one living things in the air around us is invisible to the naked eye. And what she say that for? Junebug go to town on that "naked" and we rolling. Then Miss Moore ask what it cost. So we all jam into the window smudgin it up and the price tag say \$300. So then she ask how long'd take for Big Butt and Junebug to save up their allowances. "Too long," I say. "Yeh," adds Sugar, "outgrown it by that time." And Miss Moore say no, you never outgrow learning instruments. "Why, even medical students and interns and," blah, blah, blah. And we ready to choke Big Butt for bringing it up in the first damn place.

"This here costs four hundred eighty dollars," say Rosie Giraffe. So we pile up all over her to see what she pointin out. My eyes tell me it's a chunk of glass cracked with something heavy, and different-color inks clipped into the splits, then the whole thing put into a oven or something. But for \$480 it don't make sense.

"That's a paperweight made of semi-precious stones fused together under tremendous pressure," she explains slowly, with her hands doing the miming and all the factory work.

"So what's a paperweight?" asks Rosie Giraffe.

"To weigh paper with, dumbbell," say Flyboy, the wise man from the East.

"Not exactly," say Miss Moore, which is what she say when you warm or way off too. "It's to weigh paper down so it won't scatter and make your desk untidy." So right away me and Sugar curtsy to each other and then to Mercedes who is more the tidy type.

"We don't keep paper on top of the desk in my class," say Junebug, figuring Miss Moore crazy or lyn one.

<sup>2</sup>Fifth Avenue: The street in New York most famous for its expensive stores.

"At home, then," she says. "Don't you have a calendar and a pencil case and a blotter and a letter-opener on your desk at home where you do your homework?" And she know damn well what our homes look like cause she nosys around in them every chance she gets.

"I don't even have a desk," say Junebug. "Do we?"

"No. And I don't get no homework neither," say Big Butt.

"And I don't even have a home," say Flyboy like he do at school to keep the white folks off his back and sorry for him. Send this poor kid to camp posters, is his speciality.

"I do," say Mercedes. "I have a box of stationery on my desk and a picture of my cat. My godmother bought the stationery and the desk. There's a big rose on each sheet and the envelopes smell like roses."

"Who want to know about your smelly-ass stationery," say Rosie Giraffe fore I can get my two cents in.

"It's important to have a work area all your own so that..."

"Will you look at this sailboat, please," say Flyboy, cuttin her off and pointin to the thing like it was his. So once again we tumble all over each other to gaze at this magnificent thing in the toy store which is just big enough to maybe sail two kittens across the pond if you strap them to the posts tight. We all start reciting the price tag like we in assembly. "Handcrafted sailboat of fiberglass at one thousand one hundred ninety-five dollars."

"Unbelievable," I hear myself say and am really stunned. I read it again for myself just in case the group recitation put me in a trance. Same thing. For some reason this pisses me off. We look at Miss Moore and she lookin at us, waiting for I dunno what.

"Who'd pay all that when you can buy a sailboat set for a quarter at Pop's, a tube of glue for a dime, and a ball of string for eight cents? It must have a motor and a whole lot else besides," I say. "My sailboat cost me about fifty cents."

"But will it take water?" say Mercedes with her smart ass.

"Took mine to Alley Pond Park once," say Flyboy. "String broke. Lost it. Pity."

"Sailed mine in Central Park and it keeled over and sank. Had to ask my father for another dollar."

"And you got the strap," laugh Big Butt. "The jerk didn't even have a string on it. My old man wailed on his behind."

Little Q.T. was staring hard at the sailboat and you could see he wanted it bad. But he too little and somebody'd just take it from him. So what the hell. "This boat for kids, Miss Moore?"

"Parents silly to buy something like that just to get all broke up," say Rosie Giraffe.

"That much money it should last forever," I figure.

"My father'd buy it for me if I wanted it."

"Your father, my ass," say Rosie Giraffe getting a chance to finally push Mercedes.

"Must be rich people shop here," say Q.T.

"You are a very bright boy," say Flyboy. "What was your first clue? And he rap him on the head with the back of his knuckles, since Q.T. the only one he could get away with. Though Q.T. liable to come up behind you years later and get his licks in when you half expect it."

"What I want to know is," I says to Miss Moore though I never talk to her, I wouldn't give the bitch that satisfaction, "is how much a real boat costs? I figure a thousand'd get you a yacht any day."

"Why don't you check that out," she says, "and report back to the group?" Which really pains my ass. If you gonna mess up a perfectly good swim day least you could do is have some answers. "Let's go in," she say like she got something up her sleeve. Only she don't lead the way. So me and Sugar turn the corner to where the entrance is, but when we get there I kinda hang back. Not that I'm scared, what's there to be afraid of, just a toy store. But I feel funny, shame. But what I got to be ashamed about? Got as much right to go in as anybody. But somehow I can't seem to get hold on the door, so I step away for Sugar to lead. But she hangs back too. And I look at her and she looks at me and this is ridiculous. I mean, damn, I have never ever been shy about doing nothing or going nowhere. But then Mercedes steps up and then Rosie Giraffe and Big Butt crowd in behind and shove, and next thing we all stuffed into the doorway with only Mercedes squeezing past us, smoothing out her jumper and walking right down the aisle. Then the rest of us tumble in like a glued-together jigsaw done all wrong. And people lookin at us. And it's like the time me and Sugar crashed into the Catholic church on a dare. But once we got in there and everything so hushed and holy and the candles and the bowin and the handkerchiefs on all the drooping heads, I just couldn't go through with the plan. Which was for me to run up to the altar and do a tap dance while Sugar played the nose flute and messed around in the holy water. And Sugar kept givin me the elbow. Then later teased me so bad I tied her up in the shower and turned it on and locked her in. And she'd be there till this day if Aunt Gretchen hadn't finally figured I was lying about the boarder takin a shower.

Same thing in the store. We all walkin on tiptoe and hardly touchin the games and puzzles and things. And I watched Miss Moore who is steady watchin us like she waitin for a sign. Like Mama Drewery watches the sky and sniffs the air and takes note of just how much slant is in the bird formation. Then me and Sugar bump smack into each other, so busy gazing at the toys, specially the sailboat. But we don't laugh and go into our fat-lady bump-stomach routine. We just stare at that price tag. Then Sugar run a finger over the whole boat. And I'm jealous and want to hit her. Maybe not her, but I sure want to punch somebody in the mouth.

"Watcha bring us here for, Miss Moore?"

"You sound angry, Sylvia. Are you mad about something?" Give me one of them grins like she tellin a grown-up joke that never turns out to be funny. And she's lookin very closely at me like maybe she plannin to do my portrait from memory. I'm mad, but I won't give her

that satisfaction. So I slouch around the store bein very bored and say, "Let's go."

Me and Sugar at the back of the train watchin' the tracks whizzin by large then small then gettin gobbled up in the dark. I'm thinkin about this tricky toy I saw in the store. A clown that somersaults on a bar these does chin-ups just cause you yank lightly at his leg. Cost \$35. I could see me askin my mother for a \$35 birthday clown. "You wanna who that costs what?" she'd say, cockin her head to the side to get a better view of the hole in my head. Thirty-five dollars could buy new bunk beds for Junior and Gretchen's boy. Thirty-five dollars and the whole household could go visit Granddaddy Nelson in the country. Thirty-five dollars would pay for the rent and the piano bill too. Who are these people that spend that much for performing clowns and \$1,000 for toy sailboats? What kinda work they do and how they live and how come we ain't in on it? Where we are is who we are, Miss Moore always pointin out. But it don't necessarily have to be that way, she always adds then waits for somebody to say that poor people have to wake up and demand their share of the pie and don't none of us know what kind of pie she talkin about in the first damn place. But she ain't so smart cause I still got her four dollars from the taxi and she sure ain't gettin it. Messin up my day with this shit. Sugar nudges me in my pocket and winks.

Miss Moore lines us up in front of the mailbox where we started from, seem like years ago, and I got a headache for thinkin so hard. And we lean all over each other so we can hold up under the draggy-ass lecture she always finishes us off with at the end before we thank her for borin us to tears. But she just looks at us like she readin tea leaves. Finally she say, "Well, what did you think of F.A.O. Schwarz?"<sup>3</sup>

Rosie Giraffe mumbles, "White folks crazy."  
"I'd like to go in there again when I get my birthday money," says Mercedes, and we shove her out the pack so she has to lean on the mailbox by herself.

"I'd like a shower. Tiring day," say Flyboy.

Then Sugar surprises me by saying, "You know, Miss Moore, I don't think all of us here put together eat in a year what that sailboat costs." And Miss Moore lights up like somebody goosed her. "And?" she say, urging Sugar on. Only I'm standin on her foot so she don't continue.

"Imagine for a minute what kind of society it is in which some people can spend on a toy what it would cost to feed a family of six or seven. What do you think?"

"I think," say Sugar pushing me off her feet like she never done before, cause I whip her ass in a minute, "that this is not much of a democracy if you ask me. Equal chance to pursue happiness means an equal crack at the dough, don't it?" Miss Moore is besides herself and I am disgusted with Sugar's treachery. So I stand on her foot one more time to see if she'll shove me. She shuts up, and Miss Moore looks at

<sup>3</sup>F.A.O. Schwarz: The name and the toy store are real. The store, in fact, has become a tourist attraction.

me, sorrowfully I'm thinkin. And somethin weird is going on, I can feel it in my chest.

"Anybody else learn anything today?" lookin dead at me. I walk away and Sugar has to run to catch up and don't even seem to notice when I shrug her arm off my shoulder.

"Well, we got four dollars anyway," she says.

"Uh huhh."

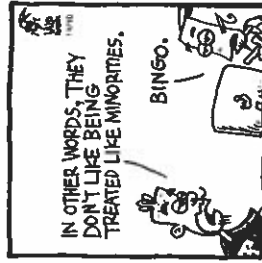
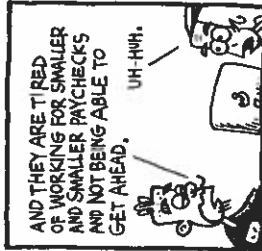
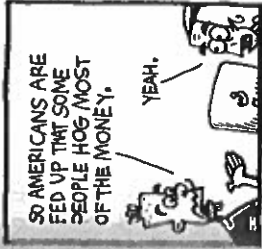
"We could go to Hascombs and get half a chocolate layer and then go to the Sunset and still have plenty money for potato chips and ice-cream sodas."

"Uh huhh."

"Race you to Hascombs," she say.

We start down the block and she gets ahead which is O.K. by me cause I'm goin to the West End and then over to the Drive to think this day through. She can run if she want to and even run faster. But ain't nobody gonna beat me at nuthin.

### LA CUCARACHA By Lalo Alcazar



### ENGAGING THE TEXT

1. What lesson is Miss Moore trying to teach in this story? How well is it received by Mercedes, Sugar, and the narrator, Sylvia? Why does the narrator react differently from Sugar, and what is the meaning of her last line in the story, "But ain't nobody gonna beat me at nuthin"?
2. Why did Bambara write the story from Sylvia's point of view? How would the story change if told from Miss Moore's perspective? From Sugar's? How would it change if the setting were a contemporary American city?
3. The story mentions several expensive items: a fur coat, a microscope, a pauperweight, a sailboat, and a toy clown. Why do you think the author chose each of these details? If the story were set in the present instead of circa 1970, what items might serve the same purposes?
4. In paragraph 44 Sylvia says, "Where we are is who we are, Miss Moore always pointin out. But it don't necessarily have to be that way." What does Miss Moore mean by this? Do you agree? What does Miss Moore expect the children to do to change the situation?

3 EXPLORING CONNECTIONS

- 5. Both Sylvia and Ragged Dick (p. 246) can be seen as trying to find their place in the world of money and social status. Compare their situations and their attitudes about class and upward mobility. How do Bambara's ideas about money and opportunity differ from Alger's?
- 6. "The Lesson" describes education outside of the schoolroom. How might John Taylor Gatto (p. 141) or Jean Anyon (p. 163) assess the effectiveness of Miss Moore's teaching? Do you think Miss Moore's lessons directly challenge the children's classroom learning? Explain.
- 7. Compare Sylvia and Sugar's relationship here with that of Teresa and the speaker of the poem in "Para Teresa" (p. 198). Which girls stand the better chance of achieving success? Why?

EXTENDING THE CRITICAL CONTEXT

- 8. For the next class meeting, browse the Web or magazines, newspapers, and catalogs to find the most overpriced, unnecessary item you can. Spend a few minutes swapping examples, then discuss the information you've gathered: Are there any lessons to be learned here about wealth, success, and status?
- 9. The opening lines of "The Lesson" suggest that Sylvia is now a mature woman looking back on her youth. Working in groups, write a brief biography explaining what has happened to Sylvia since the day of "The Lesson." What has she done? Who has she become? Read your profiles aloud to the class and explain your vision of Sylvia's development.

HORATIO ALGER  
HARLON L. DALTON

The first reading in this chapter dramatized the American Dream coming true in an uncomplicated if rather contrived way: the ambitious young Ragged Dick determines to improve himself, works hard, seizes his opportunity, and quickly makes his way to "fame and fortune." The essay below by Harlon L. Dalton repudiates that myth, calling it not only false, but worse — "socially destructive." Using Alger as his prime example, Dalton systematically explains how the rags-to-riches myth can conceal important social realities like race and class. Harlon L. Dalton is Emeritus Professor at Yale Law School; his areas of special expertise include critical race theory and the relationship of law to theology and psychology. He has served on the board of directors for the American Civil Liberties Union and was a member of the National Commission

on AIDS. "Horatio Alger" is taken from his book *Racial Healing: Confronting the Fear Between Blacks and Whites* (1995).

AH, HORATIO ALGER, whose name more than any other is associated with the classic American hero. A writer of mediocre fiction, Alger had a formula for commercial success that was simple and straightforward: his lead characters, young boys born into poverty, invariably managed to transcend their station in life by dint of hard work, persistence, initiative, and daring.<sup>1</sup> Nice story line. There is just one problem—it is a myth. Not just in the sense that it is fictional, but more fundamentally because the lesson Alger conveys is a false one. To be sure, many myths are perfectly benign, and more than a few are salutary, but on balance Alger's myth is socially destructive.

The Horatio Alger myth conveys three basic messages: (1) each of us is judged solely on her or his own merits; (2) we each have a fair opportunity to develop those merits; and (3) ultimately, merit will out. Each of them is, to be charitable, problematic. The first message is a variant on the rugged individualism ethos.... In this form, it suggests that success in life has nothing to do with pedigree, race, class background, gender, national origin, sexual orientation—in short, with anything beyond our individual control. Those variables may exist, but they play no appreciable role in how our actions are appraised.

This simply flies in the face of reality. There are doubtless circumstances—the hiring of a letter carrier in a large metropolitan post office, for example—where none of this may matter, but that is the exception rather than the rule. Black folk certainly know what it is like to be favored, disfavored, scrutinized, and ignored all on the basis of our race. Sometimes we are judged on a different scale altogether. Stephen Carter has written movingly about what he calls "the best black syndrome," the tendency of White folk to judge successful Black people only in relation to each other rather than against all comers. Thus, when Carter earned the second-highest score in his high school on the National Merit Scholarship qualifying test, he was readily recognized as "the best Black" around, but somehow not seen as one of the best students, period.<sup>2</sup>

Although I would like to think that things are much different now, I know better. Not long ago a student sought my advice regarding how to deal with the fact that a liberal colleague of mine (and of Stephen Carter's) had written a judicial clerkship recommendation for her in which he described her as the best Black student to have ever taken his class. Apparently the letter caused a mild stir among current law clerks in several courthouses, one of whom saw fit to inform the student.

<sup>1</sup>Edwin P. Hoyt, *Horatio's Boys: The Life and Works of Horatio Alger, Jr.* (Radnor, Penn.: Chilton Book Company, 1974). [All notes are Dalton's.]

<sup>2</sup>Stephen L. Carter, *Reflections of an Affirmative Action Baby* (New York: Basic Books, 1991), 47–49.