

The Chase

Annie Dillard

Annie Dillard is best known for her Pulitzer Prize winning work Pilgrim at Tinker Creek. In this chapter from her autobiography, An American Childhood, Dillard leads us running desperately through snow-filled backyards. Like all of Dillard's writing, this romp shows an unparalleled enthusiasm for life and skill at expressing it.

¹Some boys taught me to play football. This was fine sport. You thought up a new strategy for every play and whispered it to the others. You went out for a pass, fooling everyone. Best, you got to throw yourself mightily at someone's running legs. Either you brought him down or you hit the ground flat on your chin, with your arms empty before you. It was all or nothing. If you hesitated in fear, you would miss and get hurt: you would take a hard fall while the kid got away, or you would get kicked in the face while the kid got away. But if you flung yourself wholeheartedly at the back of his knees—if you gathered and joined a body and soul and pointed them diving fearlessly—then you likely wouldn't get hurt, and you'd stop the ball. Your fate, and your team's score, depended on your concentration and courage. Nothing girls did could compare with it.

²Boys welcomed me at baseball, too, for I had, through enthusiastic practice, what was weirdly known as a boy's arm. In winter, in the snow, there was neither baseball nor football, so the boys and I threw snowballs at passing cars. I got in trouble throwing snowballs, and have seldom been happier since.

³On one weekday morning after Christmas, six inches of new snow had just fallen. We were standing up to our boot tops in snow on a front yard on trafficked Reynolds Street, waiting for cars. The cars traveled Reynolds Street slowly and evenly; they were targets all but wrapped in red ribbons, cream puffs. We couldn't miss.

⁴I was seven; the boys were eight, nine, and ten. The oldest two Fahey boys were there—Mikey and Peter—polite blond boys who lived near me on Lloyd Street, and who already had four brothers and sisters. My parents approved Mikey and Peter Fahey. Chickie McBride was there, a tough kid, and Billy Paul and Mackie Kean too, from across Reynolds, where the boys grew up dark and furious, grew up skinny, knowing, and skilled. We had all drifted from our houses that morning looking for action, and had found it here on Reynolds Street.

⁵It was cloudy but cold. The cars' tires laid behind them on the snowy street a complex trail of beige chunks like crenellated castle walls. I had stepped on some earlier; they squeaked. We could have wished for more traffic. When a car came, we all popped it one. In the intervals between cars we reverted to the natural solitude of children.

⁶I started making an iceball—a perfect iceball, from perfectly white snow, perfectly spherical, and squeezed perfectly translucent so no snow remained all the way through. (The Fahey boys and I considered it unfair actually to throw an iceball at somebody, but it had been known to happen.)

⁷I had just embarked on the iceball project when we heard tire chains come clanking from afar. A black Buick was moving toward us down the street. We all spread out, banged together some regular snowballs, took aim, and, when the Buick drew nigh, fired.

⁸A soft snowball hit the driver's windshield right before the driver's face. It made a smashed star with a hump in the middle.

⁹Often, of course, we hit our target, but this time, the only time in all of life, the car pulled over and stopped. Its wide black door opened; a man got out of it, running. He didn't even close the car door.

¹⁰He ran after us, and we ran away from him, up the snowy Reynolds sidewalk. At the corner, I looked back; incredibly, he was still after us. He was in city clothes: a suit and tie, street shoes. Any normal adult would have quit, having sprung us into flight and made his point. This man was gaining on us. He was a thin man, all action. All of a sudden, we were running for our lives.

¹¹Wordless, we split up. We were on our turf; we could lose ourselves in the neighborhood backyards, everyone for himself. I paused and considered. Everyone had vanished except Mikey Fahey, who was just rounding the corner of a

yellow brick house. Poor Mikey, I trailed him. The driver of the Buick sensibly picked the two of us to follow. The man apparently had all day.

¹²He chased Mikey and me around the yellow house and up a backyard path we knew by heart: under a low tree, up a bank, through a hedge, down some snowy steps, and across the grocery store's delivery driveway. We smashed through a gap in another hedge, entered a scruffy backyard and ran around its back porch and tight between houses to Edgerton Avenue; we ran across Edgerton to an alley and up our own sliding woodpile to the Halls' front yard; he kept coming. We ran up Lloyd Street and wound through mazy backyards toward the steep hilltop at Willard and Lang.

¹³He chased us silently, block after block. He chased us silently over picket fences through thorny hedges, between houses, around garbage cans, and across streets. Every time I glance back, choking for breath, I expected he would have quit. He must have been as breathless as we were. His jacket strained over his body. It was an immense discovery, pounding into my hot head with every sliding, joyous step, that this ordinary adult evidently knew what I thought only children who trained at football know: that you have to fling yourself at what you're doing, you have to point yourself, forget yourself, aim, dive.

¹⁴Mikey and I had nowhere to go in our own neighborhood or out of it, but away from this man who was chasing us. He impelled us forward; we compelled him to follow our route. The air was cold; every breath tore my throat. We kept running, block after block; we kept improvising, backyard after backyard, running a frantic course and choosing it simultaneously, failing always to find small places or hard places to slow him down, and discovering always, exhilarated, dismayed, that only bare speed could save us—for he would never give up, this man—and we were losing speed.

¹⁵He chased us through the backyard labyrinths of ten blocks before he caught us by our jackets. He caught us and we all stopped.

¹⁶We three stood staggering, half blinded, coughing, in an obscure hilltop backyard: a man in his twenties, a boy, a girl. He had released our jackets, our pursuer, our captor, our hero: He knew we weren't going anywhere. We all played by the rules. Mikey and I unzipped our jackets. I pulled off my sopping mittens. Our tracks multiplied in the backyard's new snow. We had been breaking new snow all morning. We didn't look at each other. I was cherishing my excitement. The man's lower pants legs were wet; his cuffs were full of snow, and there was a prow of snow beneath them on his shoes and socks. Some trees bordered the little flat backyard, some messy winter trees. There was no one around: a clearing in a grove, and we the only players.

¹⁷It was a long time before he could speak. I had some difficulty at first recalling why we were there. My lips felt swollen? I couldn't see out of the sides of my eyes; I kept coughing.

¹⁸"You stupid kids," he began perfunctorily.

¹⁹We listened perfunctorily indeed, if we listened at all, for the chewing out was redundant, a mere formality, and beside the point. The point was that he had chased us passionately without giving up, and so he had caught us. Now he came down to earth. I wanted the glory to last forever.

²⁰But how could the glory have lasted forever? We could have run through every backyard in North America until we got to Panama. But when he trapped us at the lip of the Panama Canal, what precisely could he have done to prolong the drama of the chase and cap its glory? I brooded about this for the next few years. He could only have fried Mikey Fahey and me in boiling oil, say, or dismembered us piecemeal, or staked us to anthills. None of which I really wanted, and none of which any adult was likely to do, even in the spirit of fun. He could only chew us out there in the Panamanian jungle, after months or years of exalting pursuit. He could only begin, "You stupid kids," and continue in his ordinary Pittsburgh accent with his normal righteous anger and the usual common sense.

²¹If in that snowy backyard the driver of the black Buick had cut off our heads, Mikey's and mine, I would have died happy, for nothing has required so much of me since as being chased all over Pittsburgh in the middle of winter—running terrified, exhausted—by this sainted skinny, furious redheaded man who wished to have a word with us. I don't know how he found his way back to his car.

Annie Dillard on Writing

Dillard states that she is rarely satisfied with an essay until it has gone through many drafts, she sometimes goes on correcting and improving it even after it has been published. "I always have to condense or toss openings," she affirms; "I suspect most writers do. When you begin something, you're so grateful to have begun you'll write down anything, just to prolong the sensation. Later, when you've learned what the writing is really about, you go back and throw away the beginning and start over."

Often she replaces a phrase or sentence with a shorter one. In one essay, to tell how a drop of pond water began to evaporate on a microscope slide, she first wrote, "Its contours pulled together." But that sentence seemed to suffer from tortured abstraction." She made the sentence read instead, "Its edges shrank." Dillard observes, "I like short sentences. They're forceful, and they can get you out of big trouble."

Take a moment to think about...

- ✓ What is Dillard's PURPOSE? Obviously, she wants to entertain readers, but does she have another purpose as well?
- ✓ Why does Dillard begin her essay with a discussion of football? In what way does football serve as a metaphor in the story? (Hint: Look at par. 13, as well as the sentence "It was all or nothing" in par. 1.)
- ✓ Why does Dillard interrupt the story of the chase with an "immense discovery" (par. 13)?
- ✓ What is Dillard's POINT OF VIEW? Is her perspective that of a seven-year-old girl, or that of an adult writer reflecting on her childhood experience?
- ✓ Look up the meaning of words you are unfamiliar, such as crenellated, and perfunctorily.
- ✓ What is the EFFECT of the last sentence of the essay?
- ✓ Pay attention to the strong verb use and syntax. They bring the essay to life.

Now, it's your turn...☺

Assignment for a TEST GRADE: Write a narrative (similar in style with *The Chase*) with one of the following as your subject. It may be either a FIRST-PERSON memoir or a story written in the third person, observing the experience of someone else. Decide before you begin what your PURPOSE is and whether you are writing (1) an anecdote; (2) an essay consisting mainly of a single narrative; or (3) an essay that includes more than one story. You may select from the following:

- A memorable experience from your early life
- A lesson you learned the hard way
- A trip into unfamiliar territory
- An embarrassing moment that taught you something
- A monumental misunderstanding
- A memorable moment at school
- An accident
- An unexpected encounter
- A story about a famous person or someone close to you
- A conflict or contest
- A destructive storm
- A historical event of significance

Requirements: 500-750 word maximum, typed double space, MLA format.

Due date for rough draft peer edit: Wednesday, September 12

Final draft due Friday, September 14

****Before Friday, you will need to set up your account with TURNITIN.com. I will show you how to do this. You must submit (upload) your paper to TURNITIN.com as well as turn in a typed copy to me on Friday Sept. 14.****

RUBRIC TO FOLLOW (TBA)

