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English 1

Student Edition

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SEÑORA X NO MORE

The Girl Who Can and Other Stories

Romeo and Juliet

The Odyssey

English 1

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English 1

UNITS 1–6

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Contents

UNITS 1–6

Divided We Fall

Why do we feel the need to belong?

UNIT 1

xi

The Call to Adventure

What will you learn on your journey?

UNIT 2

173

Declaring Your Genius

How do you define intelligence?

UNIT 3

329

The Art of Disguise

How do we perform for different audiences?

UNIT 4

513

The Dance of Romance

When is love worth the fall?

UNIT 5

713

Human Potential

How can you help others achieve their goals?

UNIT 6

855

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Student Guide

Getting Started

Welcome to the StudySync Reading & Writing Companion! In this book, you will find a collection of readings based on the theme of the unit you are studying. As you work through the readings, you will be asked to answer questions and perform a variety of tasks designed to help you closely analyze and understand each text selection. Read on for an explanation of each section of this book.

Close Reading and Writing Routine

In each unit, you will read texts and text excerpts that share a common theme, despite their different genres, time periods, and authors. Each reading encourages a closer look through questions and a short writing assignment.

1 Introduction

An Introduction to each text provides context for your reading as well as information about the author. You will also learn about the genre of the excerpt and the year in which it was written.

2 Notes

Many times, while working through the activities after each text, you will be asked to annotate or make annotations about what you are reading. This means that you should highlight or underline words in the text and use the "Notes" column to make comments or jot down any questions you have. You may also want to note any unfamiliar vocabulary words here.

You will also see sample student annotations to go along with the Skill lesson for that text.

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3 First Read

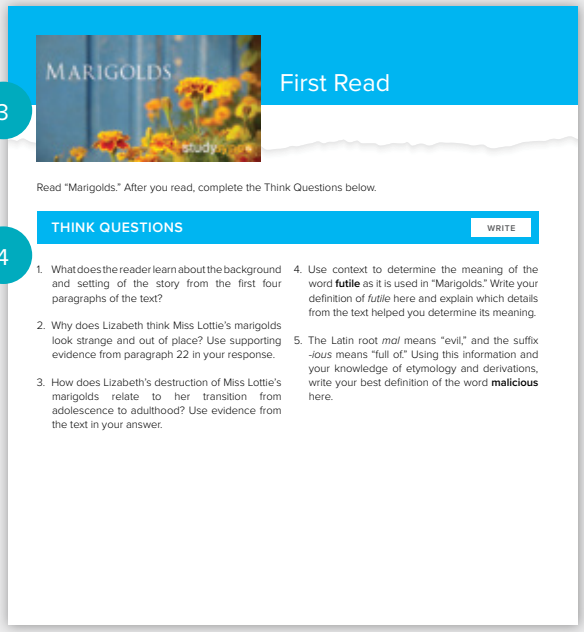
During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.

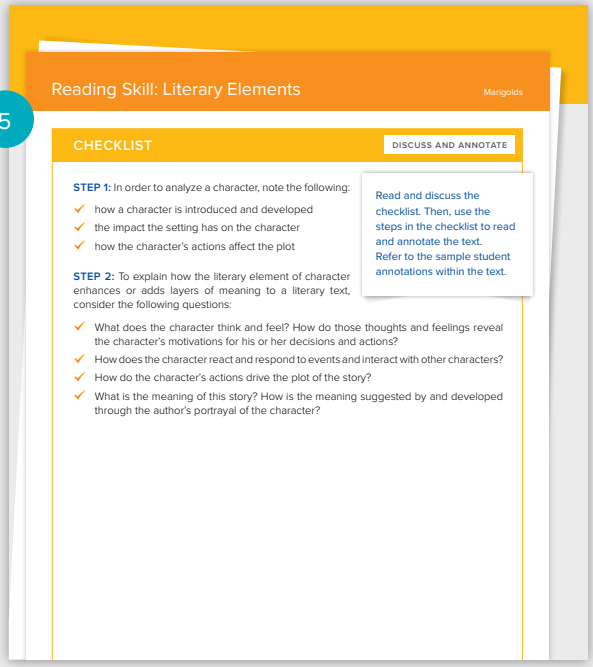
4 Think Questions

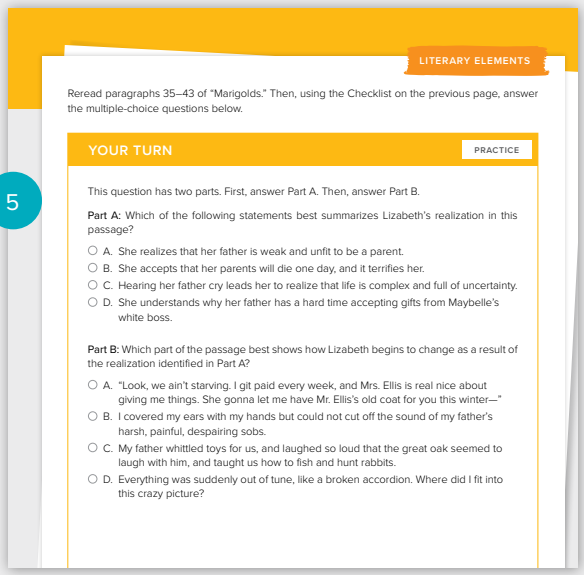
These questions will ask you to start thinking critically about the text, asking specific questions about its purpose, and making connections to your prior knowledge and reading experiences. To answer these questions, you should go back to the text and draw upon specific evidence to support your responses. You will also begin to explore some of the more challenging vocabulary words in the excerpt.

5 Skills

Each Skill includes two parts: Checklist and Your Turn. In the Checklist section, you will learn the process for analyzing the text. The model student annotations in the text provide examples of how you might make your own notes following the instructions in the Checklist section. In the Your Turn, you will use those same instructions to practice the skill.







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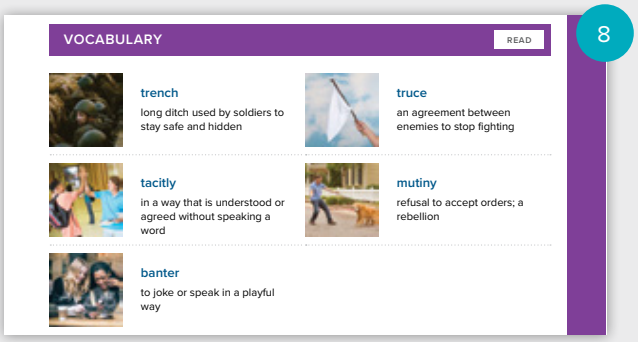

6 Close Read & Skills Focus

After you have completed the First Read, you will be asked to go back and read the text more closely and critically. Before you begin your Close Read, you should read through the Skills Focus to get an idea of the concepts you will want to focus on during your second reading. You should work through the Skills Focus by making annotations, highlighting important concepts, and writing notes or questions in the "Notes" column. Depending on instructions from your teacher, you may need to respond online or use a separate piece of paper to start expanding on your thoughts and ideas.

7 Write

Your study of each selection will end with a writing assignment. For this assignment, you should use your notes, annotations, personal ideas, and answers to both the Think and Skills Focus. Be sure to read the prompt carefully and address each part of it in your writing.

8 English Language Learners

The English Language Learner texts focus on improving language proficiency. You will practice learning strategies and skills in individual and group activities to become better readers, writers, and speakers.

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Extended Writing Project and Grammar

This is your opportunity to use genre characteristics and craft to compose meaningful, longer written works exploring the theme of each unit. You will draw information from your readings, research, and own life experiences to complete the assignment.

1 Writing Project

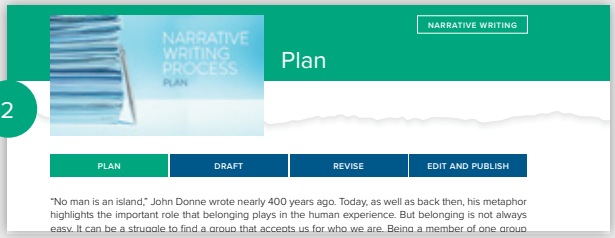
After you have read all of the unit text selections, you will move on to a writing project. Each project will guide you through the process of writing your essay. Student models will provide guidance and help you organize your thoughts. One unit ends with an **Extended Oral Project,** which will give you an opportunity to develop your oral language and communication skills.

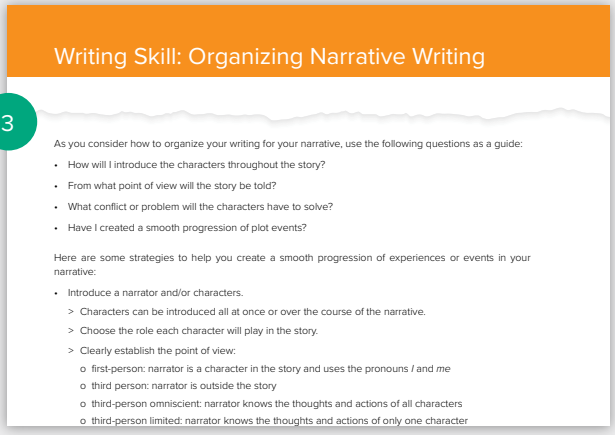
2 Writing Process Steps

There are four steps in the writing process: Plan, Draft, Revise, and Edit and Publish. During each step, you will form and shape your writing project, and each lesson will give you the chance to receive feedback from your peers and teacher.

3 Writing Skills

Each Skill lesson focuses on a specific strategy or technique that you will use during your writing project. Each lesson presents a process for applying the skill to your own work and gives you the opportunity to practice it to improve your writing.





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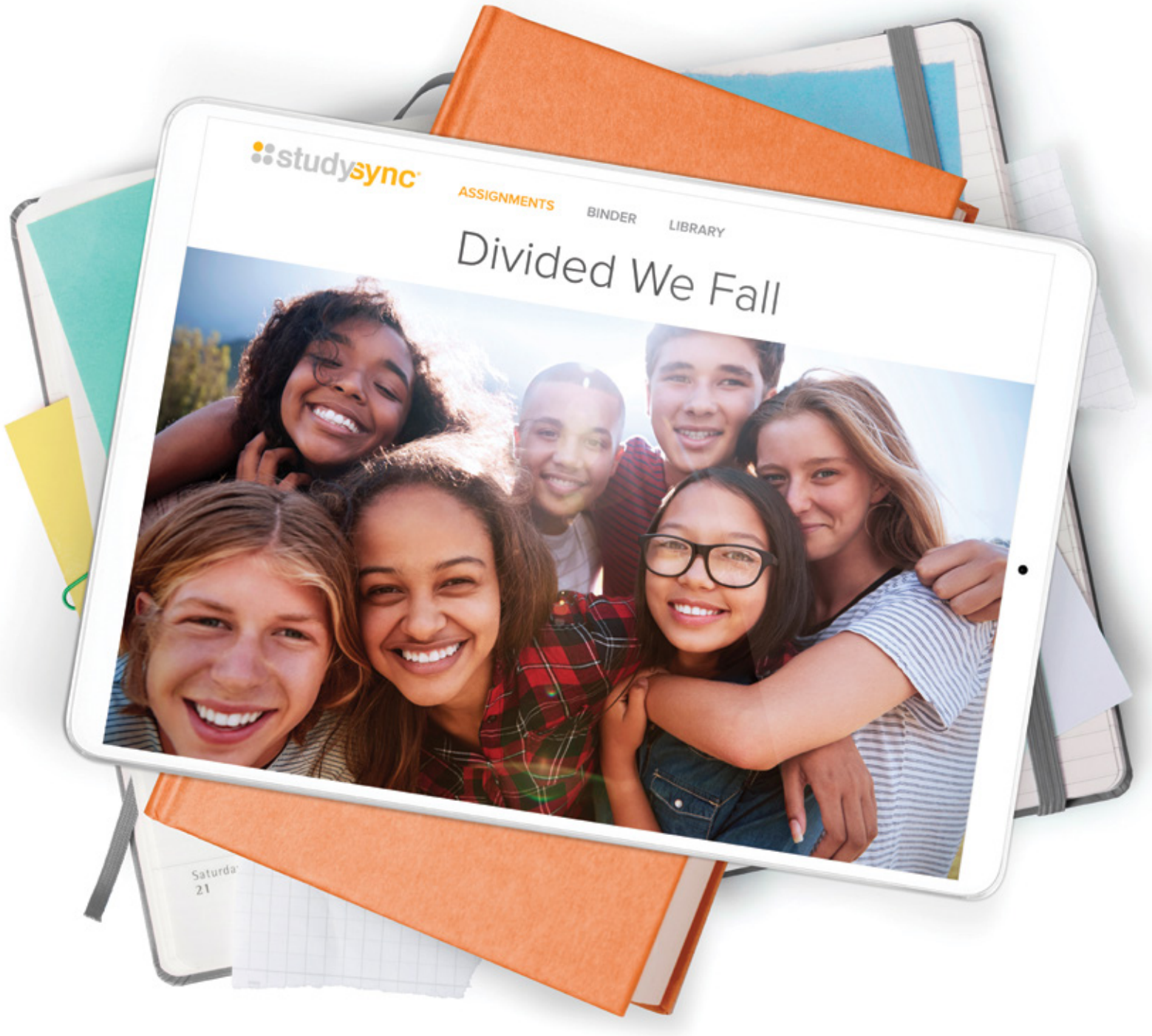

UNIT 1

Divided We Fall

Why do we feel the need to belong?

Genre Focus: FICTION

Texts

Paired Readings

1 Marigolds
Eugenia Collier FICTION

18 The Big Idea: Content Vocabulary

20 The Necklace
Guy de Maupassant FICTION

38 Why I Lied to Everyone in High School About Knowing Karate
Jabeen Akhtar INFORMATIONAL TEXT

49 Braving the Wilderness: The Quest for True Belonging and the Courage to Stand Alone
Brené Brown INFORMATIONAL TEXT

53 St. Lucy's Home for Girls Raised by Wolves
Karen Russell FICTION

72 Metamorphoses (Jupiter and Lycaon)
Ovid (translated by Henry T. Riley) FICTION

82 Sure You Can Ask Me a Personal Question
Diane Burns POETRY

85 Angela's Ashes: A Memoir
Frank McCourt INFORMATIONAL TEXT

94 Welcome to America
Sara Abou Rashed POETRY

97 I Have a Dream
Martin Luther King Jr. ARGUMENTATIVE TEXT

111 The Future in My Arms
Edwidge Danticat INFORMATIONAL TEXT

115 Vocabulary Review

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Extended Writing Project and Grammar

118 Plan
Organizing Narrative Writing

126 Draft
Improving Writing
Story Beginnings
Descriptive Details
Narrative Techniques
Transitions
Conclusions

142 Revise
Grammar: Prepositions and Prepositional Phrases
Grammar: Independent and Dependent Clauses
Grammar: Basic Spelling Rules I

150 Edit and Publish

English Language Learner Resources

152 The Christmas Truce of 1914
INFORMATIONAL TEXT

161 When Everything Changed
POETRY

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Author Biographies

JABEEN AKHTAR

Jabeen Akhtar is a Pakistani American author who was born in London and immigrated to the United States with her family when she was two years old. Akhtar has spent much of her life in Washington, DC, where she worked for the federal government for ten years before writing her first novel, *Welcome to Americastan* (2011). She frequently publishes essays on topics ranging from animal rights activism to politics to the portrayal of South Asian characters in American comics.

BRENÉ BROWN

Social scientist Brené Brown (b. 1965) is an author and research professor at the University of Houston. Through her work, including a top-viewed TED talk entitled "The Power of Vulnerability," Brown sparks conversation about courage, belonging, and empathy. Brown was the oldest of four children born in San Antonio, and her family lived in both New Orleans and Houston as she grew up. She often writes about her own experiences, and writes in her book *The Gifts of Imperfection*, "Owning our story can be hard but not nearly as difficult as spending our lives running from it."

EUGENIA COLLIER

Eugenia Collier (b. 1928) is an American writer, critic, and dramatist who worked as a caseworker at the Baltimore Department of Public Welfare prior to her forty-year career as a professor of English. When Collier was growing up during the Great Depression in Baltimore, she lived with her parents and a rotating cast of tenants in her grandparents' three-story house. Her work employs a range of voices and often addresses family relationships and failed social systems.

EDWIDGE DANTICAT

Known for her realistic portrayal of Haitian culture, Edwidge Danticat (b. 1969) bases much of her work on her own life and history. Danticat's novels and short stories tackle themes related to place and identity. In works like *The Farming of Bones* (1999), her novel recounting the 1937 massacre of Haitian workers in the Dominican Republic, she considers how historical events continue to affect immigrants of the diaspora. In addition to writing, Danticat has worked with filmmakers Patricia Benoit and Jonathan Demme on documentaries about Haiti.

MARTIN LUTHER KING JR.

Dr. Martin Luther King Jr. (1929–1968), a Baptist minister and leader of the American civil rights movement, delivered his iconic "I Have a Dream" speech in 1963 from the steps of the Lincoln Memorial. It called for justice and equality for African Americans, who King declared still were not free a hundred years after the Emancipation Proclamation. King's speech strongly affected national opinion, resulting in the passage of the Civil Rights Act of 1964, which ended segregation in public places and employment discrimination.

GUY DE MAUPASSANT

Guy de Maupassant (1850–1893) was a French author who was known as a master of the short story; many of which take place during the Franco-Prussian war in the 1870s and express an antiwar sentiment. His story "The Necklace" was imitated by the writer Henry James in his story "Paste" and by Somerset Maugham in "Mr. Know-it-All" and "A String of Beads." He published over three hundred short stories during his lifetime, as well as several novels, three travel books, and one volume of poetry.

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FRANK MCCOURT

Frank McCourt's (1930–2009) bestselling memoir *Angela's Ashes* (1996) documents the Irish American author's childhood of extreme poverty growing up in the slums of Limerick, Ireland, in the 1930s. The book, McCourt's first, won the Pulitzer Prize in 1997 and was translated into seventeen languages. His next two memoirs focused on his experiences as an Irish immigrant and public school teacher in New York City.

SARA ABOUT RASHED

Sara Abou Rashed (b. 1999) moved with her family to Columbus, Ohio, in 2013 to escape the war in Syria. Her poetry, which she often performs as spoken word, addresses themes related to immigration and identity. In 2015, just two years after starting to learn English, she won the Ohio Poetry Association High School Contest and the Columbus City Poetry Slam.

KAREN RUSSELL

Karen Russell (b. 1981) has published three short story collections and a novel, and her work is often discussed alongside writers of magical realism and speculative fiction. Born and raised in Miami, Russell cites her close relationship with her siblings as a template for the themes and preoccupations her characters (who are usually kids and teenagers) explore. The author grew up reading science fiction and fantasy novels and loved visiting theme parks like the Miami Seaquarium and Parrot Jungle.

DIANE BURNS

Born in Lawrence, Kansas, to a Chemehuevi father and an Anishinabe mother, poet Diane Burns (1956–2006) grew up in Riverside, California. In the 1980s she established herself as a fixture in New York City's Lower East Side poetry community, performing in legendary establishments such as the Bowery Poetry Club and the Nuyorican Poets Café. Her only poetry collection, *Riding the One-Eyed Ford* (1981), explores Native American identity and stereotypes.

OVID

Ovid (43 BCE–17 CE) was one of the best-known poets in the Roman Empire, who abandoned a political career to write verse. A popular poet in his time, Ovid's signature was to reinvent himself, and the genre, with each work. His 12,000-line poem, the *Metamorphoses* (8 CE), put new form to old stories and has been refigured and fashioned in literature of every period of history since. Ovid was exiled that same year by the Emperor Augustus to the island of Tomis on the Black Sea.

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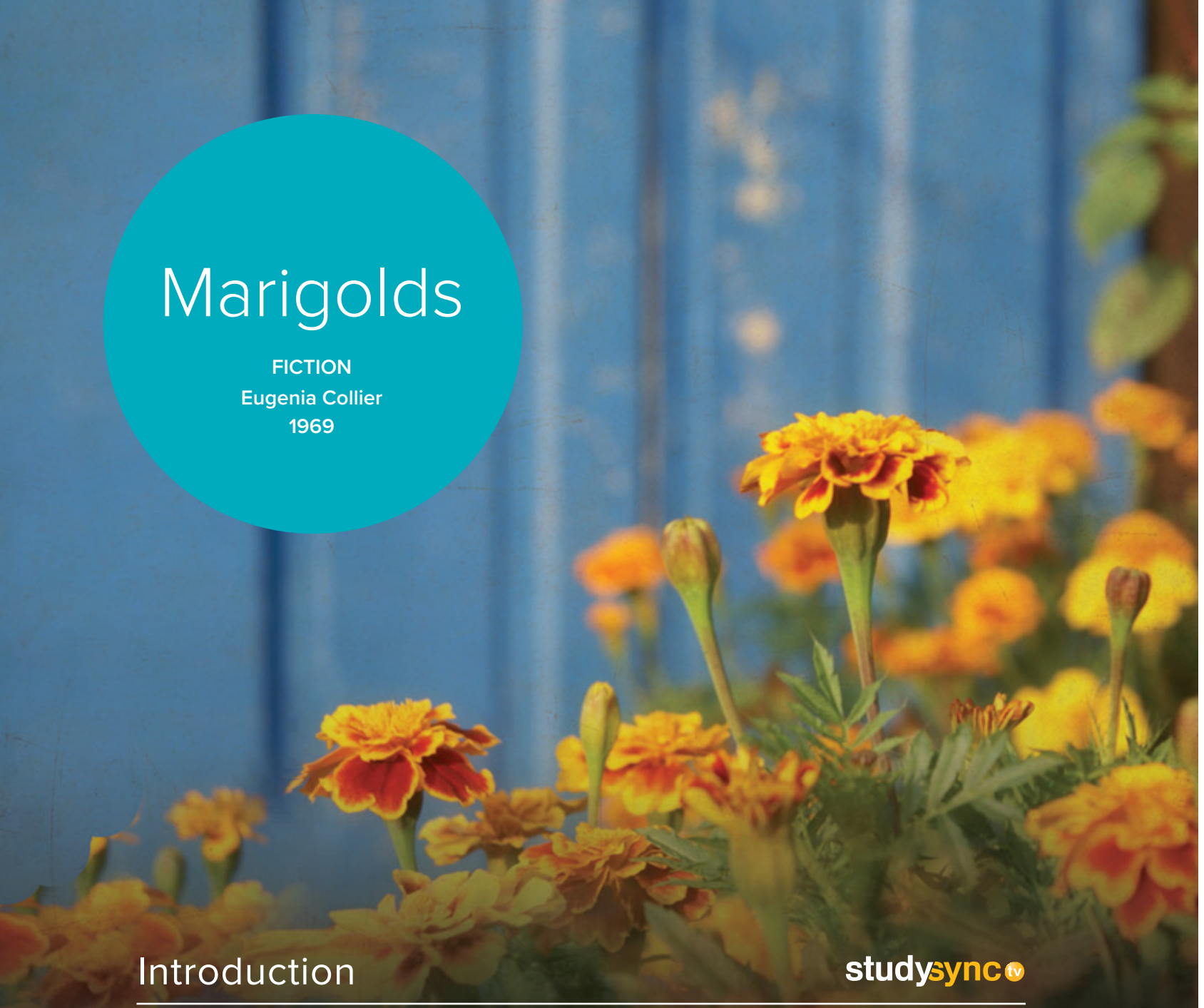

Marigolds

FICTION
Eugenia Collier
1969

Introduction

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Eugenia Collier (b. 1928) is a writer and educator from Baltimore, Maryland, who is best known for this powerful short story, which received the Gwendolyn Brooks Prize for Fiction. Growing up in a Depression-era town, Lizabeth, the narrator of "Marigolds," recalls two things: the dusty air of her childhood, and a moment in her adolescence that changed her life forever. Confused and amused by why the town outcast, Miss Lottie, puts so much care into the brilliantly colored patch of marigolds outside her crumbling gray shack, Lizabeth and her friends tease the old woman and throw rocks at her flowers. A later incident in the garden causes Lizabeth great shame, but leads to a deeper moral understanding.

"A little cloud of dust followed our thin legs and bare feet as we tramped over the barren land."

NOTES

1 When I think of the hometown of my youth, all that I seem to remember is dust—the brown, crumbly dust of late summer—arid, sterile dust that gets into the eyes and makes them water, gets into the throat and between the toes of bare brown feet. I don't know why I should remember only the dust. Surely there must have been lush green lawns and paved streets under leafy shade trees somewhere in town; but memory is an **abstract** painting—it does not present things as they are, but rather as they *feel*. And so, when I think of that time and that place, I remember only the dry September of the dirt roads and grassless yards of the shantytown where I lived. And one other thing I remember, another incongruency of memory—a brilliant splash of sunny yellow against the dust—Miss Lottie's marigolds.

Great Depression-Era shantytown, 1936

2 Whenever the memory of those marigolds flashes across my mind, a strange nostalgia comes with it and remains long after the picture has faded. I feel again the chaotic emotions of adolescence, illusive as smoke, yet as real as the potted geranium before me now. Joy and rage and wild animal gladness and shame become tangled together in the multicolored skein of fourteen-going-on-fifteen as I recall that devastating moment when I was suddenly more woman than child, years ago in Miss Lottie's yard. I think of those marigolds at the strangest times; I remember them vividly now as I desperately pass away the time.

3 I suppose that **futile** waiting was the sorrowful background music of our impoverished little community when I was young. The Depression[1] that gripped the nation was no new thing to us, for the black workers of rural Maryland had always been depressed. I don't know what it was that we were

SAMPLE ANNOTATION

Textual Evidence

I can quote these details as support for the claim that Lizabeth's destructive actions were motivated in part by the poverty around her. They show a history of poverty and suggest that there is little hope of change.

1. **The Depression** the period in the 1930s when America and other countries experienced a devastating economic downturn

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waiting for; certainly not for the prosperity that was "just around the corner," for those were white folks' words, which we never believed. Nor did we wait for hard work and thrift to pay off in shining success, as the American Dream promised, for we knew better than that, too. Perhaps we waited for a miracle, **amorphous** in concept but necessary if one were to have the grit to rise before dawn each day and labor in the white man's vineyard until after dark, or to wander about in the September dust offering one's sweat in return for some meager share of bread. But God was chary with miracles in those days, and so we waited—and waited.

4 We children, of course, were only vaguely aware of the extent of our poverty. Having no radios, few newspapers, and no magazines, we were somewhat unaware of the world outside our community. Nowadays we would be called culturally deprived and people would write books and hold conferences about us. In those days everybody we knew was just as hungry and ill clad as we were. Poverty was the cage in which we all were trapped, and our hatred of it was still the vague, undirected restlessness of the zoo-bred flamingo who knows that nature created him to fly free.

SAMPLE ANNOTATION

Literary Elements

Lizabeth shares how her hatred of poverty was vague and undirected. This suggests that she has pent up anger that might impact her future choices. I'm going to pay close attention to her behavior to see if any of it is driven by her anger.

5 As I think of those days I feel most poignantly the tag end of summer, the bright, dry times when we began to have a sense of shortening days and the imminence of the cold.

6 By the time I was fourteen, my brother Joey and I were the only children left at our house, the older ones having left home for early marriage or the **lure** of the city, and the two babies having been sent to relatives who might care for them better than we. Joey was three years younger than I, and a boy, and therefore vastly inferior. Each morning our mother and father trudged wearily down the dirt road and around the bend, she to her domestic job, he to his daily unsuccessful quest for work. After our few chores around the tumbledown shanty, Joey and I were free to run wild in the sun with other children similarly situated.

7 For the most part, those days are ill-defined in my memory, running together and combining like a fresh watercolor painting left out in the rain. I remember squatting in the road drawing a picture in the dust, a picture which Joey gleefully erased with one sweep of his dirty foot. I remember fishing for minnows in a muddy creek and watching sadly as they eluded my cupped hands, while Joey laughed uproariously. And I remember, that year, a strange restlessness of body and of spirit, a feeling that something old and familiar was ending, and something unknown and therefore terrifying was beginning.

8 One day returns to me with special clarity for some reason, perhaps because it was the beginning of the experience that in some inexplicable way marked the end of innocence. I was loafing under the great oak tree in our yard, deep

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NOTES

in some reverie which I have now forgotten, except that it involved some secret, secret thoughts of one of the Harris boys across the yard. Joey and a bunch of kids were bored now with the old tire suspended from an oak limb, which had kept them entertained for a while.

9 "Hey, Lizabeth," Joey yelled. He never talked when he could yell. "Hey, Lizabeth, let's go somewhere."

10 I came reluctantly from my private world. "Where you want to go? What you want to do?"

11 The truth was that we were becoming tired of the formlessness of our summer days. The idleness whose prospect had seemed so beautiful during the busy days of spring now had degenerated to an almost desperate effort to fill up the empty midday hours.

12 "Let's go see can we find some locusts on the hill," someone suggested.

13 Joey was scornful. "Ain't no more locusts there. Y'all got 'em all while they was still green."

14 The argument that followed was brief and not really worth the effort. Hunting locust trees wasn't fun anymore by now.

15 "Tell you what," said Joey finally, his eyes sparkling. "Let's us go over to Miss Lottie's."

16 The idea caught on at once, for annoying Miss Lottie was always fun. I was still child enough to scamper along with the group over rickety fences and through bushes that tore our already raggedy clothes, back to where Miss Lottie lived. I think now that we must have made a tragicomic spectacle, five or six kids of different ages, each of us clad in only one garment—the girls in faded dresses that were too long or too short, the boys in patchy pants, their sweaty brown chests gleaming in the hot sun. A little cloud of dust followed our thin legs and bare feet as we tramped over the barren land.

17 When Miss Lottie's house came into view we stopped, ostensibly to plan our strategy, but actually to reinforce our courage. Miss Lottie's house was the most ramshackle of all our ramshackle homes. The sun and rain had long since faded its rickety frame siding from white to a sullen gray. The boards themselves seemed to remain upright not from being nailed together but rather from leaning together, like a house that a child might have constructed from cards. A brisk wind might have blown it down, and the fact that it was still standing implied a kind of enchantment that was stronger than the elements. There it stood and as far as I know is standing yet—a gray, rotting thing with no porch, no shutters, no steps, set on a cramped lot with no grass, not even any weeds—a monument to decay.

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18 In front of the house in a squeaky rocking chair sat Miss Lottie's son, John Burke, completing the impression of decay. John Burke was what was known as queer-headed. Black and ageless, he sat rocking day in and day out in a mindless stupor, lulled by the monotonous squeak-squawk of the chair. A battered hat atop his shaggy head shaded him from the sun. Usually John Burke was totally unaware of everything outside his quiet dream world. But if you disturbed him, if you intruded upon his fantasies, he would become enraged, strike out at you, and curse at you in some strange enchanted language which only he could understand. We children made a game of thinking of ways to disturb John Burke and then to elude his violent retribution.

19 But our real fun and our real fear lay in Miss Lottie herself. Miss Lottie seemed to be at least a hundred years old. Her big frame still held traces of the tall, powerful woman she must have been in youth, although it was now bent and drawn. Her smooth skin was a dark reddish brown, and her face had Indian-like features and the stern stoicism that one associates with Indian faces. Miss Lottie didn't like intruders either, especially children. She never left her yard, and nobody ever visited her. We never knew how she managed those necessities which depend on human interaction—how she ate, for example, or even whether she ate. When we were tiny children, we thought Miss Lottie was a witch and we made up tales that we half believed ourselves about her exploits. We were far too sophisticated now, of course, to believe the witch nonsense. But old fears have a way of clinging like cobwebs, and so when we sighted the tumbledown shack, we had to stop to reinforce our nerves.

20 "Look, there she is," I whispered, forgetting that Miss Lottie could not possibly have heard me from that distance. "She's fooling with them crazy flowers."

21 "Yeh, look at 'er."

22 Miss Lottie's marigolds were perhaps the strangest part of the picture. Certainly they did not fit in with the crumbling decay of the rest of her yard. Beyond the dusty brown yard, in front of the sorry gray house, rose suddenly and shockingly a dazzling strip of bright blossoms, clumped together in enormous mounds, warm and passionate and sun-golden. The old black witch-woman worked on them all summer, every summer, down on her creaky knees, weeding and cultivating and arranging, while the house crumbled and John Burke rocked. For some perverse reason, we children hated those marigolds. They interfered with the perfect ugliness of the place; they were too beautiful; they said too much that we could not understand; they did not make sense. There was something in the **vigor** with which the old woman destroyed the weeds that intimidated us. It should have been a comical sight—the old woman with the man's hat on her cropped white head, leaning over the bright mounds, her big backside in the air—but it wasn't comical,

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NOTES

it was something we could not name. We had to annoy her by whizzing a pebble into her flowers or by yelling a dirty word, then dancing away from her rage, reveling in our youth and mocking her age. Actually, I think it was the flowers we wanted to destroy, but nobody had the nerve to try it, not even Joey, who was usually fool enough to try anything.

23 "Y'all git some stones," commanded Joey now and was met with instant giggling obedience as everyone except me began to gather pebbles from the dusty ground. "Come on, Lizabeth."

24 I just stood there peering through the bushes, torn between wanting to join the fun and feeling that it was all a bit silly.

25 "You scared, Lizabeth?"

26 I cursed and spat on the ground—my favorite gesture of phony bravado. "Y'all children get the stones, I'll show you how to use 'em."

27 I said before that we children were not consciously aware of how thick were the bars of our cage. I wonder now, though, whether we were not more aware of it than I thought. Perhaps we had some dim notion of what we were, and how little chance we had of being anything else. Otherwise, why would we have been so preoccupied with destruction? Anyway, the pebbles were collected quickly, and everybody looked at me to begin the fun.

28 "Come on, y'all."

29 We crept to the edge of the bushes that bordered the narrow road in front of Miss Lottie's place. She was working placidly, kneeling over the flowers, her dark hand plunged into the golden mound. Suddenly *zing*—an expertly aimed stone cut the head off one of the blossoms.

30 "Who out there?" Miss Lottie's backside came down and her head came up as her sharp eyes searched the bushes. "You better git!"

31 We had crouched down out of sight in the bushes, where we stifled the giggles that insisted on coming. Miss Lottie gazed warily across the road for a moment, then cautiously returned to her weeding. *Zing*—Joey sent a pebble into the blooms, and another marigold was beheaded.

32 Miss Lottie was enraged now. She began struggling to her feet, leaning on a rickety cane and shouting. "Y'all git! Go on home!" Then the rest of the kids let loose with their pebbles, storming the flowers and laughing wildly and senselessly at Miss Lottie's impotent rage. She shook her stick at us and started shakily toward the road crying, "Git 'long! John Burke! John Burke, come help!"

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NOTES

SAMPLE ANNOTATION

Literary Elements

I see that Lizabeth's pent up anger causes her to attack Miss Lottie in this section because it makes her feel powerful. Her actions here drive the actions of other characters, so Lizabeth will definitely have an effect on the plot of the story.

33 Then I lost my head entirely, mad with the power of inciting such rage, and ran out of the bushes in the storm of pebbles, straight toward Miss Lottie, chanting madly, "Old witch, fell in a ditch, picked up a penny and thought she was rich!" The children screamed with delight, dropped their pebbles, and joined the crazy dance, swarming around Miss Lottie like bees and chanting, "Old lady witch!" while she screamed curses at us. The madness lasted only a moment, for John Burke, startled at last, lurched out of his chair, and we dashed for the bushes just as Miss Lottie's cane went whizzing at my head.

34 I did not join the merriment when the kids gathered again under the oak in our bare yard. Suddenly I was ashamed, and I did not like being ashamed. The child in me sulked and said it was all in fun, but the woman in me flinched at the thought of the **malicious** attack that I had led. The mood lasted all afternoon. When we ate the beans and rice that was supper that night, I did not notice my father's silence, for he was always silent these days, nor did I notice my mother's absence, for she always worked until well into evening. Joey and I had a particularly bitter argument after supper; his exuberance got on my nerves. Finally I stretched out upon the pallet in the room we shared and fell into a fitful doze. When I awoke, somewhere in the middle of the night, my mother had returned, and I vaguely listened to the conversation that was audible through the thin walls that separated our rooms. At first I heard no words, only voices. My mother's voice was like a cool, dark room in summer—peaceful, soothing, quiet. I loved to listen to it; it made things seem all right somehow. But my father's voice cut through hers, shattering the peace.

SAMPLE ANNOTATION

Text Dependent Responses

Lizabeth feels ashamed of what she did with her power and is unable to laugh with the younger children. Her inner child, who says to laugh it off, and her inner adult, who feels guilt, are in conflict.

35 "Twenty-two years, Maybelle, twenty-two years," he was saying, "and I got nothing for you, nothing, nothing."

36 "It's all right, honey, you'll get something. Everybody out of work now, you know that."

37 "It ain't right. Ain't no man ought to eat his woman's food year in and year out, and see his children running wild. Ain't nothing right about that."

38 "Honey, you took good care of us when you had it. Ain't nobody got nothing nowadays."

39 "I ain't talking about nobody else, I'm talking about *me*. God knows I try." My mother said something I could not hear, and my father cried out louder, "What must a man do, tell me that?"

40 "Look, we ain't starving. I git paid every week, and Mrs. Ellis is real nice about giving me things. She gonna let me have Mr. Ellis's old coat for you this winter—"

41 "Damn Mr. Ellis's coat! And damn his money! You think I want white folks' leavings?"

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NOTES

42 “Damn, Maybelle”—and suddenly he sobbed, loudly and painfully, and cried helplessly and hopelessly in the dark night. I had never heard a man cry before. I did not know men ever cried. I covered my ears with my hands but could not cut off the sound of my father’s harsh, painful, despairing sobs. My father was a strong man who could whisk a child upon his shoulders and go singing through the house. My father whittled toys for us, and laughed so loud that the great oak seemed to laugh with him, and taught us how to fish and hunt rabbits. How could it be that my father was crying? But the sobs went on, unstifled, finally quieting until I could hear my mother’s voice, deep and rich, humming softly as she used to hum to a frightened child.

43 The world had lost its boundary lines. My mother, who was small and soft, was now the strength of the family; my father, who was the rock on which the family had been built, was sobbing like the tiniest child. Everything was suddenly out of tune, like a broken accordion. Where did I fit into this crazy picture? I do not now remember my thoughts, only a feeling of great bewilderment and fear.

44 Long after the sobbing and humming had stopped, I lay on the pallet, still as stone with my hands over my ears, wishing that I too could cry and be comforted. The night was silent now except for the sound of the crickets and of Joey’s soft breathing. But the room was too crowded with fear to allow me to sleep, and finally, feeling the terrible aloneness of 4 A.M., I decided to awaken Joey.

45 “Ouch! What’s the matter with you? What you want?” he demanded disagreeably when I had pinched and slapped him awake.

46 “Come on, wake up.”

47 “What for? Go ’way.”

48 I was lost for a reasonable reply. I could not say, “I’m scared and I don’t want to be alone,” so I merely said, “I’m going out. If you want to come, come on.”

49 The promise of adventure awoke him. “Going out now? Where to, Lizabeth? What you going to do?”

50 I was pulling my dress over my head. Until now I had not thought of going out. “Just come on,” I replied tersely.

51 I was out the window and halfway down the road before Joey caught up with me.

52 “Wait, Lizabeth, where you going?”

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NOTES

53 I was running as if the Furies[2] were after me, as perhaps they were—running silently and furiously until I came to where I had half known I was headed: to Miss Lottie's yard.

54 The half-dawn light was more eerie than complete darkness, and in it the old house was like the ruin that my world had become—foul and crumbling, a grotesque caricature. It looked haunted, but I was not afraid, because I was haunted too.

55 "Lizabeth, you lost your mind?" panted Joey.

SAMPLE ANNOTATION

Textual Evidence

Details here support my claim that poverty led to Lizabeth's actions. They also support the idea that being an adolescent led to them. I know the confusion that comes with this age. I'll expand my claim to include both reasons.

56 I had indeed lost my mind, for all the smoldering emotions of that summer swelled in me and burst—the great need for my mother who was never there, the hopelessness of our poverty and degradation, the bewilderment of being neither child nor woman and yet both at once, the fear unleashed by my father's tears. And these feelings combined in one great impulse toward destruction.

57 "Lizabeth!"

58 I leaped furiously into the mounds of marigolds and pulled madly, trampling and pulling and destroying the perfect yellow blooms. The fresh smell of early morning and of dew-soaked marigolds spurred me on as I went tearing and mangling and sobbing while Joey tugged my dress or my waist crying, "Lizabeth, stop, please stop!"

59 And then I was sitting in the ruined little garden among the uprooted and ruined flowers, crying and crying, and it was too late to undo what I had done. Joey was sitting beside me, silent and frightened, not knowing what to say. Then, "Lizabeth, look!"

60 I opened my swollen eyes and saw in front of me a pair of large, calloused feet; my gaze lifted to the swollen legs, the age-distorted body clad in a tight cotton nightdress, and then the shadowed Indian face surrounded by stubby white hair. And there was no rage in the face now, now that the garden was destroyed and there was nothing any longer to be protected.

61 "M-miss Lottie!" I scrambled to my feet and just stood there and stared at her, and that was the moment when childhood faded and womanhood began. That violent, crazy act was the last act of childhood. For as I gazed at the immobile face with the sad, weary eyes, I gazed upon a kind of reality which is hidden to childhood. The witch was no longer a witch but only a broken old woman who had dared to create beauty in the midst of ugliness and sterility. She had been born in squalor and lived in it all her life. Now at the end of that

2. **Furies** three female deities or spirits from Greek mythology that take vengeance or inflict punishment on mortals

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life she had nothing except a falling down hut, a wrecked body, and John Burke, the mindless son of her passion. Whatever verve there was left in her, whatever was of love and beauty and joy that had not been squeezed out by life, had been there in the marigolds she had so tenderly cared for.

62 Of course I could not express the things that I knew about Miss Lottie as I stood there awkward and ashamed. The years have put words to the things I knew in that moment, and as I look back upon it, I know that that moment marked the end of innocence. Innocence involves an unseeing acceptance of things at face value, an ignorance of the area below the surface. In that humiliating moment I looked beyond myself and into the depths of another person. This was the beginning of compassion, and one cannot have both compassion and innocence.

63 The years have taken me worlds away from that time and that place, from the dust and squalor of our lives, and from the bright thing that I destroyed in a blind, childish striking out at God knows what. Miss Lottie died long ago and many years have passed since I last saw her hut, completely barren at last, for despite my wild contrition she never planted marigolds again. Yet, there are times when the image of those passionate yellow mounds returns with a painful poignancy. For one does not have to be ignorant and poor to find that his life is as barren as the dusty yards of our town. And I too have planted marigolds.

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NOTES

SAMPLE ANNOTATION

Text Dependent Responses

As an adult, Lizabeth understands the full significance of the moment when Miss Lottie confronted her. It was the end of a childish innocence of seeing things at face value and the beginning of compassion.

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First Read

Read “Marigolds.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the reader learn about the background and setting of the story from the first four paragraphs of the text?

2. Why does Lizabeth think Miss Lottie’s marigolds look strange and out of place? Use supporting evidence from paragraph 22 in your response.

3. How does Lizabeth’s destruction of Miss Lottie’s marigolds relate to her transition from adolescence to adulthood? Use evidence from the text in your answer.

4. Use context to determine the meaning of the word **futile** as it is used in “Marigolds.” Write your definition of *futile* here and explain which details from the text helped you determine its meaning.

5. The Latin root *mal* means “evil,” and the suffix *-ious* means “full of.” Using this information and your knowledge of etymology and derivations, write your best definition of the word **malicious** here.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to prepare and write a text dependent response, note the following:

- ✓ what the question is asking
- ✓ what you already know about the text to answer the question
- ✓ what the text says explicitly
- ✓ passages, quotes, and details in the text that will support your response
- ✓ annotations you made while reading that may provide evidence or relevant examples
- ✓ opportunities to combine what you already know with details from the text to infer implicit meanings
- ✓ language from the question to frame your response
- ✓ one or two pieces of evidence from the text you can cite to support your response

STEP 2: To review a text dependent response, use the following questions as a guide:

- ✓ Did I use language or vocabulary from the question or text to form my response?
- ✓ Where did I cite textual evidence to answer the question?
- ✓ Did I include my original commentary to explain and justify the reasoning for my response?
- ✓ Does my response address all elements of the question being asked?
- ✓ Did I choose a tone and voice appropriate for the subject and audience?
- ✓ Have I corrected any spelling or grammatical errors?
- ✓ How does my answer demonstrate my understanding of the question and the text?

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Reread paragraph 19 of "Marigolds." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which piece of evidence supports the idea that the children are afraid of Miss Lottie?

   - A. "Miss Lottie seemed to be at least a hundred years old."
   - B. "She never left her yard, and nobody ever visited her."
   - C. "We never knew how she managed those necessities which depend on human interaction—how she ate, for example, or even whether she ate."
   - D. "But old fears have a way of clinging like cobwebs, and so when we sighted the tumbledown shack, we had to stop to reinforce our nerves."

2. Which piece of original commentary explains why the children are afraid of Miss Lottie?

   - A. Miss Lottie's isolated existence and intimidating presence make the children fear her.
   - B. Miss Lottie is a witch.
   - C. Miss Lottie is known for punishing children.
   - D. Miss Lottie cares more about her garden that she does about her son.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to support comprehension and analysis of the text, do the following:

- ✓ Read the text closely.
- ✓ Identify what the text says explicitly.
- ✓ Consider evidence from the text and make inferences about characters and events.

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To cite strong and thorough evidence to support your inferences and analysis, consider the following questions:

- ✓ What does this evidence suggest? What inferences can I make about the characters and events to support my comprehension and develop my analysis?
- ✓ What is my analysis of the characters and events? What do I think is the deeper meaning of the story?
- ✓ What evidence can I use to justify and explain the reasoning for my analysis?
- ✓ Does my evidence logically relate to the inferences I am making and my analysis of the text?

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Reread paragraphs 42 and 43 of "Marigolds." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence supports the idea that Lizabeth's perception of her parents has changed?

   - A. I had never heard a man cry before.
   - B. My father was a strong man who could whisk a child upon his shoulders and go singing through the house.
   - C. But the sobs went on, unstifled, finally quieting until I could hear my mother's voice, deep and rich, humming softly as she used to hum to a frightened child.
   - D. My mother, who was small and soft, was now the strength of the family; my father, who was the rock on which the family had been built, was sobbing like the tiniest child.

2. Which sentence supports the idea that the conversation between Lizabeth's parents disrupts her sense of belonging?

   - A. I did not know men ever cried.
   - B. I covered my ears with my hands but could not cut off the sound of my father's harsh, painful, despairing sobs.
   - C. Everything was suddenly out of tune, like a broken accordion. Where did I fit into this crazy picture?
   - D. I do not now remember my thoughts, only a feeling of great bewilderment and fear.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to analyze a character, note the following:

- ✓ how a character is introduced and developed
- ✓ the impact the setting has on the character
- ✓ how the character's actions affect the plot

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To explain how the literary element of character enhances or adds layers of meaning to a literary text, consider the following questions:

- ✓ What does the character think and feel? How do those thoughts and feelings reveal the character's motivations for his or her decisions and actions?
- ✓ How does the character react and respond to events and interact with other characters?
- ✓ How do the character's actions drive the plot of the story?
- ✓ What is the meaning of this story? How is the meaning suggested by and developed through the author's portrayal of the character?

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Reread paragraphs 35–43 of "Marigolds." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which of the following statements best summarizes Lizabeth's realization in this passage?

- ○ A. She realizes that her father is weak and unfit to be a parent.
- ○ B. She accepts that her parents will die one day, and it terrifies her.
- ○ C. Hearing her father cry leads her to realize that life is complex and full of uncertainty.
- ○ D. She understands why her father has a hard time accepting gifts from Maybelle's white boss.

Part B: Which part of the passage best shows how Lizabeth begins to change as a result of the realization identified in Part A?

- ○ A. "Look, we ain't starving. I git paid every week, and Mrs. Ellis is real nice about giving me things. She gonna let me have Mr. Ellis's old coat for you this winter—"
- ○ B. I covered my ears with my hands but could not cut off the sound of my father's harsh, painful, despairing sobs.
- ○ C. My father whittled toys for us, and laughed so loud that the great oak seemed to laugh with him, and taught us how to fish and hunt rabbits.
- ○ D. Everything was suddenly out of tune, like a broken accordion. Where did I fit into this crazy picture?

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Close Read

Reread "Marigolds." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a passage in the beginning of "Marigolds" in which narration is used to reveal Lizabeth's character. Explain how it shows her complexity.

2. Identify a passage in the middle of the text in which the author uses imagery, or mental pictures created by descriptive and figurative language, to depict the setting. Explain how this language helps readers visualize the place being described in vivid terms.

3. Identify a passage in the dialogue between Lizabeth's parents that helps convey their characters. Describe how the passage helps show that the characters have believable personalities and emotions.

4. Find the passage near the end of the story when Lizabeth lashes out in Miss Lottie's yard. How does she interact with the setting of the story? Explain how Lizabeth's actions reveal her emotions.

NARRATIVE

WRITE

Imagine that a grown-up Lizabeth is granted the opportunity to return and apologize to Miss Lottie, explaining why she destroyed the marigolds. Write a narrative that focuses on the dialogue that takes place between these two characters, years after the events described in the story. To prepare, review textual details and think about the setting of Lizabeth's childhood as well as her feelings and reactions, and consider how all these details influenced her devastating actions.

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The Big Idea: Content Vocabulary

Terms about Belonging

In this lesson, we will be learning and using words or terms related to the topic of belonging. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Question	Answer
Is it ever important to **conform** to a group's expectations. Why or why not?	
Describe an example of a person who shows **determination**.	
Think of one enjoyable experience you've had recently. What or who was an **integral** part of that?	
What is one **potential** way for a group of students to make a positive impact on your community?	
Describe a time when you felt like you were able to be your **authentic** self. What made that possible?	
The theme of this unit is Divided We Fall: Why do we feel the need to belong? How do you think the content vocabulary words will relate to this theme and the texts you're about to read?	

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CHECKLIST

DISCUSS

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, content area
- ✓ each term's meaning and form
- ✓ any prior knowledge of the content area or term
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me understand the unit theme, topic, texts?
  - Which term(s) do I still have questions about?

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The Necklace

FICTION
Guy de Maupassant
1884

Introduction

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French author Guy de Maupassant (1850–1893) grew up wealthy but spent time among the working classes for much of his life. His classic short stories frequently depict ordinary people caught in disastrous or demeaning situations. Maupassant believed that writing should aim not at "telling a story or entertaining us or touching our hearts, but at forcing us to think about and understand the deeper, hidden meaning of events." "The Necklace" is one such story that asks readers to consider the true value of the things desired in life. Maupassant tells the story of a young Madame Loisel, a woman who is trapped in her daydreams until one fateful night.

"No; there's nothing more humiliating than to look poor among other women who are rich."

NOTES

1 The girl was one of those pretty and charming young creatures who sometimes are born, as if by a slip of fate, into a family of clerks. She had no dowry[1], no expectations, no way of being known, understood, loved, married by any rich and distinguished man; so she let herself be married to a little clerk of the Ministry of Public Instruction.

2 She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station; since with women there is neither caste nor rank, for beauty, grace and charm take the place of family and birth. Natural ingenuity, instinct for what is elegant, a supple mind are their sole **hierarchy**, and often make of women of the people the equals of the very greatest ladies.

3 Mathilde suffered ceaselessly, feeling herself born to enjoy all delicacies and all luxuries. She was distressed at the poverty of her dwelling, at the bareness of the walls, at the shabby chairs, the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry. The sight of the little Breton peasant who did her humble housework aroused in her despairing regrets and bewildering dreams. She thought of silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by the oppressive heat of the stove. She thought of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends, with men famous and sought after, whom all women envy and whose attention they all desire.

Julie Daydreaming by Berthe Morisot, 1894

1. **dowry** money or property given to a man from the family of a woman in exchange for her becoming his bride

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NOTES

4 When she sat down to dinner, before the round table covered with a tablecloth in use three days, opposite her husband, who uncovered the soup tureen and declared with a delighted air, "Ah, the good soup! I don't know anything better than that," she thought of dainty dinners, of shining silverware, of tapestry that peopled the walls with ancient personages and with strange birds flying in the midst of a fairy forest; and she thought of delicious dishes served on marvelous plates and of the whispered gallantries to which you listen with a sphinxlike smile while you are eating the pink meat of a trout or the wings of a quail.

5 She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after.

6 She had a friend, a former schoolmate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home.

7 But one evening her husband reached home with a triumphant air and holding a large envelope in his hand.

8 "There," said he, "there is something for you."

9 She tore the paper quickly and drew out a printed card which bore these words:

10 *The Minister of Public Instruction and Madame Georges Ramponneau request the honor of M. and Madame Loisel's company at the palace of the Ministry on Monday evening, January 18th.*

11 Instead of being delighted, as her husband had hoped, she threw the invitation on the table **crossly**, muttering:

12 "What do you wish me to do with that?"

13 "Why, my dear, I thought you would be glad. You never go out, and this is such a fine opportunity. I had great trouble to get it. Everyone wants to go; it is very select, and they are not giving many invitations to clerks. The whole official world will be there."

14 She looked at him with an irritated glance and said impatiently:

15 "And what do you wish me to put on my back?"

16 He had not thought of that. He stammered:

17 "Why, the gown you go to the theatre in. It looks very well to me."

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18 He stopped, distracted, seeing that his wife was weeping. Two great tears ran slowly from the corners of her eyes toward the corners of her mouth.

19 "What's the matter? What's the matter?" he answered.

20 By a violent effort she conquered her grief and replied in a calm voice, while she wiped her wet cheeks:

21 "Nothing. Only I have no gown, and, therefore, I can't go to this ball. Give your card to some colleague whose wife is better equipped than I am."

22 He was in despair. He resumed:

23 "Come, let us see, Mathilde. How much would it cost, a suitable gown, which you could use on other occasions—something very simple?"

24 She reflected several seconds, making her calculations and wondering also what sum she could ask without drawing on herself an immediate refusal and a frightened exclamation from the economical clerk.

25 Finally she replied hesitating:

26 "I don't know exactly, but I think I could manage it with four hundred francs."

27 He grew a little pale, because he was laying aside just that amount to buy a gun and treat himself to a little shooting next summer on the plain of Nanterre, with several friends who went to shoot larks there of a Sunday.

28 But he said:

29 "Very well. I will give you four hundred francs. And try to have a pretty gown."

30 The day of the ball drew near and Madame Loisel seemed sad, uneasy, anxious. Her frock was ready, however. Her husband said to her one evening:

31 "What is the matter? Come, you have seemed very queer these last three days."

32 And she answered:

33 "It annoys me not to have a single piece of jewelry, not a single ornament, nothing to put on. I shall look poverty-stricken. I would almost rather not go at all."

34 "You might wear natural flowers," said her husband. "They're very stylish at this time of year. For ten francs you can get two or three magnificent roses."

35 She was not convinced.

36 "No; there's nothing more humiliating than to look poor among other women who are rich."

NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

My paraphrase: She thought for several seconds, doing calculations and wondering what amount she could ask for without being refused immediately and provoking a panicky response from her frugal husband.

SAMPLE ANNOTATION

Perspective and Point of View

In her old life, Mathilde wanted to avoid the appearance of being poverty-stricken. This concern leads her to borrow the necklace, which sets off a series of events that result in her actually becoming poverty-stricken. That is situational irony.

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NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

I'm not sure what "intimate" means here. A few lines later, the narrator refers to Madame Forestier as Mathilde's friend. I think Loisel is saying to his wife, "You are close enough to Madame Forestier to ask her for a favor."

37 "How stupid you are!" her husband cried. "Go look up your friend, Madame Forestier, and ask her to lend you some jewels. You're intimate enough with her to do that."

38 She uttered a cry of joy:

39 "True! I never thought of it."

40 The next day she went to her friend and told her of her distress.

41 Madame Forestier went to a wardrobe with a mirror, took out a large jewel box, brought it back, opened it and said to Madame Loisel:

42 "Choose, my dear."

43 She saw first some bracelets, then a pearl necklace, then a Venetian gold cross set with precious stones, of admirable workmanship. She tried on the ornaments before the mirror, hesitated and could not make up her mind to part with them, to give them back. She kept asking:

44 "Haven't you anymore?"

45 "Why, yes. Look further; I don't know what you like."

46 Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart throbbed with an immoderate desire. Her hands trembled as she took it. She fastened it round her throat, outside her high-necked waist, and was lost in ecstasy at her reflection in the mirror.

47 Then she asked, hesitating, filled with anxious doubt:

48 "Will you lend me this, only this?"

49 "Why, yes, certainly."

50 She threw her arms round her friend's neck, kissed her passionately, then fled with her treasure.

51 The night of the ball arrived. Madame Loisel was a great success. She was prettier than any other woman present, elegant, graceful, smiling and wild with joy. All the men looked at her, asked her name, sought to be introduced. All the attaches of the Cabinet wished to waltz with her. She was remarked by the minister himself.

52 She danced with **rapture**, with passion, intoxicated by pleasure, forgetting all in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness comprised of all this homage, admiration, these awakened desires and of that sense of triumph which is so sweet to woman's heart.

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53 She left the ball about four o'clock in the morning. Her husband had been sleeping since midnight in a little deserted anteroom with three other gentlemen whose wives were enjoying the ball.

54 He threw over her shoulders the wraps he had brought, the modest wraps of common life, the poverty of which contrasted with the elegance of the ball dress. She felt this and wished to escape so as not to be remarked by the other women, who were enveloping themselves in costly furs.

55 Loisel held her back, saying: "Wait a bit. You will catch cold outside. I will call a cab."

56 But she did not listen to him and rapidly descended the stairs. When they reached the street they could not find a carriage and began to look for one, shouting after the cabmen passing at a distance.

57 They went toward the Seine in despair, shivering with cold. At last they found on the quay one of those ancient night cabs which, as though they were ashamed to show their shabbiness during the day, are never seen round Paris until after dark.

58 It took them to their dwelling in the Rue des Martyrs, and sadly they mounted the stairs to their flat. All was ended for her. As to him, he reflected that he must be at the ministry at ten o'clock that morning.

59 She removed her wraps before the glass so as to see herself once more in all her glory. But suddenly she uttered a cry. She no longer had the necklace around her neck!

60 "What is the matter with you?" demanded her husband, already half undressed.

61 She turned distractedly toward him.

62 "I have—I have—I've lost Madame Forestier's necklace," she cried.

63 He stood up, bewildered.

64 "What!—how? Impossible!"

65 They looked among the folds of her skirt, of her cloak, in her pockets, everywhere, but did not find it.

66 "You're sure you had it on when you left the ball?" he asked.

67 "Yes, I felt it in the vestibule of the minister's house."

68 "But if you had lost it in the street we should have heard it fall. It must be in the cab."

NOTES

SAMPLE ANNOTATION

Theme

Mathilde is ashamed she doesn't have a fur coat, and she rushes off, which may contribute to the loss of the necklace. Her vanity and its consequences suggest a universal theme: too much pride can lead to disaster.

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NOTES

69 “Yes, probably. Did you take his number?”

70 “No. And you—didn’t you notice it?”

71 “No.”

72 They looked, thunderstruck, at each other. At last Loisel put on his clothes.

73 “I shall go back on foot,” said he, “over the whole route, to see whether I can find it.”

74 He went out. She sat waiting on a chair in her ball dress, without strength to go to bed, overwhelmed, without any fire, without a thought.

75 Her husband returned about seven o’clock. He had found nothing.

76 He went to police headquarters, to the newspaper offices to offer a reward; he went to the cab companies—everywhere, in fact, whither he was urged by the least spark of hope.

77 She waited all day, in the same condition of mad fear before this terrible calamity.

78 Loisel returned at night with a hollow, pale face. He had discovered nothing.

79 “You must write to your friend,” said he, “that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round.”

80 She wrote at his **dictation**.

81 At the end of a week they had lost all hope. Loisel, who had aged five years, declared:

SAMPLE ANNOTATION

Theme

Loisel spends all his inherited money and borrows to pay for a new necklace. These details add a layer of meaning to the universal theme by suggesting that trying to avoid embarrassment can lead to financial ruin.

82 “We must consider how to replace that ornament.”

83 The next day they took the box that had contained it and went to the jeweler whose name was found within. He consulted his books.

84 “It was not I, madame, who sold that necklace; I must simply have furnished the case.”

85 Then they went from jeweler to jeweler, searching for a necklace like the other, trying to recall it, both sick with **chagrin** and grief.

86 They found, in a shop at the Palais Royal, a string of diamonds that seemed to them exactly like the one they had lost. It was worth forty thousand francs. They could have it for thirty-six.

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87 So they begged the jeweler not to sell it for three days yet. And they made a bargain that he should buy it back for thirty-four thousand francs, in case they should find the lost necklace before the end of February.

88 Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest.

89 He did borrow, asking a thousand francs of one, five hundred of another, five louis here, three louis there. He gave notes, took up ruinous obligations, dealt with usurers and all the race of lenders. He compromised all the rest of his life, risked signing a note without even knowing whether he could meet it; and, frightened by the trouble yet to come, by the black misery that was about to fall upon him, by the prospect of all the physical privations and moral tortures that he was to suffer, he went to get the new necklace, laying upon the jeweler's counter thirty-six thousand francs.

90 When Madame Loisel took back the necklace Madame Forestier said to her with a chilly manner:

91 "You should have returned it sooner; I might have needed it."

92 She did not open the case, as her friend had so much feared. If she had detected the substitution, what would she have thought, what would she have said? Would she not have taken Madame Loisel for a thief?

93 Thereafter Madame Loisel knew the horrible existence of the needy. She bore her part, however, with sudden heroism. That dreadful debt must be paid. She would pay it. They dismissed their servant; they changed their lodgings; they rented a garret under the roof.

94 She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, a basket on her arm, bargaining, meeting with **impertinence**, defending her miserable money, sou by sou.

95 Every month they had to meet some notes, renew others, obtain more time.

96 Her husband worked evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page.

97 This life lasted ten years.

98 At the end of ten years they had paid everything, everything, with the rates of usury and the accumulations of the compound interest.

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99 Madame Loisel looked old now. She had become the woman of impoverished households—strong and hard and rough. With frowsy hair, skirts askew and red hands, she talked loud while washing the floor with great swishes of water. But sometimes, when her husband was at the office, she sat down near the window and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so admired.

100 What would have happened if she had not lost that necklace? Who knows? Who knows? How strange and changeful is life! How small a thing is needed to make or ruin us!

101 But one Sunday, having gone to take a walk in the Champs Elysées to refresh herself after the labors of the week, she suddenly perceived a woman who was leading a child. It was Madame Forestier, still young, still beautiful, still charming.

102 Madame Loisel felt moved. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all about it. Why not?

103 She went up.

104 "Good-day, Jeanne."

105 The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all and stammered:

106 "But—madame!—I do not know—You must have mistaken."

107 "No. I am Mathilde Loisel."

108 Her friend uttered a cry.

109 "Oh, my poor Mathilde! How you are changed!"

110 "Yes, I have had a pretty hard life, since I last saw you, and great poverty—and that because of you!"

111 "Of me! How so?"

112 "Do you remember that diamond necklace you lent me to wear at the ministerial ball?"

113 "Yes. Well?"

114 "Well, I lost it."

115 "What do you mean? You brought it back."

116 "I brought you back another exactly like it. And it has taken us ten years to pay for it. You can understand that it was not easy for us, for us who had nothing. At last it is ended, and I am very glad."

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NOTES

117 Madame Forestier had stopped.

118 “You say that you bought a necklace of diamonds to replace mine?”

119 “Yes. You never noticed it, then! They were very similar.”

120 And she smiled with a joy that was at once proud and ingenuous.

121 Madame Forestier, deeply moved, took her hands.

122 “Oh, my poor Mathilde! Why, my necklace was paste! It was worth at most only five hundred francs!”

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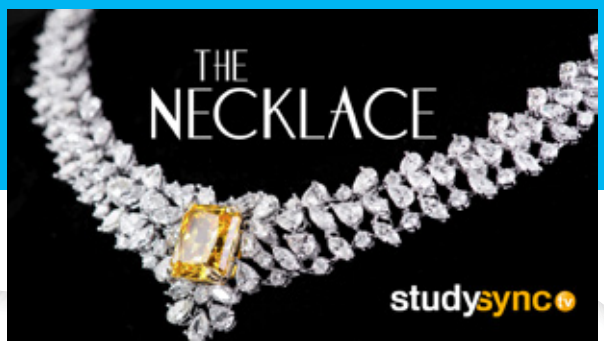

First Read

Read “The Necklace.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why is Madame Loisel so unsatisfied with her life in the beginning of the story? Cite specific evidence from the text to support your answer.

2. How does Madame Loisel interact with Madame Forestier after seeing her for the first time in 10 years? Use evidence from the text to support your answer.

3. What motivates Madame Loisel throughout the story? Be sure to use specific examples from the text to support your answer.

4. Use context to determine the meaning of the word **chagrin** as it is used in “The Necklace.” Write your definition of *chagrin* here and explain how you came to this meaning. Then, consult a print or online dictionary to check your definition.

5. Use context to determine the meaning of the word **rapture** as it is used in “The Necklace.” Write your definition of *rapture* here and explain how you came to this meaning. Then, consult a print or online dictionary to check your definition.

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Reading Skill: Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to paraphrase texts in ways that maintain meaning and logical order, note the following:

- ✓ any confusing sentences or passages
- ✓ any unfamiliar vocabulary
- ✓ long, complicated sentences
- ✓ figurative language or expressions

STEP 2: To paraphrase content from a text, consider the following questions:

- ✓ Do I understand the meaning of the text? Always start by reading the text carefully and asking yourself what it is about.
- ✓ Which words and phrases are already clear and understandable? Keep those words and phrases.
- ✓ Which words and phrases are important to keep to maintain the meaning? Important words and phrases might include proper names, places, or statistics.
- ✓ Which words are unfamiliar? Determine the meaning of these words and find synonyms you can use in their place.
- ✓ Which sentences have complicated structures? Focus on one section of the sentence at a time and then put together all your paraphrased sections.
- ✓ Does the text contain figurative expressions? Think about what the writer was trying to convey and then restate the figurative expression in a more literal way.
- ✓ Does my restatement of the text maintain the original meaning and logical order? Or have I missed key points or details?

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Reread paragraph 52 of "The Necklace." Then complete the chart below by identifying the paraphrase strategy applied to each section of text.

YOUR TURN

PRACTICE

Strategy Options	
A	replace unfamiliar words with familiar words
B	replace figurative language with a more literal interpretation
C	keep any clearly worded and understandable original text
D	add an article to make phrasing sound more familiar

Paraphrase	Strategy
She danced with joy, with passion, exhilarated by pleasure,	
forgetting all in the triumph of her beauty, in the glory of her success, in a sort of cloud of happiness	
made up of public recognition, admiration, these awakened desires and of that sense of triumph	
which is so sweet to a woman's heart.	

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Reading Skill: Perspective and Point of View

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify irony, note the following:

- ✓ the narrator and his or her point of view
- ✓ the narrator's perspective about characters or events
- ✓ how the narrator's perspective influences meaning by establishing any of these three types of irony:
  - **verbal irony,** or a contrast between what someone says and what someone means
  - **situational irony,** or a contrast between what is expected to happen and what actually happens
  - **dramatic irony,** or a contrast between what the reader or audience knows and what the characters know, usually to create humor or suspense

STEP 2: To analyze the influence of narrator perspective and explain how the author creates irony, consider the following questions:

- ✓ How does the narrator's perspective of characters and events influence the text's meaning?
- ✓ Does the author create instances of verbal, situational, or dramatic irony?
- ✓ Are there contrasts between what someone says and what they actually mean (verbal irony)?
- ✓ Are there instances where something unexpected happens in a twist of fate or events (situational irony)?
- ✓ Are there instances where you are aware of what is happening, but the characters are not (dramatic irony)?
- ✓ What messages are being expressed through the use of irony?

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Reread paragraphs 97–99 of "The Necklace." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What literary device does the narrator's perspective create in this passage?

   - A. verbal irony
   - B. situational irony
   - C. dramatic irony to create suspense
   - D. dramatic irony to create humor

2. Which statement best describes how the narrator's perspective creates the device identified in question 1?

   - A. The narrator describes Mathilde as a woman who seems focused on material wealth but is actually seeking deeper connections with others.
   - B. The narrator reveals details about the necklace to readers that Mathilde herself does not know yet.
   - C. The narrator explains that Mathilde borrows a necklace to look more elegant but ends up losing her youth and beauty when she has to repay the cost of the necklace.
   - D. The narrator mocks Mathilde for humorous effect by exaggerating her obsession with wealth and status.

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Reading Skill: Theme

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify universal themes and track their development, note the following:

- ✓ messages about life that seem universal, or applicable to all people
- ✓ key elements in the story that help reveal the theme, such as
  - details about the setting
  - the narrator's or speaker's tone
  - characters' thoughts, actions, and dialogue
  - the central conflict of the plot
  - the resolution of the conflict

STEP 2: To analyze universal themes and their development throughout a literary text, consider the following questions:

- ✓ What overall messages about life can you glean from the story?
- ✓ Does each message represent a universal theme—a central idea about the human condition that applies to anyone, regardless of culture, geographic location, or time period?
- ✓ When and through what specific details related to the literary elements of character, plot, and setting do the themes first become apparent?
- ✓ How do specific details about the characters, setting, and plot enhance and add layers of meaning to the themes as the story progresses?

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Reread paragraphs 97–100 of "The Necklace." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Based on Mathilde's changes in appearance and behavior and the commentary provided by the narrator, it can be inferred that a universal theme of this passage is:

- ○ A. The choice to work hard can bring financial stability.
- ○ B. The choice to work hard can alleviate a person of his or her vanity.
- ○ C. Even the smallest turn of events can bring hardship and loss of youth and beauty.
- ○ D. Even the smallest turn of events can bring an appreciation for one's youth and beauty.

Part B: Which detail adds a layer of meaning through a tone of sadness and longing for the past to the theme identified in Part A?

- ○ A. "At the end of ten years they had paid everything, everything, with the rates of usury and the accumulations of the compound interest."
- ○ B. "Madame Loisel looked old now. She had become the woman of impoverished households—strong and hard and rough."
- ○ C. "But sometimes, when her husband was at the office, she sat down near the window and she thought of that gay evening of long ago, of that ball where she had been so beautiful and so admired."
- ○ D. "How strange and changeful is life! How small a thing is needed to make or ruin us!"

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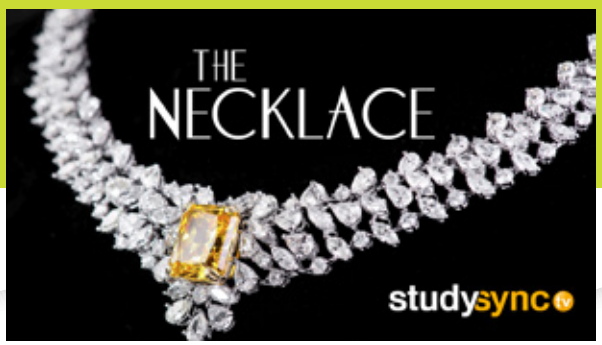

Close Read

Reread "The Necklace." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight details that help show the relationship between Mathilde and her husband. Explain what these details reveal about the two characters and their marriage.

2. Find details in different parts of the story that affect your feelings toward Mathilde. Explain whether or not you think these details make her a sympathetic character.

3. Highlight evidence at the end of the story that reveals an ironic plot twist. Explain how the author develops a universal theme of needing to belong through the use of irony.

LITERARY ANALYSIS

WRITE

At the end of this short story, readers discover along with Mathilde Loisel that she has labored for ten years, lost her beauty, and declined into poverty to replace what was actually a fake diamond necklace. Write a thoughtful response explaining what this ironic ending and other key elements from the story suggest about the story's themes. Your response must be based on ideas and information that can be found in the text and must include original commentary. Remember to quote or paraphrase evidence from the text to support your commentary.

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Why I Lied to Everyone in High School About Knowing Karate

INFORMATIONAL TEXT
Jabeen Akhtar
2017

Introduction

Jabeen Akhtar is a Pakistani American author who was raised in Washington, D.C. and spent ten years working for the federal government before turning to writing. In this essay, she remembers an instance in the tenth grade when the staff of her high school yearbook wanted to take a photo of her demonstrating her karate skills. The only problem? Jabeen had lied about knowing karate, wanting to stand out in some way, and throughout the experience she grapples with whether or not to tell the truth. The essay offers a glimpse into the pressures of high achievement that the children of immigrants often face from their parents—especially those kids who do not naturally excel at academics—and how difficult it can be to find one's social footing in high school.

"A lie could help fill the bland, infinite void of mediocrity."

NOTES

1 In 10th grade, I was chosen to be photographed for a yearbook feature called "Out of the Ordinary Hobbies." The yearbook staff heard I had a green belt in karate and wanted to do an interview with photos. Anna, a yearbook editor, approached me about the feature while I was organizing my locker.

2 "How did you know I knew karate?" I asked her.

Author yearbook photo, 1990

3 She said Rodney told her, who heard it from Julie. Or maybe Heather. I didn't remember telling Julie. Or Heather.

4 "I mean, a green belt, wow," Anna said. "Not many people have those types of skills." Anna said she always wanted to take a self-defense class. Why didn't the school offer karate instead of stupid stuff like home economics? She'd rather know how to protect herself than sew a button. Maybe I could give her a few pointers, she said, show her what to do if someone attacks her with a knife from behind.

5 I nodded along as Anna spoke, pulling textbooks from my backpack and stacking them in my locker where the poetry collection I had written for third period English sat visibly on the bottom shelf. "SMERSH" the title of the collection said, which was also the name of Stalin's counterintelligence agency. Below it was the subheading, "Death to Spies." It was 1990, and though the Cold War[1] had recently smashed into pieces, wall by wall, mallet by mallet, we still spoke its language. It was no surprise to me that things like the USSR, KGB, dead drops, poisoned lipsticks and *perestroika* would find their way into the stanzas of my electric typewriter-printed pages. Besides, poetry, I had decided, need not be tedious ruminations on flowers or **pallid** reflections on grief.

6 My English teacher had disagreed. "Too James Bond," she wrote across the title page, marking it with a "C." I placed my civics book over the top of it, hoping Anna didn't see my grade.

1. **Cold War** a period of political and economic tension between the United States and the Soviet Union

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7 "The yearbook feature is new so we really want the best of the best," Anna said. "So tell me . . . are you in?"

8 Mary Lynn entered the hallway, her wall of freshly lacquered bangs holding steadfast as she shuffled past us towards her boyfriend's locker. She was one of the few headbangers to penetrate the wealthy student government crowd, however **tenuously**. She glanced at me over her Trapper Keeper, her eyes a mix of curiosity and mild indignation. No one ever stopped by my locker to talk to me and now here was someone from the yearbook staff and the visit looked official. Clearly, I had been chosen, out of the entire student body, for something in the yearbook. Something important. Which meant that in some capacity, I was important.

9 I couldn't blame for Mary Lynn for being skeptical.

10 Anna's pencil anxiously tapped her notebook. She was waiting for a response. I stuck my hand deep within the bowels of my locker, searching for a purple scrunchie and in my mind, searching for a way to tell her.

11 "Well?" she asked again. "Will you do the yearbook feature? Are you in?"

12 I'd been here before, in this same position years ago, and I knew what I needed to do. I needed to stop what I had set in motion. Stop things before they went any further, before they perilously and **irrevocably** went too far. I needed to tell Anna the truth.

13 I'd never had a day of karate in my life.

14 I looked down again at my locker, where my "C" hid under a pile of textbooks. I zipped up my backpack and swung the locker door shut.

15 "I'm in," I told her.

• • •

16 Later that night, I picked through my closet selecting an outfit for the feature. I wanted to look stylish, but not trying-too-hard. Acid washed jeans rolled at the ankle. A black top with green stitching at the collar, silver hoop earrings. Black pleather Oxfords from Payless.

17 What other hobbies would be featured in the yearbook, I wondered? Things like sculpting, knitting, skydiving? That short guy David with the Eddie Van Halen waves and sleeveless jean jackets was always working on fancy cars at his father's auto shop — VW Bugs, Camaros, convertible Beemers and Saabs. I wonder if he'd be in it. Maybe he'd see my profile next to his and seek me out after school. "Hey, man, I saw that you do karate. Sweet!" he'd say. Maybe he'd give me a lift home in one of his cars, tell me all about the new catalytic converter he's installing in a Porsche 911 Carrera.

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NOTES

18 I put a New Order tape in the cassette player and turned up the volume:

19 *I feel so extraordinary.*

20 *Something's got a hold on me . . .*

21 I bounced around a little as I hung a rejected cream sweater and two pairs of pants back in the closet. In the privacy of my room, I allowed myself to feel it: the energy, my rapid heart rate, a growing sense of excitement.

22 I was going to be in a yearbook feature!

23 *I used to think that the day would never come . . .*

Yearbook feature, 1990

24 The list of reasons why this would never happen for me was extensive. I was an average student — C's mostly, sometimes skating by with a B minus. I would never make the cut for "Most Likely to Succeed." I was too short, my hands were bony, my lips were too big, and my eyebrows were too thick, so no chance for "Best Looking." Boys weren't interested in me, so "Best Looking Couple" or "Best Dressed Couple" or any iteration of "couple" was out. I told myself it was just the popular kids voting for each other in those categories anyway. It would carry on decades later in the corporate world over promotions and million-dollar hedge funds.

25 But I always wanted to be a superlative, to have a special place in those black and white pages or in the consciousness of my peers. I knew it would never happen based on merit, based on who I really was. So I told a lie. A lie was a shortcut to grandeur. A lie could help fill the bland, infinite void of mediocrity.

26 The truth would not lead me to recognition or honors, a lesson I had learned early on. When I was in 5th grade, I wrote a short story for my English class called "The Dinner Guest." It was about a man at a dinner party telling the woman seated next to him a thrilling story about a murderer whose right leg was shorter than the left. After the man finishes his story and gets up from the table, the woman gasps as she notices one of his legs is shorter than the other.

27 The story was dark and complex, but much to my surprise, everyone loved it. My English teacher passed it around the school, and the next day, I was informed it was the best story of the year. I was named the winner of the 1985 Wolftrap Elementary Author's Award, and, as all winners did, I was to read my story to the entire school at the next assembly.

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NOTES

28 It should have been a hallmark of achievement for a 10-year-old girl who was a middling student, barely visible to her teachers, one who still fumbled trying to braid her own hair.

29 But it wasn't a hallmark, or any sort of moment to look back on with pride. All week I had tried and failed, over and over, to write a story of my own, growing increasingly desperate as the clock ticked on. The night before the story was due, I plucked an anthology off my older sister's nightstand and leafed through it until I found a story I liked. It was called "The Dinner Guest." I didn't simply lift the plot or copy a few sentences. Besieged by an **odious** combination of panic and laziness, I copied the entire story word for word, even the title. And now I was going to have to read it at the assembly, in front of everyone, where surely someone in my school would recognize the story and I'd get caught for plagiarism.

30 What would my father say? He was already unhappy with my struggles in school, unhappy with how I was turning out. He'd leave newspaper clippings of child prodigies on my desk in my room. The last one had been about an Indian boy in California who was able to do calculus at age 4, graduated college at 12 and was on his way to becoming the world's youngest doctor at 17. Maybe my father thought it would serve as inspiration. *Look at this boy. Look how exceptional he is. You can be like him.*

31 Maybe my father thought **exceptionality** wasn't asking too much of me. We belonged to a coveted brand of immigrants — educated, hard-working and productive. The type of immigrants America loves. The type who come here from what white people often understand to be primitive third-world jungles and become doctors at 17. The standard-bearers of the bootstrap-pulling-to-riches ideal of the American Dream[2]. Immigrants like us are purposeful. We are let in on the condition that we will promote a fanciful, egalitarian narrative of America. And as long as we continually strive, achieve and contribute, go above and beyond, showcase extraordinary talent, and become exceptional citizens, we can stay.

32 To earn our keep in America, in other words, we must be like that boy.

33 But what if we're not like that boy?

34 What if we're like me?

35 A few nights before I had plagiarized the short story, my father sat with me at the kitchen table, going over the geometry test my teacher had sent directly to my parents with a note. I was averaging a "D" in class and hadn't done well on the test, now marked up by my teacher in red ink. I never knew what the note said.

2. **American Dream** the national ideal that everyone in the United States can be successful if he or she works hard enough

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36 "This is a 90 degree angle," my father told me, his finger tapping on the image he had drawn in my spiral notebook. "Now let's widen it." Using a compass, he drew another half-circle with lines through it and asked what type of angle it was.

37 I looked at the compass — the etching in the metal, the pointed spears — and traced my finger along the new design. I said it was a right angle.

38 "No," my father answered. "Acute."

39 He reached across the table for the protractor he had recently purchased for me. The other kids in class had clear plastic protractors. Mine was electric blue.

40 "Now we'll draw an angle here," he said. "What is this one? It's called . . . what?"

41 The blue color was a ploy. It didn't make this fun, or less intimidating. I looked at the compass, then back at my test, then back at the drawing.

42 "We went over this, remember?" my father said, his voice rising. "What angle did I just draw?"

43 It was getting late. My siblings had gone to bed.

44 "A right angle," I said.

45 "This is not a right angle."

46 He flipped through my spiral notebook and drew a giant "X" on a blank page. He went over everything again, drawing and drawing and drawing. Parallel lines, perpendicular lines, right angles, acute angles, obtuse angles, straight angles. He drew a little box where two lines intersected, asking what type of angle it was. "This is an easy one," he said.

47 I felt myself shrinking in my seat. I looked at the phone attached to the wall, the yellow cord spiraling down, the plastic jug of cherry Kool-Aid on the counter, anywhere I could for answers. "I . . . I don't know . . ."

48 Almost immediately, my father's glasses were off his head, torn from his face. He threw them onto the table. The sound of gold-plated chrome and glass crashing then skittering across wood echoed through the kitchen and into the dark living room, startling me. I let out a tiny, hurried shriek.

49 Then the world went black. My father's arms were around me, encasing me, the scent of drug store cologne overwhelming the air as I started to cry. Tears fell onto the bottom of his white dress shirt and pooled into one, damp spot.

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50 My father pulled me in closer. Did he ever tell me about the time he was visited by a Jinn[3], he asked me? His voice sounded jubilant now, his frustration with me gone. I grabbed a fistful of his shirt to hold onto.

51 He was just a little boy, my father said, my age, maybe 10 or 11, washing mungra beans in the garden of his mother's home in Kasur for the evening's supper, when a Jinn appeared before him. The Jinn told my father his arms were magical. They could wrap themselves around anything and form an impenetrable barrier. "My skinny arms," my father asked the Jinn? "Yes," said the Jinn. "Don't let size fool you." Those arms were like steel. Nothing could get through. Anything within those arms would be safe, the Jinn told him, protected from all the evils of the world.

52 If he could, my father said, he would keep me in his magical arms forever. Keep me protected. But he couldn't. He had to let me go, unravel his arms and let me out. So he just wanted me to do better. That's all. Do a little better so that when I'd be out there in the world, I'd be so great, so powerful that no one would ever dare mess with me. People like us in this country, we are always foreigners, no matter what our papers say, and they can take away who we are or what we have at any point. That is a fear he lives with every day, my father said. A fear he has for his children. We have to do great things, be important people, be really amazing, so that they like us, and want to keep us, and not do those bad things to us. Did I understand, my father asked? Did I understand what he was saying?

53 I understood. And I would for the rest of my life. This wasn't just about not doing well in school. This wasn't just about disappointing my father. My average grades, my average intellect, my average skills, my utter, **intractable** averageness, was a risk to my very being. I understood that I was just one more C, one more report card barren of celebratory gold and silver stickers, from being a forfeiture on the America-immigrant contract.

• • •

54 A few days after my short story was passed around the school, I got a note from the principal. "Please see me in my office."

55 This was it. I was caught.

56 I clutched the note in my hand, damp from perspiration, as I walked past a 1st-grader banging on a xylophone, and a darkened room with kindergartners asleep on gym mats, to the center of the school where the administrators worked. I found the principal behind a Formica desk, straightening her nude pantyhose.

3. **Jinn** (Arabic) genie

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NOTES

57 "Have a seat," she said.

58 I dutifully sat on an oversize plastic chair, my feet dangling over the metal legs.

59 "I want to assure you that I, personally, loved your story," the principal said. But it was too violent for the kindergartners, she explained, so she'd rather me not read it during the assembly. Instead, would I be okay with this dot-matrix certificate and a few Strawberry Shortcake pencils?

60 I told her I was fine with her decision, even agreed my story would not be appropriate for a younger audience, looking like the most mature and gracious fifth grader she had ever seen. I left her office with my new pencils and once home, showed the certificate to my parents. "We are so proud of you," my father said. My parents were going to frame it, show their Pakistani friends how talented a writer their daughter was. Which wall to hang it on, they wondered? They argued over the best spot. I could hear them as I went upstairs, back into my sister's room. I found the anthology still on her nightstand, ripped the story out, and kept ripping until "The Dinner Guest" had disintegrated in my hands.

• • •

61 The Author's Award for my plagiarized story would remain my singular achievement for the next five years. By the time I reached high school, not much had changed. I still struggled academically. I still tried to be exceptional. But the pursuit of exceptionality is consuming, never-ending. If you can't be exceptional in one area of your life, you'd have to strive for it in another, then another, then another.

62 I decided I wasn't going to be exceptional academically, so maybe I could be socially. That seemed the next logical step.

63 In 10th grade, I was the periphery girl in my group of friends, the hanger-on, my status always in question. I wasn't the first person Christy bragged to if a boy got flirty in P.E. class, and Shannon didn't offer me rides home after school. My inclusion in group activities was hit or miss. I once saw Christy and the other girls in the group, Shannon and Michelle, meeting at the locker of another girl, Rebecca, before a pep rally so they could enter the gym together, something that had to have been coordinated in advance. Whatever note had been drawn up in class with instructions and maybe a heart or rainbow sketch was never passed to my desk. I entered the gym alone. I sat on the bleachers near the exit with a few teachers as cheerleaders kicked up their legs in red and black uniforms, the cheers and howls and stomping emanating from a crowd intoxicated on school spirit.

64 On Mondays, I'd hear about my friends' misadventures at the mall. Eric and his hot rich friend who went to that all-boys private school in Maryland were skateboarding in the parking lot when they ran into Christy and Michelle.

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After hitting up the food court for some Asian Express, the four of them went to Tower Records where Eric tried to steal a Smiths cassette and got caught. The manager kicked them out and Christy was still worried her mother would find out.

65 In class, I'd hear other groups of girls giggling and whispering about their own mall dramas from the weekend, something that always baffled me. Every time I went to the mall, no one was ever there except parents with little kids and the occasional sketchy mustached man in the indoor playground area. It was like every girl in high school knew which nights to congregate at the mall except me. Like there was some popular fun girl signal put out over the city but instead of a bat it was a silhouette of Patrick Swayze and my curtains were always drawn.

66 But maybe, with everyone thinking I knew karate, maybe with the yearbook feature, all of that could change.

67 Maybe, in the yearbook, the name "Jabeen Akhtar" would appear in large letters, larger than any of my friends'. It would force them to do a double-take, to look at me anew, with fresh eyes.

68 *She knows karate?* they'd ask.

69 *Yes, I do*, I would answer. *I know karate. Bet you didn't know that, did you?*

70 Maybe the yearbook feature would prove that I deserved a little air time, some recognition. Something more than just the little square photo with the masses. The yearbook feature could say what I couldn't to my friends and peers and teachers over the span of ten years roaming the school hallways alone: *look at me*.

• • •

71 The day arrived that Anna had scheduled for the feature. I met her and a photographer behind the school after 6th period. Anna asked for a quote about karate, and I told her about the importance of concentration and timing. Then the photographer told me to stand in front of the red brick wall **adjacent** to the cafeteria.

72 "Ok, Jabeen," he said, readying his camera. "This is it. Show us what you got. Go!"

73 My fists clenched. My leg shot up, and black Costco socks poked out of rolled-up acid-washed jeans.

74 "Wow!" Anna said. "What a kick!"

75 A few hours later, I sat at my desk in my room. I fidgeted in my chair, too small now to contain my puberty-widened hips. I thought about the feature, what it

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NOTES

would look like when it came out in the yearbook, if I'd look pretty. If I'd feel ashamed seeing another one of my lies memorialized in print, just like the Author's Award still hanging on the wall on the floor beneath me.

76 I hadn't wanted things to go this far. I'd just wanted to be exceptional. To not be average. To allay my father's fears, to show him I could earn my keep like that boy in the article.

77 I tugged at the electric blue protractor, now scuffed and marked, faded with time. I remembered that day at the kitchen table.

78 But I wasn't like that boy. I wasn't exceptional. I wasn't a child prodigy, or a good student or a talented writer. I wasn't popular. And I didn't know karate. This was who I truly was, a composite of negatives, a person defined by all she is not.

79 That Jinn had been wrong about one thing. There was one thing my father's arms couldn't protect me from: myself.

80 I could fool everyone, but I knew the truth. I knew the real me. And all the lying and cheating and stupid things I did could no longer mask this unequivocal fact.

81 I pulled out some loose stationery from the top drawer and grabbed a pen.

82 "Dear Anna," I began to write. I asked her to please not publish the photo. The truth is, I explained to her, I'd never had a day of karate in my life. I must have told someone I knew karate for . . . I don't even know what reason, but I never thought it would get around the school this way. I was sorry for lying to her, sorry for wasting her time.

83 When I saw Anna the next day, she was heading to lunch with a small crowd. I held the note and steadied my breathing.

84 I could do this, I thought. I could do what I should have done the day Anna first approached me at my locker.

85 Maybe I was so busy lying and cheating that I never gave myself a fair chance. Maybe if I stepped out of my own way, I really could be an exceptional person someday, do something to make my father proud. Do something to truly deserve a place in the yearbook as an "out of the ordinary" girl. I could start right here, at this very moment. I could start by telling her the truth.

86 Anna saw me and waved. "Hey, Jabeen!" she yelled.

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87 The sound reverberated down the hall — the sound of my name, whizzing past classrooms and bulletin boards and French Club announcements and Walkmans and letter jackets and students with their heads buried in their lockers. Anna's friends looked up. Other people looked up.

88 And at me.

89 They looked at me.

90 I turned the note over in my hand.

91 "Hey," I yelled back.

92 I crumpled the note in my pocket, turned and walked to my next class.

93 Maybe I'd tell the truth next time.

*Names have been changed

By Jabeen Akhtar, 2018. First appeared in Longreads. Used by permission of Jabeen Akhtar.

EXPLANATORY

WRITE

Write an explanatory essay that uses textual evidence to answer the question posed by the title: Why did Jabeen Akhtar lie to everyone in high school about knowing karate? Support your response about Jabeen's motivations with key details provided throughout the text about her high-school status, previous experiences, pressures, desires, fears, and dilemmas.

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Braving the Wilderness:

The Quest for True Belonging and the Courage to Stand Alone

INFORMATIONAL TEXT

Brené Brown

2017

Introduction

Brené Brown (b. 1965) is a writer and teacher, as well as the CEO of Brave Leaders, Inc., which teaches team-building to organizations. She is best known for her viral TED-Talk, "The Power of Vulnerability." She is also the author of *Braving the Wilderness: The Quest for True Belonging and the Courage to Stand Alone*, which focuses on empathy, courage, shame and vulnerability. In this excerpt, the author reflects on trying out for her high school's drill team, using the experience to teach valuable lessons about success, failure and belonging.

"I practiced so much that I could do that routine in my sleep."

NOTES

1 When we moved back to Houston at the very end of eighth grade there was, thankfully, just enough time to try out for the high school drill team, called the Bearkadettes. This was to be my everything. In a house that was increasingly filled with the muffled sounds of my parents arguing, heard through the walls of my bedroom, that drill team was salvation. Just picture it: lines of girls in white-fringed blue satin vests and short skirts, all of them wearing uniform wigs, white cowboy boots, small white cowboy hats, and bright red lipstick, strutting into high school football stadiums filled with crowds afraid to leave their seats during halftime lest they miss the high kicks and perfectly **choreographed** routines. This was my way out, my new, pretty, impeccably ordered **refuge**.

2 Eight years of ballet was plenty to get me through the task of learning the routine, and a two-week liquid diet got me through the brutal weigh-in. All of the girls swore by the cabbage soup and water diet. It's hard to think of letting a twelve-year-old go on a liquid diet, but for some reason it seemed normal.

3 To this day, I'm not sure I've ever wanted anything in my life more than I wanted a place on this drill team. The perfection, **precision**, and beauty of it would not only offset the growing turmoil at home, but also deliver the holy grail of belonging. I would have a "big sis" and she would decorate my locker. We'd have sleepovers and date football players. For a kid who had seen *Grease* forty-five times, I knew this was the beginning of a high school experience that included sudden, spontaneous sing-alongs and the 1980s version of sock hops[1].

4 And most of all, I would be part of something that literally did everything together in lockstep. A Bearkadette was belonging personified.

5 I didn't really have any friends yet, so I was on my own for tryouts. The routine was easy to learn—a jazzy number performed to a big band version of "Swanee" (you know, the "how I love ya, how I love ya" one). There was a lot of sliding with jazz hands and an entire section of high kicks. I could kick

1. **sock hops** events popular in the 1950s at which teenagers danced in their socks and socialized

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NOTES

higher than all of the girls except one dancer named LeeAnne. I practiced so much that I could do that routine in my sleep. I still remember parts of it today.

6 Tryout day was terrifying, and I'm not sure if it was my nerves or the starvation diet, but I was lightheaded when I woke up, and I stayed that way after my mom dropped me off at school. Now, as a mother of a teen and a tween, it's a little hard to think of how I had to walk in by myself, surrounded by groups of girls who were piling out of cars and running in together, holding hands. But I soon realized I had a bigger problem than walking in alone.

7 All of the girls—and I mean *all* of the girls—were made up from head to toe. Some were wearing blue satin shorts and gold shirts, and others had blue and gold tank tops with little white skirts. There was every iteration of blue and gold bows that you could imagine. And they were all in full makeup. I had on no makeup, and I was wearing gray cotton shorts over a black leotard. No one had told me that you were supposed to get decked out in school colors. Everyone looked so bright and shiny. I looked like the sad girl whose parents fight a lot.

8 I made the weigh-in with six pounds to spare. Even so, the sight of girls stepping off the scale and running into the locker room weeping traumatized me.

9 We wore numbers safety-pinned to our shirts and danced in groups of five or six. Lightheaded or not, I nailed the routine. I felt pretty confident when my mom picked me up and I went home to wait it out. They would post the numbers later in the evening. Those hours in between moved in slow motion.

10 Finally, at five after six, we pulled into the parking lot of my soon-to-be high school. My entire family—mom, dad, brother and sisters—was in the car. I was going to check my number and then we were headed to San Antonio to visit my grandparents. I walked up to the poster board hanging on the outside of the gym door. Standing next to me was one of the girls from the tryout group. She was the brightest and shiniest of all the girls. And on top of all that, her name was Kris. Yes, she even had one of those **coveted** girl-body names that we all wanted.

11 The list was in numeric order. If your number was there, you'd made the team. If your number wasn't there, you were out. I was number 62. My eye went straight for the 60s: 59, 61, 64, 65. I looked again. I just couldn't process it. I thought if I stared hard enough and the universe knew how much was on the line, the number might magically appear. I was ripped out of my **negotiation** with the universe by Kris's screaming. She was jumping up and down, and before I could makes sense of what was happening, her dad had jumped out of the car, run up to her, grabbed her, and twirled her around, just like in the movies. I would later hear through the grapevine that I was a solid dancer but not really Bearkadette material. No bows. No shine. No group. No friends. Nowhere to belong.

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NOTES

12 *I was alone*. And it felt devastating.

13 I walked back to our station wagon and got in the backseat, and my dad drove away. My parents didn't say one word. Not a single word. The silence cut into me like a knife to the heart. They were ashamed of me and for me. My dad had been captain of the football team. My mom had been head of her drill team. I was nothing. My parents, especially my father, valued being cool and fitting in above all else. I was not cool. I didn't fit in.

14 And now, for the first time, I didn't belong to my family either.

15 My drill team story is one that's easy to dismiss as unimportant in the larger scheme of what's going on in the world today. (I can already see the #firstworldproblems hashtag.) But let me tell you what it means to me. I don't know if this was true or it was the story I told myself in that silence, but that became the day I no longer belonged in my family—the most primal and important of all our social groups. Had my parents consoled me or told me I was brave for trying—or, better yet and what I really wanted in that moment, had they taken my side and told me how terrible it was and how I deserved to be picked—this story wouldn't be one that defined my life and shaped its trajectory. But it did.

Excerpted from *Braving the Wilderness: The Quest for True Belonging and the Courage to Stand Alone* by Brené Brown, published by Random House.

NARRATIVE

WRITE

In this text, the author, Brené Brown, describes an event from her teenage years that forever damaged her relationship with her parents. What event from your life so far might you look back on years from now as having had a lasting impact on your personality, your relationships, or your outlook—for better or for worse? Describe the event in a personal narrative that, like Brown's text, includes a clear setting, a sequence of events, descriptive sensory details, and a reflection on the experience's significance.

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St. Lucy's Home for Girls Raised by Wolves

FICTION
Karen Russell
2006

Introduction

Born and raised in Miami, Florida, Karen Russell (b. 1981) is a bestselling author known for her distinctive, magical realist style. Her first novel, *Swamplandia!*, was a finalist for the Pulitzer Prize in 2012. The short story presented here, "St. Lucy's Home for Girls Raised by Wolves," was published in Russell's debut 2006 collection of the same name. This fantastical tale about a boarding school for a pack of girls descended from werewolves has often been read as an allegory of the residential schools for Native American children established from the late 19th through mid 20th centuries by Christian missionaries.

"Our mothers and fathers were werewolves."

NOTES

1 Stage 1: The initial period is one in which everything is new, exciting, and interesting for your students. It is fun for your students to explore their new environment.

—from The Jesuit[1] Handbook on Lycanthropic[2] Culture Shock.

• • •

2 At first, our pack was all hair and snarl and floor-thumping joy. We forgot the barked cautions of our mothers and fathers, all the promises we'd made to be civilized and ladylike, couth and kempt. We tore through the **austere** rooms, overturning dresser drawers, pawing through the neat piles of the Stage 3 girls' starched underwear, smashing light bulbs with our bare fists. Things felt less foreign in the dark. The dim bedroom was windowless and odorless. We remedied this by spraying exuberant yellow streams all over the bunks. We jumped from bunk to bunk, spraying. We nosed each other midair, our bodies buckling in kinetic laughter. The nuns watched us from the corner of the bedroom, their tiny faces pinched with displeasure.

3 "Ay caramba," Sister Maria de la Guardia sighed. "Que barbaridad!" She made the Sign of the Cross. Sister Maria came to St. Lucy's from a halfway home in Copacabana. In Copacabana, the girls are fat and languid and eat pink slivers of guava right out of your hand. Even at Stage 1, their pelts are silky, sun-bleached to near invisibility. Our pack was hirsute and sinewy and mostly brunette. We had terrible posture. We went knuckling along the wooden floor on the calloused pads of our fists, baring row after row of tiny, wood-rotted teeth. Sister Josephine sucked in her breath. She removed a yellow wheel of floss from under her robes, looping it like a miniature lasso.

4 "The girls at our facility are backwoods," Sister Josephine whispered to Sister Maria de la Guardia with a beatific smile. "You must be patient with them." I clamped down on her ankle, straining to close my jaws around the woolly XXL sock. Sister Josephine tasted like sweat and freckles. She smelled easy to kill.

1. **Jesuit** a member of a scholarly order of the Roman Catholic Church
2. **Lycanthropic** pertaining to someone who suffers from lycanthropy, the belief that he or she is a wolf, especially a werewolf

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NOTES

5 We'd arrived at St. Lucy's that morning, part of a pack fifteen-strong. We were accompanied by a mousy, nervous-smelling social worker; the baby-faced deacon; Bartholomew, the blue wolfhound; and four burly woodsmen. The deacon handed out some stale cupcakes and said a quick prayer. Then he led us through the woods. We ran past the wild apiary, past the felled oaks, until we could see the white steeple of St. Lucy's rising out of the forest. We stopped short at the edge of a muddy lake. Then the deacon took our brothers. Bartholomew helped him to herd the boys up the ramp of a small ferry. We girls ran along the shore, tearing at our new jumpers in a plaid agitation. Our brothers stood on the deck, looking small and confused.

6 Our mothers and fathers were werewolves. They lived an outsider's existence in caves at the edge of the forest, threatened by frost and pitchforks. They had been **ostracized** by the local farmers for eating their silled fruit pies and terrorizing the heifers. They had ostracized the local wolves by having sometimes-thumbs, and regrets, and human children. (Their condition skips a generation.) Our pack grew up in a green purgatory. We couldn't keep up with the purebred wolves, but we never stopped crawling. We spoke a slab-tongued pidgin in the cave, inflected with frequent howls. Our parents wanted something better for us; they wanted us to get braces, use towels, be fully bilingual. When the nuns showed up, our parents couldn't refuse their offer. The nuns, they said, would make us naturalized citizens of human society. We would go to St. Lucy's to study a better culture. We didn't know at the time that our parents were sending us away for good. Neither did they.

SAMPLE ANNOTATION

Literary Elements

The parents seem to stand for more than just werewolves. They likely represent Native American parents, who were made to feel that their children would be exposed to a "better culture" by attending boarding school.

7 That first afternoon, the nuns gave us free rein of the grounds. Everything was new, exciting, and interesting. A low granite wall surrounded St. Lucy's, the blue woods humming for miles behind it. There was a stone fountain full of delectable birds. There was a statue of St. Lucy. Her marble skin was colder than our mother's nose, her pupil-less eyes rolled heavenward. Doomed squirrels gamboled around her stony toes. Our diminished pack threw back our heads in a celebratory howl—an exultant and terrible noise, even without a chorus of wolf brothers in the background. There were holes everywhere!

8 We supplemented these holes by digging some of our own. We interred sticks, and our itchy new jumpers, and the bones of the friendly, unfortunate squirrels. Our noses ached beneath an invisible assault. Everything was smudged with a human odor: baking bread, petrol, the nuns' faint woman-smell sweating out beneath a dark perfume of tallow and incense. We smelled one another, too, with the same astounded fascination. Our own scent had become foreign in this strange place.

9 We had just sprawled out in the sun for an afternoon nap, yawning into the warm dirt, when the nuns reappeared. They **conferred** in the shadow of the juniper tree, whispering and pointing. Then they started towards us. The oldest sister had spent the past hour twitching in her sleep, dreaming of

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NOTES

fatty and infirm elk. (The pack used to dream the same dreams back then, as naturally as we drank the same water and slept on the same red scree.) When our oldest sister saw the nuns approaching, she instinctively bristled. It was an improvised bristle, given her new, human limitations. She took clumps of her scraggly, nut-brown hair and held it straight out from her head.

10 Sister Maria gave her a brave smile.

11 "And what is your name?" she asked.

SAMPLE ANNOTATION

Literary Elements

Like the wolf girls, Native Americans had their original names replaced by traditional white ones. In the process, they lost pieces of their identities and were wrongly taught that native culture had less value than white culture.

12 The oldest sister howled something awful and inarticulable, a distillate of hurt and panic, half-forgotten hunts and eclipsed moons. Sister Maria nodded and scribbled on a yellow legal pad. She slapped on a name tag: HELLO, MY NAME IS! "Jeanette it is."

13 The rest of the pack ran in a loose, uncertain circle, torn between our instinct to help her and our new fear. We sensed some subtler danger afoot, written in a language we didn't understand.

14 Our littlest sister had the quickest reflexes. She used her hands to flatten her ears to the side of her head. She backed towards the far corner of the garden, snarling in the most menacing register that an eight-year-old wolf-girl can muster. Then she ran. It took them two hours to pin her down and tag her: HELLO, MY NAME IS MIRABELLA!

15 "Stage 1," Sister Maria sighed, taking careful aim with her tranquilizer dart. "It can be a little overstimulating."

• • •

16 Stage 2: After a time, your students realize that they must work to adjust to the new culture. This work may be stressful and students may experience a strong sense of dislocation. They may miss certain foods. They may spend a lot of time daydreaming during this period. Many students feel isolated, irritated, bewildered, depressed, or generally uncomfortable.

• • •

17 Those were the days when we dreamed of rivers and meat. The full-moon nights were the worst! Worse than cold toilet seats and boiled tomatoes, worse than trying to will our tongues to curl around our false new names. We would snarl at one another for no reason. I remember how disorienting it was to look down and see two square-toed shoes instead of my own four feet. Keep your mouth shut, I repeated during our walking drills, staring straight ahead. Keep your shoes on your feet. Mouth shut, shoes on feet. Do not chew on your new penny loafers. Do not. I stumbled around in a daze, my mouth black with shoe polish. The whole pack was irritated, bewildered, depressed. We were all uncomfortable, and between languages. We had

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NOTES

never wanted to run away so badly in our lives; but who did we have to run back to? Only the curled black grimace of the mother. Only the father, holding his tawny head between his paws. Could we betray our parents by going back to them? After they'd given us the choicest part of the woodchuck, loved us at our hairless worst, nosed us across the ice floes and abandoned us at St. Lucy's for our own betterment?

18 Physically, we were all easily capable of clearing the low stone walls. Sister Josephine left the wooden gates wide open. They unslatted the windows at night so that long fingers of moonlight beckoned us from the woods. But we knew we couldn't return to the woods; not till we were civilized, not if we didn't want to break the mother's heart. It all felt like a sly, human taunt.

19 It was impossible to make the blank, chilly bedroom feel like home. In the beginning, we drank gallons of bathwater as part of a collaborative effort to mark our territory. We puddled up the yellow carpet of old newspapers. But later, when we returned to the bedroom, we were dismayed to find all trace of the pack musk had vanished. Someone was coming in and erasing us. We sprayed and sprayed every morning; and every night, we returned to the same ammonia eradication. We couldn't make our scent stick here; it made us feel invisible. Eventually we gave up. Still, the pack seemed to be adjusting on the same timetable. The advanced girls could already alternate between two speeds: "slouch" and "amble." Almost everybody was fully bipedal.

20 Almost.

21 The pack was worried about Mirabella.

22 Mirabella would rip foamy chunks out of the church pews and replace them with ham bones and girl dander. She loved to roam the grounds wagging her invisible tail. (We all had a hard time giving that up. When we got excited, we would fall to the ground and start pumping our backsides. Back in those days we could pump at rabbity velocities. "Que horror!" Sister Maria frowned, looking more than a little jealous.) We'd give her scolding pinches. "Mirabella," we hissed, imitating the nuns. "No." Mirabella cocked her ears at us, hurt and confused.

23 Still, some things remained the same. The main commandment of wolf life is Know Your Place, and that translated perfectly. Being around other humans had awakened a slavish-dog affection in us. An **abasing**, belly-to-the-ground desire to please. As soon as we realized that someone higher up in the food chain was watching us, we wanted only to be pleasing in their sight. Mouth shut, I repeated, shoes on feet. But if Mirabella had this latent instinct, the nuns couldn't figure out how to activate it. She'd go bounding around, gleefully spraying on their gilded statue of St. Lucy, mad-scratching at the virulent fleas that survived all of their powders and baths. At Sister Maria's tearful insistence, she'd stand upright for roll call, her knobby, oddly muscled

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NOTES

legs quivering from the effort. Then she'd collapse right back to the ground with an ecstatic oomph! She was still loping around on all fours (which the nuns had taught us to see looked unnatural and ridiculous—we could barely believe it now, the shame of it, that we used to **locomote** like that!), her fists blue-white from the strain. As if she were holding a secret tight to the ground. Sister Maria de la Guardia would sigh every time she saw her. "Caramba!" She'd sit down with Mirabella and pry her fingers apart. "You see?" she'd say softly, again and again. "What are you holding on to? Nothing, little one. Nothing."

24 Then she would sing out the standard chorus, "Why can't you be more like your sister Jeanette?"

25 The pack hated Jeanette. She was the most successful of us, the one furthest removed from her origins. Her real name was GWARR!, but she wouldn't respond to this anymore. Jeanette spiffed her penny loafers until her very shoes seemed to gloat. (Linguists have since traced the colloquial origins of "goody two-shoes" back to our facilities.) She could even growl out a demonic-sounding precursor to "Pleased to meet you." She'd delicately extend her former paws to visitors, wearing white kid gloves.

26 "Our little wolf, disguised in sheep's clothing!" Sister Ignatius liked to joke with the visiting deacons, and Jeanette would surprise everyone by laughing along with them, a harsh, inhuman, barking sound. Her hearing was still twig-snap sharp. Jeanette was the first among us to apologize; to drink apple juice out of a sippy cup; to quit eyeballing the cleric's jugular in a disconcerting fashion. She curled her lips back into a cousin of a smile as the traveling barber cut her pelt into bangs. Then she swept her coarse black curls under the rug. When we entered a room, our nostrils flared beneath the new odors: onion and bleach, candle wax, the turnipy smell of unwashed bodies. Not Jeanette. Jeanette smiled and pretended like she couldn't smell a thing.

27 I was one of the good girls. Not great and not terrible, solidly middle of the pack. But I had an ear for languages, and I could read before I could adequately wash myself. I probably could have vied with Jeanette for the number one spot, but I'd seen what happened if you gave in to your natural aptitudes. This wasn't like the woods, where you had to be your fastest and your strongest and your bravest self. Different sorts of calculations were required to survive at the home.

28 The pack hated Jeanette, but we hated Mirabella more. We began to avoid her, but sometimes she'd surprise us, curled up beneath the beds or gnawing on a scapula in the garden. It was scary to be ambushed by your sister. I'd bristle and growl, the way that I'd begun to snarl at my own reflection as if it were a stranger.

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NOTES

29 "Whatever will become of Mirabella?" we asked, gulping back our own fear. We'd heard rumors about former wolf-girls who never adapted to their new culture. It was assumed that they were returned to our native country, the vanishing woods. We liked to speculate about this before bedtime, scaring ourselves with stories of catastrophic bliss. It was the disgrace, the failure that we all guiltily hoped for in our hard beds. Twitching with the shadow question: *Whatever will become of me?*

30 We spent a lot of time daydreaming during this period. Even Jeanette. Sometimes I'd see her looking out at the woods in a vacant way. If you interrupted her in the midst of one of these reveries, she would lunge at you with an elder-sister ferocity, momentarily forgetting her human catechism. We liked her better then, startled back into being foamy old Jeanette.

31 In school, they showed us the St. Francis of Assisi slide show, again and again. Then the nuns would give us bags of bread. They never announced these things as a test; it was only much later that I realized that we were under constant examination. "Go feed the ducks," they urged us. "Go practice compassion for all God's creatures." *Don't pair me with Mirabella*, I prayed, *anybody but Mirabella*. "Claudette"—Sister Josephine beamed—"why don't you and Mirabella take some pumpernickel down to the ducks?"

32 "Ohhkaaythankyou," I said. (It took me a long time to say anything; first I had to translate it in my head from the Wolf.) It wasn't fair. They knew Mirabella couldn't make bread balls yet. She couldn't even undo the twist tie of the bag. She was sure to eat the birds; Mirabella didn't even try to curb her desire to kill things—and then who would get blamed for the dark spots of duck blood on our Peter Pan collars? Who would get penalized with negative Skill Points? Exactly.

33 As soon as we were beyond the wooden gates, I snatched the bread away from Mirabella and ran off to the duck pond on my own. Mirabella gave chase, nipping at my heels. She thought it was a game. "Stop it," I growled. I ran faster, but it was Stage 2 and I was still unsteady on my two feet. I fell sideways into a leaf pile, and then all I could see was my sister's blurry form, bounding towards me. In a moment, she was on top of me, barking the old word for tug-of-war. When she tried to steal the bread out of my hands, I whirled around and snarled at her, pushing my ears back from my head. I bit her shoulder, once, twice, the only language she would respond to. I used my new motor skills. I threw dirt, I threw stones. "Get away!" I screamed, long after she had made a cringing retreat into the shadows of the purple saplings. "Get away, get away!"

34 Much later, they found Mirabella wading in the shallows of a distant river, trying to strangle a mallard with her rosary beads. I was at the lake; I'd been sitting there for hours. Hunched in the long cattails, my yellow eyes flashing, shoving ragged hunks of bread into my mouth.

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NOTES

35 I don't know what they did to Mirabella. Me they separated from my sisters. They made me watch another slide show. This one showed images of former wolf-girls, the ones who had failed to be rehabilitated. Long-haired, sad-eyed women, limping after their former wolf packs in white tennis shoes and pleated culottes. A wolf-girl bank teller, her makeup smeared in oily rainbows, eating a raw steak on the deposit slips while her colleagues looked on in disgust. Our parents. The final slide was a bolded sentence in St. Lucy's prim script: DO YOU WANT TO END UP SHUNNED BY BOTH SPECIES?

36 After that, I spent less time with Mirabella. One night she came to me, holding her hand out. She was covered with splinters, keening a high, whining noise through her nostrils. Of course I understood what she wanted; I wasn't that far removed from our language (even though I was reading at a fifth-grade level, halfway into Jack London's *The Son of the Wolf*).

37 "Lick your own wounds," I said, not unkindly. It was what the nuns had instructed us to say; wound licking was not something you did in polite company. Etiquette was so confounding in this country. Still, looking at Mirabella—her fists balled together like small, white porcupines, her brows knitted in animal confusion—I felt a throb of compassion. *How can people live like they do?* I wondered. Then I congratulated myself. This was a Stage 3 thought.

• • •

38 Stage 3: It is common that students who start living in a new and different culture come to a point where they reject the host culture and withdraw into themselves. During this period, they make generalizations about the host culture and wonder how the people can live like they do. Your students may feel that their own culture's lifestyle and customs are far superior to those of the host country.

• • •

39 The nuns were worried about Mirabella, too. To correct a failing, you must first be aware of it as a failing. And there was Mirabella, shucking her plaid jumper in full view of the visiting cardinal. Mirabella, battling a raccoon under the dinner table while the rest of us took dainty bites of peas and borscht. Mirabella, doing belly flops into compost.

40 "You have to pull your weight around here," we overheard Sister Josephine saying one night. We paused below the vestry window and peered inside.

41 "Does Mirabella try to earn Skill Points by shelling walnuts and polishing Saint-in-the-Box? No. Does Mirabella even know how to say the word walnut? Has she learned how to say anything besides a sinful 'HraaaHA!' as she commits frottage against the organ pipes? No."

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NOTES

42 There was a long silence.

43 "Something must be done," Sister Ignatius said firmly. The other nuns nodded, a sea of thin, colorless lips and kettle-black brows. "Something must be done," they intoned. That ominously passive construction; a something so awful that nobody wanted to assume responsibility for it.

44 I could have warned her. If we were back home, and Mirabella had come under attack by territorial beavers or snow-blind bears, I would have warned her. But the truth is that by Stage 3 I wanted her gone. Mirabella's inability to adapt was taking a visible toll. Her teeth were ground down to nubbins; her hair was falling out. She hated the spongy, long-dead foods we were served, and it showed—her ribs were poking through her uniform. Her bright eyes had dulled to a sour whiskey color. But you couldn't show Mirabella the slightest kindness anymore—she'd never leave you alone! You'd have to sit across from her at meals, shoving her away as she begged for your scraps. I slept fitfully during that period, unable to forget that Mirabella was living under my bed, gnawing on my loafers.

45 It was during Stage 3 that we met our first purebred girls. These were girls raised in captivity, volunteers from St. Lucy's School for Girls. The apple-cheeked fourth-grade class came to tutor us in playing. They had long golden braids or short, severe bobs. They had frilly-duvet names like Felicity and Beulah; and pert, bunny noses; and terrified smiles. We grinned back at them with genuine ferocity. It made us nervous to meet new humans. There were so many things that we could do wrong! And the rules here were different depending on which humans we were with: dancing or no dancing, checkers playing or no checkers playing, pumping or no pumping.

46 The purebred girls played checkers with us.

47 "These girl-girls sure is dumb," my sister Lavash panted to me between games. "I win it again! Five to none."

48 She was right. The purebred girls were making mistakes on purpose, in order to give us an advantage. "King me," I growled, out of turn. "I say king me!" and Felicity meekly complied. Beulah pretended not to mind when we got frustrated with the oblique, fussy movement from square to square and shredded the board to ribbons. I felt sorry for them. I wondered what it would be like to be bred in captivity, and always homesick for a dimly sensed forest, the trees you've never seen.

49 Jeanette was learning how to dance. On Holy Thursday, she mastered a rudimentary form of the Charleston. "Brava!" The nuns clapped. "Brava!"

50 Every Friday, the girls who had learned how to ride a bicycle celebrated by going on chaperoned trips into town. The purebred girls sold seven hundred

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NOTES

rolls of gift-wrap paper and used the proceeds to buy us a yellow fleet of bicycles built for two. We'd ride the bicycles uphill, a sanctioned pumping, a grim-faced nun pedaling behind each one of us. "Congratulations!" the nuns would huff. "Being human is like riding this bicycle. Once you've learned how, you'll never forget." Mirabella would run after the bicycles, growling out our old names. HWRAA! GWARR! TRRRRRRR! We pedaled faster.

51 At this point, we'd had six weeks of lessons, and still nobody could do the Sausalito but Jeanette. The nuns decided we needed an inducement to dance. They announced that we would celebrate our successful rehabilitations with a Debutante Ball. There would be brothers, ferried over from the Home for Man-Boys Raised by Wolves. There would be a photographer from the Gazette Sophisticate. There would be a three-piece jazz band from West Toowoomba, and root beer in tiny plastic cups. The brothers! We'd almost forgotten about them. Our invisible tails went limp. I should have been excited; instead, I felt a low mad anger at the nuns. They knew we weren't ready to dance with the brothers; we weren't even ready to talk to them. Things had been so much simpler in the woods. That night I waited until my sisters were asleep. Then I slunk into the closet and practiced the Sausalito two-step in secret, a private mass of twitch and foam. Mouth shut—shoes on feet! Mouth shut—shoes on feet! Mouthshutmouthshut. . .

52 One night I came back early from the closet and stumbled on Jeanette. She was sitting in a patch of moonlight on the windowsill, reading from one of her library books. (She was the first of us to sign for her library card, too.) Her cheeks looked dewy.

53 "Why you cry?" I asked her, instinctively reaching over to lick Jeanette's cheek and catching myself in the nick of time.

54 Jeanette blew her nose into a nearby curtain. (Even her mistakes annoyed us—they were always so well intentioned.) She sniffled and pointed to a line in her book: "The lake-water was reinventing the forest and the white moon above it, and wolves lapped up the cold reflection of the sky." But none of the pack besides me could read yet, and I wasn't ready to claim a common language with Jeanette.

55 The following day, Jeanette golfed. The nuns set up a miniature putt-putt course in the garden. Sister Maria dug four sandtraps and got old Walter, the groundskeeper, to make a windmill out of a lawn mower engine. The eighteenth hole was what they called a "doozy," a minuscule crack in St. Lucy's marble dress. Jeanette got a hole in one.

56 On Sundays, the pretending felt almost as natural as nature. The chapel was our favorite place. Long before we could understand what the priest was saying, the music instructed us in how to feel. The choir director—aggressively perfumed Mrs. Valuchi, gold necklaces like pineapple rings around her

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NOTES

neck—taught us more than the nuns ever did. She showed us how to pattern the old hunger into arias. Clouds moved behind the frosted oculus of the nave, glass shadows that reminded me of my mother. The mother, I'd think, struggling to conjure up a picture. A black shadow, running behind the watery screen of pines.

57 We sang at the chapel annexed to the home every morning. We understood that this was the humans' moon, the place for howling beyond purpose. Not for mating, not for hunting, not for fighting, not for anything but the sound itself. And we'd howl along with the choir, hurling every pitted thing within us at the stained glass. "Sotto voce[3]." The nuns would frown. But you could tell that they were pleased.

• • •

58 Stage 4: As a more thorough understanding of the host culture is acquired, your students will begin to feel more comfortable in their new environment. Your students feel more at home, and their self-confidence grows. Everything begins to make sense.

• • •

59 "Hey, Claudette," Jeanette growled to me on the day before the ball. "Have you noticed that everything's beginning to make sense?"

60 Before I could answer, Mirabella sprang out of the hall closet and snapped through Jeanette's homework binder. Pages and pages of words swirled around the stone corridor, like dead leaves off trees.

61 "What about you, Mirabella?" Jeanette asked politely, stooping to pick up her erasers. She was the only one of us who would still talk to Mirabella; she was high enough in the rankings that she could afford to talk to the scruggliest wolf-girl. "Has everything begun to make more sense, Mirabella?"

62 Mirabella let out a whimper. She scratched at us and scratched at us, raking her nails along our shins so hard that she drew blood. Then she rolled belly-up on the cold stone floor, squirming on a bed of spelling-bee worksheets. Above us, small pearls of light dotted the high, tinted window.

63 Jeanette frowned. "You are a late bloomer, Mirabella! Usually, everything's begun to make more sense by Month Twelve at the latest." I noticed that she stumbled on the word bloomer. HraaaHA! Jeanette could never fully shake our accent. She'd talk like that her whole life, I thought with a gloomy satisfaction, each word winced out like an apology for itself.

3. **sotto voce** a musical directive that indicates something should be sung softly or under one's breath

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64 "Claudette, help me," she yelped. Mirabella had closed her jaws around Jeanette's bald ankle and was dragging her towards the closet. "Please. Help me to mop up Mirabella's mess."

65 I ignored her and continued down the hall. I had only four more hours to perfect the Sausalito. I was worried only about myself. By that stage, I was no longer certain of how the pack felt about anything.

66 At seven o'clock on the dot, Sister Ignatius blew her whistle and frog-marched us into the ball. The nuns had transformed the rectory into a very scary place. Purple and silver balloons started popping all around us. Black streamers swooped down from the eaves and got stuck in our hair like bats. A full yellow moon smirked outside the window. We were greeted by blasts of a saxophone, and fizzy pink drinks, and the brothers.

67 The brothers didn't smell like our brothers anymore. They smelled like pomade and cold, sterile sweat. They looked like little boys. Someone had washed behind their ears and made them wear suspendered dungarees. Kyle used to be a blustery alpha male, BTWWWR!, chewing through rattlesnakes, spooking badgers, snatching a live trout out of a grizzly's mouth. He stood by the punch bowl, looking pained and out of place.

68 "My stars!" I growled. "What lovely weather we've been having!"

69 "Yeees," Kyle growled back. "It is beginning to look a lot like Christmas." All around the room, boys and girls raised by wolves were having the same conversation. Actually, it had been an unseasonably warm and brown winter, and just that morning a freak hailstorm had sent Sister Josephina to an early grave. But we had only gotten up to Unit 7: Party Dialogue; we hadn't yet learned the vocabulary for Unit 12: How to Tactfully Acknowledge Disaster. Instead, we wore pink party hats and sucked olives on little sticks, inured to our own strangeness.

70 The nuns swept our hair back into high, bouffant hairstyles. This made us look more girlish and less inclined to eat people, the way that squirrels are saved from looking like rodents by their poofy tails. I was wearing a white organdy dress with orange polka dots. Jeanette was wearing a mauve organdy dress with blue polka dots. Linette was wearing a red organdy dress with white polka dots. Mirabella was in a dark corner, wearing a muzzle. Her party culottes were duct-taped to her knees. The nuns had tied little bows on the muzzle to make it more festive. Even so, the jazz band from West Toowoomba kept glancing nervously her way.

71 "You smell astoooounding!" Kyle was saying, accidentally stretching the diphthong into a howl and then blushing. "I mean—"

72 "Yes, I know what it is that you mean," I snapped. (That's probably a little narrative embellishment on my part; it must have been months before I could

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NOTES

really "snap" out words.) I didn't smell astounding. I had rubbed a pumpkin muffin all over my body earlier that morning to mask my natural, feral scent. Now I smelled like a purebred girl, easy to kill. I narrowed my eyes at Kyle and flattened my ears, something I hadn't done for months. Kyle looked panicked, trying to remember the words that would make me act like a girl again. I felt hot, oily tears squeezing out of the red corners of my eyes. Shoesonfeet! I barked at myself. I tried again. "My! What lovely weather—"

73 The jazz band struck up a tune.

74 "The time has come to do the Sausalito," Sister Maria announced, beaming into the microphone. "Every sister grab a brother!" She switched on Walter's industrial flashlight, struggling beneath its weight, and aimed the beam in the center of the room.

75 Uh-oh. I tried to skulk off into Mirabella's corner, but Kyle pushed me into the spotlight. "No," I moaned through my teeth, "noooooo." All of a sudden the only thing my body could remember how to do was pump and pump. In a flash of white-hot light, my months at St. Lucy's had vanished, and I was just a terrified animal again. As if of their own accord, my feet started to wiggle out of my shoes. Mouth shut, I gasped, staring down at my naked toes, mouthshutmouthshut.

76 "Ahem. The time has come," Sister Maria coughed, "to do the Sausalito." She paused. "The Sausalito," she added helpfully, "does not in any way resemble the thing that you are doing."

77 Beads of sweat stood out on my forehead. I could feel my jaws gaping open, my tongue lolling out of the left side of my mouth. What were the steps? I looked frantically for Jeanette; she would help me, she would tell me what to do.

78 Jeanette was sitting in the corner, sipping punch through a long straw and watching me pant. I locked eyes with her, pleading with the mute intensity that I had used to beg her for weasel bones in the forest. "What are the steps?" I mouthed.

79 "The steps!"

80 "The steps?" Then Jeanette gave me a wide, true wolf smile. For an instant, she looked just like our mother. "Not for you," she mouthed back.

81 I threw my head back, a howl clawing its way up my throat. I was about to lose all my Skill Points, I was about to fail my Adaptive Dancing test. But before the air could burst from my lungs, the wind got knocked out of me. Oomph! I fell to the ground, my skirt falling softly over my head. Mirabella had intercepted my eye-cry for help. She'd chewed through her restraints and tackled me from behind, barking at unseen cougars, trying to shield me with her tiny body. "Caramba!" Sister Maria squealed, dropping the flashlight. The music

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ground to a halt. And I have never loved someone so much, before or since, as I loved my littlest sister at that moment. I wanted to roll over and lick her ears, I wanted to kill a dozen spotted fawns and let her eat first.

82 But everybody was watching; everybody was waiting to see what I would do. "I wasn't talking to you," I grunted from underneath her. "I didn't want your help. Now you have ruined the Sausalito! You have ruined the ball!" I said more loudly, hoping the nuns would hear how much my enunciation had improved.

83 "You have ruined it!" my sisters panted, circling around us, eager to close ranks. "Mirabella has ruined it!" Every girl was wild-eyed and itching under her polka dots, punch froth dribbling down her chin. The pack had been waiting for this moment for some time. "Mirabella cannot adapt! Back to the woods, back to the woods!"

84 The band from West Toowoomba had quietly packed their instruments into black suitcases and were sneaking out the back. The boys had fled back towards the lake, bow ties spinning, snapping suspenders in their haste. Mirabella was still snarling in the center of it all, trying to figure out where the danger was so that she could defend me against it. The nuns exchanged glances.

85 In the morning, Mirabella was gone. We checked under all the beds. I pretended to be surprised. I'd known she would have to be expelled the minute I felt her weight on my back. Walter came and told me this in secret after the ball, "So you can say yer good-byes." I didn't want to face Mirabella. Instead, I packed a tin lunch pail for her: two jelly sandwiches on saltine crackers, a chloroformed squirrel, a gilt-edged placard of St. Bolio. I left it for her with Sister Ignatius, with a little note: "Best wishes!" I told myself I'd done everything I could.

86 "Hooray!" the pack crowed. "Something has been done!"

87 We raced outside into the bright sunlight, knowing full well that our sister had been turned loose, that we'd never find her. A low roar rippled through us and surged up and up, disappearing into the trees. I listened for an answering howl from Mirabella, heart thumping—what if she heard us and came back? But there was nothing.

88 We graduated from St. Lucy's shortly thereafter. As far as I can recollect, that was our last communal howl.

• • •

89 Stage 5: At this point your students are able to interact effectively in the new cultural environment. They find it easy to move between the two cultures.

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90 One Sunday, near the end of my time at St. Lucy's, the sisters gave me a special pass to go visit the parents. The woodsman had to accompany me; I couldn't remember how to find the way back on my own. I wore my best dress and brought along some prosciutto and dill pickles in a picnic basket. We crunched through the fall leaves in silence, and every step made me sadder. "I'll wait out here," the woodsman said, leaning on a blue elm and lighting a cigarette.

91 The cave looked so much smaller than I remembered it. I had to duck my head to enter. Everybody was eating when I walked in. They all looked up from the bull moose at the same time, my aunts and uncles, my sloe-eyed, lolling cousins, the parents. My uncle dropped a thighbone from his mouth. My littlest brother, a cross-eyed wolf-boy who has since been successfully rehabilitated and is now a dour, balding children's book author, started whining in terror. My mother recoiled from me, as if I was a stranger. TRRR? She sniffed me for a long moment. Then she sank her teeth into my ankle, looking proud and sad. After all the tail wagging and perfunctory barking had died down, the parents sat back on their hind legs. They stared up at me expectantly, panting in the cool gray envelope of the cave, waiting for a display of what I had learned.

92 "So," I said, telling my first human lie. "I'm home."

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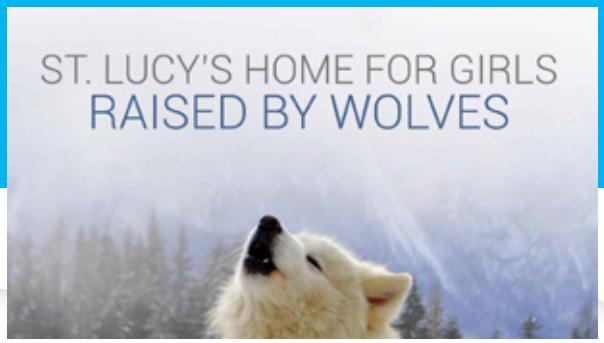

First Read

Read "St. Lucy's Home for Girls Raised by Wolves." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why do the sisters treat Mirabella like an outcast? Cite specific evidence from the text to support your answer.

2. Why does Claudette repeat the mantra "shoes on feet" throughout the story? Cite specific evidence from the text to support your answer.

3. Why do the sisters believe they will never see Mirabella again? Cite specific evidence from the text to support your answer.

4. Use context clues to determine the meaning of the word **ostracized** as it is used in the story. Write your best definition of *ostracized* here and explain which clues helped you arrive at your answer.

5. The Latin prefix *con-* means "together" and the Latin root *-fer-* means "to bring or carry." Using this information and your knowledge of word patterns and relationships, write your best definition of the word **conferred** here.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the use of allegory in a text, note the following:

- ✓ connections the text seems to have with a real-world issue or event
- ✓ characters, plot events, and settings whose meanings seem to have parallels with other situations

STEP 2: To explain how key elements in a literary text enhance or add layers of meaning through the use of allegory, consider the following questions:

- ✓ What parallels with a real-world issue or event does the text demonstrate?
- ✓ What symbolic meanings might the characters, plot events, and settings have?
- ✓ What moral message might the author be trying to convey about the real world through symbolic representation?
- ✓ Why might the author have chosen to explore the subject through allegory, instead of addressing it a more direct, literal way?

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Reread paragraphs 91–92 of "St. Lucy's Home for Girls Raised by Wolves." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What negative effect does St. Lucy's have on Claudette's connection to her family?

   - A. Claudette realizes her family is no longer proud of her.
   - B. Claudette feels disconnected from her family.
   - C. Claudette knows she'll never spend time with her family again.
   - D. Claudette does not respect her family anymore.

2. What moral message about Native American boarding schools does the allegory develop in this passage?

   - A. The boarding schools' emphasis on discipline and order motivated students.
   - B. Native Americans were taught that their culture was superior to other cultures.
   - C. The boarding schools valued the unique contributions of Native Americans.
   - D. The boarding schools destroyed students' sense of home and belonging.

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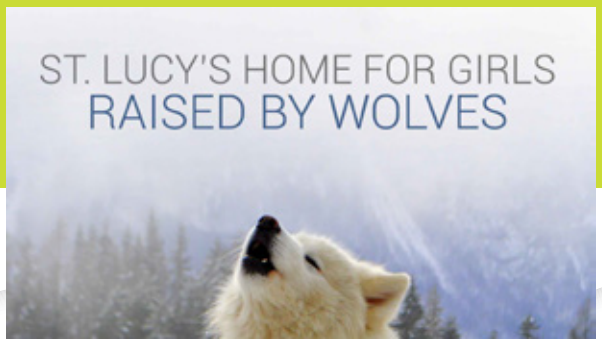

Close Read

Reread "St. Lucy's Home for Girls Raised by Wolves." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Even though "St. Lucy's Home for Girls Raised by Wolves" is a work of allegorical fiction, and "Why I Lied to Everyone in High School About Knowing Karate" and *Braving the Wilderness: The Quest for True Belonging and the Courage to Stand Alone* are works of autobiographical nonfiction, all deal with the problem of fitting in. Identify evidence of how the desire to fit in causes conflict for Claudette. Then, in your annotation, explain how that conflict is similar to or different from the conflicts faced by Jabeen Akhtar and Brené Brown.

2. Locate details in paragraph 27. Select details that reveal an important contrast between the setting of the woods and the setting of the home for girls. Assuming the story is an allegory, explain what the contrast between settings suggests about survival in Native American boarding schools.

3. Highlight a passage that reveals an internal conflict Claudette experiences and explain how it shows her to be a complex and believable character.

4. Identify a passage that shows how the ball causes conflict for a character. Assuming the story is an allegory, explain what the conflict represented by this setting suggests about the consequences of being educated within the Native American boarding school system.

5. Find an important moment in the plot near the end of the story, and explain how it helps develop a central theme about the consequences of trying to fit in.

LITERARY ANALYSIS

WRITE

Both "St. Lucy's Home for Girls Raised by Wolves" and *Braving the Wilderness: The Quest for True Belonging and the Courage to Stand Alone* tell a story about the harsh consequences of not fitting into a community or group. Write a literary analysis that compares and contrasts the ways in which the school setting in each text enhances the conflict faced by the narrator and influences the themes that are explored. Your analysis must be based on ideas and information that can be found in the texts.

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Metamorphoses (Jupiter and Lycaon)

FICTION
Ovid (translated by Henry T. Riley)
8 AD

Introduction

Ovid (43 BC–17 AD) was a Latin poet famous today for his collection of myths and legends, *Metamorphoses*, originally written in hexameter verse—the standard in classical Greek and Latin literature. For reasons that remain uncertain, Ovid was banished from Rome by Emperor Augustus. Historians posit that his early love poems, which were considered immoral and against the sanctity of marriage, may have led to his exile. This excerpt details the reaction of Jupiter (Zeus in Greek mythology) to the degradation of humanity—in particular, to the contemptuous behavior of Lycaon, the king of Arcadia.

"the human race was astonished with sudden terror at ruin so universal, and the whole earth shook with horror"

FABLE VI

1 *Jupiter, having seen the crimes of this impious race of men, calls a council of the Gods, and determines to destroy the world.*

2 When the Father of the Gods, the son of Saturn, beheld this from his loftiest height, he groaned aloud; and recalling to memory the polluted banquet on the table of Lycaon, not yet publicly known, from the crime being but lately **committed**, he conceives in his mind vast wrath, and such as is worthy of Jove, and calls together a council; no delay detains them, thus summoned.

3 There is a way on high, easily seen in a clear sky, and which, remarkable for its very whiteness, receives the name of the Milky Way. Along this is the way for the Gods above to the abode of the great Thunderer and his royal palace. On the right and on the left side the courts of the ennobled Deities are thronged, with open gates. The Gods of lower rank inhabit various places; in front of the Way, the powerful and illustrious inhabitants of Heaven have established their residence. This is the place which, if boldness may be allowed to my **expression**, I should not hesitate to style the palatial residence of Heaven. When, therefore, the Gods above had taken their seats in the marble hall of assembly; he himself, elevated on his seat, and leaning on his sceptre of ivory, three or four times shook the awful locks of his head, with which he makes the Earth, the Seas, and the Stars to tremble. Then, after such manner as this, did he open his indignant lips:—

4 "Not even at that time was I more concerned for the empire of the universe, when each of the snake-footed monsters was endeavoring to lay his hundred arms on the captured skies. For although that was a dangerous enemy, yet that war was with but one stock, and sprang from a single origin. Now must the race of mortals be cut off by me, wherever Nereus roars on all sides of the earth; *this* I swear by the Rivers of Hell, that glide in the Stygian grove[1] beneath the earth. All methods have been already tried; but a wound that admits of no cure, must be cut away with the knife, that the sound parts may not be corrupted. I have as subjects, Demigods, and I have the rustic Deities,

1 **Stygian groves:** trees along the mythical river Styx, said to form the boundary between the worlds of the living and the dead

NOTES

SAMPLE ANNOTATION

Poetry

Jupiter is the head god in Roman mythology. Lycaon, a human, has served him a "polluted banquet." In epics, gods often punish mortals for bad behavior. The details Ovid includes hint that the theme may relate to punishment.

SAMPLE ANNOTATION

Poetry

Jupiter gives a long, formal speech explaining that he plans to wipe out humanity due to Lycaon's crime. This speech fits with the structure of epic poetry and confirms that the theme will relate to this key event.

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NOTES

the Nymphs, and the Fauns, and the Satyrs, and the Sylvans, the inhabitants of the mountains; these, though as yet, we have not thought them worthy of the honor of Heaven, let us, at least, permit to inhabit the earth which we have granted them. And do you, ye Gods of Heaven, believe that they will be in proper safety, when Lycaon remarkable for his cruelty, has formed a **plot** against even me, who own and hold sway over the thunder and yourselves?"

5 All shouted their assent aloud, and with ardent zeal they called for vengeance on one who dared such crimes. Thus, when an impious band madly raged to extinguish the Roman name in the blood of Cæsar, the human race was astonished with sudden terror at ruin so universal, and the whole earth shook with horror. Nor was the affectionate regard, Augustus, of thy subjects less grateful to thee, than that was to Jupiter. Who, after he had, by means of his voice and his hand, suppressed their murmurs, all of them kept silence. Soon as the clamor had **ceased**, checked by the authority of their ruler, Jupiter again broke silence in these words:

6 "He, indeed, (dismiss your cares) has suffered dire punishment; but what was the offence and what the retribution, I will inform you. The report of the iniquity of the age had reached my ears; wishing to find this not to be the truth, I descended from the top of Olympus[2], and, a God in a human shape, I **surveyed** the earth. 'Twere an endless task to enumerate how great an amount of guilt was everywhere discovered; the report itself was below the truth."

FABLE VII

7 *Lycaon, king of Arcadia[3], in order to discover if it is Jupiter himself who has come to lodge in his palace, orders the body of a hostage, who had been sent to him, to be dressed and served up at a feast. The God, as a punishment, changes him into a wolf.*

8 I had now passed Mænalus[4], to be dreaded for its dens of beasts of prey, and the pine-groves of cold Lycæus, together with Cyllene. After this, I entered the realms and the inhospitable abode of the Arcadian tyrant, just as the late twilight was bringing on the night. I gave a signal that a God had come, and the people commenced to pay their adorations. In the first place, Lycaon derided their **pious** supplications. Afterwards, he said, I will make trial, by a plain proof, whether this is a God, or whether he is a mortal; nor shall the truth remain a matter of doubt. He then makes preparations to destroy me, when sunk in sleep, by an unexpected death; this mode of testing the truth pleases him. And not content with that, with the sword he cuts the throat of

2 **Olympus:** a mountain peak in northeast Greece near the Aegean coast; believed by ancient Greeks to be the dwelling place of the gods (9,570 feet high)
3 **Arcadia:** a region of Greece in the central Peloponnese
4 **Mænalus:** a town of ancient Arcadia

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NOTES

an hostage that had been sent from the nation of the Molossians[5], and then softens part of the quivering limbs, in boiling water, and part he roasts with fire placed beneath. Soon as he had placed these on the table, I, with avenging flames, overthrew the house upon the household Gods, worthy of their master. Alarmed, he himself takes to flight, and having reached the solitude of the country, he howls aloud, and in vain attempts to speak; his mouth gathers rage from himself, and through its usual desire for slaughter, it is directed against the sheep, and even still delights in blood. His garments are changed into hair, his arms into legs; he becomes a wolf, and he still retains vestiges of his ancient form. His hoariness is still the same, the same violence appears in his **features**; his eyes are bright as before; he is still the same image of ferocity.

Lycaon Transformed into a Wolf, engraving by Hendrik Goltzius, published 1589, showing the god Jupiter in King Lycaon's palace while Lycaon flees while turning into a wolf

9 "Thus fell one house; but one house alone did not deserve to perish; wherever the earth extends, the savage Erinnys reigns. You would suppose that men had conspired to be wicked; let all men speedily feel that vengeance which they deserve to endure, for such is my determination."

SAMPLE ANNOTATION

Comparative Reading

Both the text and the engraving depict Lycaon turning into a wolf. In the text, Lycaon is violent, and when he becomes a wolf, his clothes become fur but his face is recognizable. In the engraving, Lycaon's face has been replaced by a wolf's. His body remains human as he sheds his clothes.

5 **Molossians:** an ancient Greek tribe

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First Read

Read Metamorphoses *(Jupiter and Lycaon)* After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does Jupiter compare Lycaon's crime to that of the snake-footed monsters? Cite evidence from the text to support your answer.

2. Whom does Jupiter want to protect and why? How does he plan to do it? Support your answer with evidence from the text.

3. What was Lycaon's reaction to Jupiter's arrival? Cite specific evidence from the text in your answer.

4. The Latin word *cedere* means "to yield." With this information in mind and using context clues from the text, write your best definition of the word **cease** here.

5. What is the meaning of the word **survey** as it is used in the text? Write your best definition here, along with a brief explanation of how you arrived at its meaning.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order identify the ways in which authors have adapted mythical, classical, or religious texts, note the following:

- ✓ the original text that is being adapted
- ✓ the topic, theme, or message of the original text
- ✓ the medium or genre each author uses to adapt the original text
- ✓ details about the time period in which the original text occurs, including the year, language, customs, and events referenced
- ✓ the topics, themes, characters, settings, and plot points in the adaptation, and how they are similar to or different from those in the original text

STEP 2: To compare and contrast the ways in which authors and artists have adapted mythical, classical, or religious texts, consider the following questions:

- ✓ How does the author or artist develop a new interpretation of the original text?
- ✓ How does the author or artist make use of a different medium or genre to interpret the original text?
- ✓ How are the characters, setting, plot, and symbols in the original work similar to and different from those in the adapted work?
- ✓ How have the characters, setting, plot, and symbols in the original work been altered?

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Read the following excerpt from *Metamorphoses* and review the image in the digital lesson. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Both the artwork and the selection depict the Roman god Jupiter visiting Lycaon, king of Arcadia. How does the adaptation differ from its source material?

   - ○ A. In the original, Jupiter commands respect, but in the artwork, Jupiter is disrespected.
   - ○ B. In the original, Jupiter is calm and elegant, but in the artwork, Jupiter is angry and vengeful.
   - ○ C. In the original, Jupiter's appearance is not described, but in the artwork, Jupiter wears a crown.
   - ○ D. In the original, Jupiter is served human remains by Lycaon, but in the artwork, Jupiter and Lycaon dine together.

2. Based on the change the artist made to the source material, which of Jupiter's character traits is most emphasized in the adaptation?

   - ○ A. authority
   - ○ B. vengeance
   - ○ C. patience
   - ○ D. loyalty

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify characteristics of epic poetry, note the following:

- ✓ An epic is typically a very long narrative poem that explores themes that reflect the values and ideals of the culture that produced it.
- ✓ The plots of epics describe events that take place over many years in many different places and often involve interactions between humanity and supernatural forces such as gods and goddesses.
- ✓ Epics contain extended, formal speeches and are written in an elevated style.
- ✓ Unlike many other epic poems, the action in *Metamorphoses* does not revolve around a single central hero on a quest. Instead, it tells the stories of many different individuals—some heroic, others not—who have undergone a transformation.

STEP 2: To analyze the character, structures, and themes of epic poetry, consider the following questions:

- ✓ How would you describe the main characters? What is the cultural significance of their qualities?
- ✓ How are the events structured in the narrative? For example, how does the poet use speeches, a common feature of epics, within the plot structure to tell the story of the epic?
- ✓ What are the themes of the poem, and what do these themes reveal about the culture and time period in which the poem was written?
- ✓ How does the style of language help develop the characters and themes of the poem?

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Reread paragraphs 4–6 of *Metamorphoses*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The central theme of this excerpt can best be described as—

   - A. Even the highest leader can become corrupt.
   - B. The punishment should always fit the crime.
   - C. Actions can have unexpected consequences.
   - D. It is important to respect authority figures.

2. What does the theme identified in Question 1 reveal about the culture and time period in which the poem was written?

   - A. Ancient Romans valued strong leadership.
   - B. Ancient Roman leaders could be unpredictable.
   - C. Ancient Romans turned to the gods for protection.
   - D. Ancient Romans were fearful of punishment by the gods.

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Close Read

Reread *Metamorphoses*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify details in paragraph 3 that develop the characters of *Metamorphoses*. Analyze how these character details relate to the genre of epic poetry and describe their cultural significance.

2. Find evidence of formal, elevated language in Jupiter's dialogue. Analyze how the choice to structure dialogue this way helps develop the characters and themes of the poem.

3. In the engraving *Lycaon Transformed into a Wolf* by Hendrik Goltzius, Lycaon's transformation takes place inside his palace as Jupiter watches. Locate details in *Metamorphoses* that reveal the setting of Lycaon's transformation. Compare and contrast the settings and explain how the differences impact the themes of each work.

4. Highlight the conclusion of this episode in *Metamorphoses*. Analyze what Ovid's choice to conclude the episode this way reveals about the culture and time period in which the poem was written.

5. Identify details in the poem that suggest that Lycaon acts differently than the other humans Jupiter observes in his palace. Explain how the characterization and plot events in the poem contribute to the idea that it is better to follow along with the values of a society than it is to go against them.

LITERARY ANALYSIS

WRITE

Both Karen Russell's *St. Lucy's Home for Girls Raised by Wolves* and Ovid's *Metamorphoses* feature characters caught in a half-human, half-wolf state who are forced to undergo transformations by authority figures. Write an analysis that compares and contrasts the stories of Claudette and Lycaon, including the conflicts these characters face and the themes about conformity and isolation that are explored. Your analysis must be based on ideas and information that can be found in the texts.

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Sure You Can Ask Me A Personal Question

POETRY
Diane Burns
1989

Introduction

Being an ambassador on behalf of a marginalized culture is an all-too-familiar situation for the speaker of "Sure You Can Ask Me a Personal Question." Through a series of responses to increasingly invasive questions, poet Diane Burns (1957–2006) depicts some of the difficult experiences that Native Americans and First Nations peoples must navigate in the modern world. Burns grew up on reservations in Wisconsin and North Dakota before moving to New York City and amassing a cult following for her work. *Riding the One-Eyed Ford*, her only poetry collection, was published in 1981.

“Oh, so you’ve had an Indian friend?”

NOTES

How do you do?
No, I am not Chinese.
No, not Spanish.
No, I am American Indi—uh, Native American.

No, not from India.
No, not Apache.
No, not Navajo.
No, not Sioux.
No, we are not **extinct**.
Yes, Indian.

Oh?
So that’s where you got those high cheekbones.
Your great grandmother, huh?
An Indian Princess, huh?
Hair down to there?
Let me guess. Cherokee?

Oh, so you’ve had an Indian friend?
That close?

Oh, so you’ve had an Indian lover?
That tight?

Oh, so you’ve had an Indian servant?
That much?

Yeah, it was awful what you guys did to us.
It’s real **decent** of you to **apologize**.
No, I don’t know where you can get peyote[1].
No, I don’t know where you can get Navajo rugs real cheap.
No, I didn’t make this. I bought it at Bloomingdales.

1. **peyote** a hallucinogenic drug derived from cacti.

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Thank you. I like your hair too.
I don't know if anyone knows whether or not Cher[2]
is really Indian.
No, I didn't make it rain tonight.

Yeah. Uh-huh. **Spirituality.**
Uh-huh. Yeah. Spirituality. Uh-huh. Mother
Earth. Yeah. Uh-huh. Uh-huh. Spirituality.

No, I didn't major in archery.
Yeah, a lot of us drink too much.
Some of us can't drink enough.

This ain't no **stoic** look.
This is my face.

From *Riding the One-Eyed Ford* by Diane Burns. Published 1981, Contact II/ Strawberry Press.

LITERARY ANALYSIS

WRITE

Based on clues in the poem's language and structure, what attitude does the speaker have about the personal questions she is asked, and what message does the poet seek to convey to those who would presume to ask such questions?

2. **Cher** an American singer and actress

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Angela's Ashes: A Memoir

INFORMATIONAL TEXT
Frank McCourt
1996

Introduction

studysync tv

Irish immigrant Frank McCourt (1930–2009) worked as a public school teacher in New York for 25 years before writing *Angela's Ashes: A Memoir*. His beloved recollection of his "miserable Irish childhood"—which won him a Pulitzer Prize in 1997—transports readers back to 1930s and '40s Ireland through harrowing stories of his poverty-stricken upbringing. The excerpt presented here focuses on young Frank's experience as a typhoid patient in a hospital in Limerick, where, during his stay, he befriends the girl in the neighboring room. Together, they fill their time by reading poetry and annoying their nurse, Sister Rita.

"There are twenty beds in the ward, all white, all empty."

NOTES

from Chapter VIII

1 The room next to me is empty till one morning a girl's voice says, Yoo hoo, who's there?

2 I'm not sure if she's talking to me or someone in the room beyond.

SAMPLE ANNOTATION

Literary Elements

The language is informal. The phrase "yoo hoo, boy with the typhoid" gives the text a humorous, playful, and positive tone.

3 Yoo hoo, boy with the typhoid[1], are you awake?

4 I am.

5 Are you better?

6 I am.

7 Well, why are you here?

8 I don't know. I'm still in the bed. They stick needles in me and give me medicine.

The author uses simple words and direct questions and answers that sound the way children speak.

9 What do you look like?

10 I wonder, What kind of a question is that? I don't know what to tell her.

11 Yoo hoo, are you there, typhoid boy?

12 I am.

13 What's your name?

14 Frank.

15 That's a good name. My name is Patricia Madigan. How old are you?

16 Ten.

17 Oh. She sounds disappointed.

1. **typhoid** an infectious bacterial infection marked by a fever, intestinal inflammation, and ulceration

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18 But I'll be eleven in August, next month.

19 Well, that's better than ten. I'll be fourteen in September. Do you want to know why I'm in the Fever Hospital?

20 I do.

21 I have diphtheria[2] and something else.

22 What's something else?

23 They don't know. They think I have a disease from foreign parts because my father used to be in Africa. I nearly died. Are you going to tell me what you look like?

24 I have black hair.

25 You and millions.

26 I have brown eyes with bits of green that's called hazel.

27 You and thousands.

28 I have stitches on the back of my right hand and my two feet where they put in the soldier's blood.

29 Oh, God, did they?

30 They did.

31 You won't be able to stop marching and saluting.

32 There's a swish of habit and click of beads and then Sister Rita's voice. Now, now, what's this? There's to be no talking between two rooms especially when it's a boy and a girl. Do you hear me, Patricia?

33 I do, Sister.

34 Do you hear me, Francis?

35 I do, Sister.

36 You could be giving thanks for your two remarkable recoveries. You could be saying the rosary[3]. You could be reading *The Little Messenger of the Sacred Heart* that's beside your beds. Don't let me come back and find you talking.

37 She comes into my room and wags her finger at me. Especially you, Francis, after thousands of boys prayed for you at the Confraternity. Give thanks, Francis, give thanks.

2. **diphtheria** a disease affecting the throat, heart, and nervous system
3. **rosary** a set of prayers used by Roman Catholics

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NOTES

38 She leaves and there's silence for awhile. Then Patricia whispers, Give thanks, Francis, give thanks, and say your rosary, Francis, and I laugh so hard a nurse runs in to see if I'm all right. She's a very stern nurse from the County Kerry and she frightens me. What's this, Francis? Laughing? What is there to laugh about? Are you and that Madigan girl talking? I'll report you to Sister Rita. There's to be no laughing for you could be doing serious damage to your **internal apparatus**.

39 She plods out and Patricia whispers again in a heavy Kerry accent, No laughing, Francis, you could be doin' serious damage to your internal apparatus. Say your rosary, Francis, and pray for your internal apparatus.

• • •

40 Every day I can't wait for the doctors and nurses to leave me alone so I can learn a new verse from Patricia and find out what's happening to the highwayman and the landlord's red-lipped daughter. I love the poem because it's exciting and almost as good as my two lines of Shakespeare. The redcoats[4] are after the highwayman because they know he told her, I'll come to thee by moonlight, though hell should bar the way.

41 I'd love to do that myself, come by moonlight for Patricia in the next room, though hell should bar the way. She's ready to read the last few verses when in comes the nurse from Kerry shouting at her, shouting at me, I told ye there was to be no talking between rooms. Diphtheria is never allowed to talk to typhoid and visa versa. I warned ye. And she calls out, Seamus, take this one. Take the by. Sister Rita said one more word out of him and upstairs with him. We gave ye a warning to stop the blathering but ye wouldn't. Take the by, Seamus, take him.

SAMPLE ANNOTATION

Literary Elements

The unconventional syntax of "sure isn't he harmless" makes the dialogue sound old-fashioned.

The word "by" instead of "boy" is an example of Irish dialect. The diction is informal, but the style is commanding and adult.

42 Ah, now nurse, sure isn't he harmless. 'Tis only a bit o' poetry.

43 Take that by, Seamus, take him at once.

44 He bends over me and whispers, Ah, God, I'm sorry, Frankie. Here's your English history book. He slips the book under my shirt and lifts me from the bed. He whispers that I'm a feather. I try to see Patricia when we pass through her room but all I can make out is a blur of dark head on a pillow.

45 Sister Rita stops us in the hall to tell me I'm a great disappointment to her, that she expected me to be a good boy after what God had done for me, after all the prayers said by hundreds of boys at the Confraternity, after all the care from the nuns and nurses of the Fever Hospital, after the way they let my mother and father in to see me, a thing rarely allowed, and this is how I repaid them lying in the bed reciting silly poetry back and forth with Patricia Madigan

4. **redcoats** soldiers in the British army

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NOTES

knowing very well there was a ban on all talk between typhoid and diphtheria. She says I'll have plenty of time to reflect on my sins in the big ward upstairs and I should beg God's forgiveness for my disobedience reciting a **pagan** English poem about a thief on a horse and a maiden with red lips who commits a terrible sin when I could have been praying or reading the life of a saint. She made it her business to read that poem so she did and I'd be well advised to tell the priest in **confession**.

46 The Kerry nurse follows us upstairs gasping and holding on to the banister. She tells me I better not get the notion she'll be running up to this part of the world every time I have a little pain or a twinge.

47 There are twenty beds in the ward, all white, all empty. The nurse tells Seamus put me at the far end of the ward against the wall to make sure I don't talk to anyone who might be passing the door, which is very unlikely since there isn't another soul on this whole floor. She tells Seamus this was the fever ward during the Great Famine[5] long ago and only God knows how many died here brought in too late for anything but a wash before they were buried and there are stories of cries and moans in the far reaches of the night. She says 'twould break your heart to think of what the English did to us, that if they didn't put the **blight** on the potato they didn't do much to take it off. No pity. No feeling at all for the people that died in this very ward, children suffering and dying here while the English feasted on roast beef and guzzled the best of wine in their big houses, little children with their mouths all green from trying to eat the grass in the fields beyond, God bless us and save us and guard us from future famines.

48 Seamus says 'twas a terrible thing indeed and he wouldn't want to be walking these halls in the dark with all the little green mouths gaping at him. The nurse takes my temperature, 'Tis up a bit, have a good sleep for yourself now that you're away from the chatter with Patricia Madigan below who will never know a gray hair.

49 She shakes her head at Seamus and he gives her a sad shake back.

50 Nurses and nuns never think you know what they're talking about. If you're ten going on eleven you're supposed to be simple like my uncle Pat Sheehan who was dropped on his head. You can't ask questions. You can't show you understand what the nurse said about Patricia Madigan, that she's going to die, and you can't show you want to cry over this girl who taught you a lovely poem which the nun says is bad.

Excerpted from *Angela's Ashes: A Memoir* by Frank McCourt, published by Simon & Schuster.

5. **Great Famine** a time of mass starvation and disease in Ireland from 1845 to 1849

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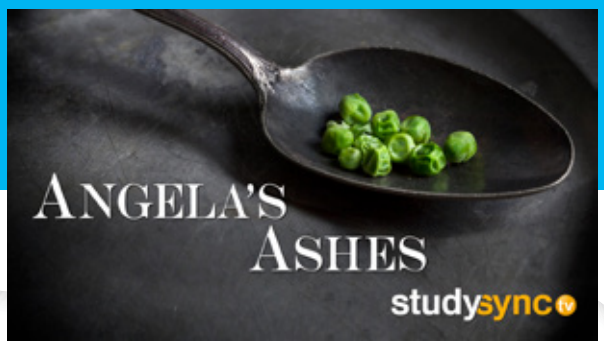

First Read

Read *Angela's Ashes: A Memoir*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Where do the events of the text take place? What impact does the setting have on the characters' ability to interact with each other? Use evidence from the text to support your response.

2. Write two or three sentences exploring the relationship between the Irish and English, as depicted in paragraph 47 of the text. Support your answer with direct quotations, as well as your own inferences.

3. What is bittersweet about Frank's friendship with Patricia? Refer to paragraph 50 in your response.

4. The Latin word *confiteri* means "to admit" or "to acknowledge." Using this information and your knowledge of word patterns and relationships, write your best definition of the word **confession** here.

5. Use the context clues provided in the text to determine the meaning of the word **blight**. Write your definition of *blight* here and tell how you determined its meaning.

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify voice and tone, note the following:

- ✓ the diction, or the choice of words, used by the narrator or other individuals in their dialogue
- ✓ the syntax used by the narrator or other individuals in their dialogue, including sentence lengths
- ✓ sentence types (declarative, imperative, interrogative, and exclamatory sentences)
- ✓ sentence structures (simple, compound, complex, and compound-complex sentences)
- ✓ other sentence features, such as parallelism, repetition, or inverted order

STEP 2: To explain how diction and syntax create tone, consider the following questions:

- ✓ What do the diction and syntax used in the narration or the dialogue reveal about the various individuals in the memoir?
- ✓ How would you describe the voice and tone of an individual in the memoir based on the narration or his or her dialogue?
- ✓ How do diction and syntax work together to create a particular voice and tone and achieve the author's purpose?

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Reread paragraphs 48–50 of *Angela's Ashes: A Memoir*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does diction create the nurse's tone in paragraph 48?

   - A. Saying "'Tis up a bit" about the narrator's fever conveys a very serious tone.
   - B. Saying "'Tis up a bit" about the narrator's fever conveys a playful tone.
   - C. Saying that Patricia Madigan "will never know a gray hair" conveys a tone of sadness but also acceptance of Patricia's illness.
   - D. Saying that Patricia Madigan "will never know a gray hair" conveys a tone of alarm but also determination to overcome Patricia's illness.

2. How does the repetition of the phrase "you can't" in paragraph 50 affect the tone of those lines?

   - A. It establishes a respectful tone, conveying admiration for the wisdom of the nuns.
   - B. It establishes a fearful tone, conveying the author's childhood terror of the nuns.
   - C. It establishes a frustrated tone, conveying how discouraging it was to be underestimated.
   - D. It establishes a bored tone, conveying how tiresome it was to have so many rules.

3. How does the diction in the phrases "simple, like my uncle Pat Sheehan who was dropped on his head" and "you want to cry over this girl who taught you a lovely poem" impact the tone of the paragraph?

   - A. It establishes a regretful tone.
   - B. It establishes a sarcastic tone.
   - C. It establishes a tone that is both humorous and sad.
   - D. It establishes a tone that is both disgusted and admiring.

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Close Read

Angela's Ashes: A Memoir. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Find a passage in which the author of *Angela's Ashes* uses specific diction and syntax to establish a humorous tone and develop Patricia's personal voice. Explain how the author's diction and syntax help achieve these purposes.

2. Identify examples of diction and syntax in paragraphs 32–36 that achieve the purpose of characterizing Sister Rita. Explain how specific words and sentence structures she uses reveal her personality and attitude.

3. Highlight specific diction and syntax in paragraphs 37 and 38 that set up a contrast between the adults' severity and the children's humor. Explain how the author's diction and syntax establish a humorous tone and achieve the purpose of showing Patricia's effect on Frank.

4. In both "Sure You Can Ask Me a Personal Question" and the excerpt from *Angela's Ashes,* individuals' identities are defined by others in simplistic, often stereotypical terms. Identify a passage in *Angela's Ashes* when this happens to the narrator. Analyze the passage and annotate to compare it to a similar experience of the speaker in the poem.

5. Highlight details in the story that reveal what Patricia and the poem represent to Frank, a young typhoid patient isolated in a hospital. Use original commentary to explain what the details reveal explicitly and implicitly.

LITERARY ANALYSIS

WRITE

Although it consists mainly of dialogue, this memoir excerpt contains no quotation marks. How does the author's use of diction and syntax enable readers to distinguish between the voices of the individuals and understand their personalities? How does it establish tone? Write a literary analysis about the author's use of diction and syntax to establish voice and tone. Your essay must be based on ideas and information that can be found in the text. In addition, use original commentary to support your response.

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Welcome to America

POETRY
Sara Abou Rashed
2016

Introduction

The poetry and prose of Sara Abou Rashed (b. 1999) often focuses on her experiences as a refugee of Syria. Palestinian by origin but born and raised in Syria, her family fled the raging civil war and relocated to Columbus, Ohio. She quickly learned English and became an award-winning performance poet. Rashed first performed her one-woman poetry and prose show, *A Map of Myself,* at the Columbus Lincoln Theater and the Columbus Museum of Art in 2018. A meditation on the themes of home, art and the immigrant experience, “Welcome to America” was published in *Pudding Magazine* and featured in the *Huffington Post*.

". . . your American dream / is my dream, I am afraid of what you're afraid of."

NOTES

Bring us your oppressed, your exhausted bodies,
your hungry, unheard crowds and we shall set them free

"I'd like to welcome you to the one and only,
the greatest America." Says the lady
in the white shirt behind a desk.

"Now honey, please fill out all these papers,
and don't forget to send us your story,
why you came here, your hopes and expectations.
We wish you a happy life."

• • •

16 springs I've witnessed, not one
was blooming, there,
behind the shores of the Mediterranean,
everything is a **martyr**, there –
we don't dare live **lest** we die,
even roses grow stripped of colors.

Though, the scarred walls there memorize
our names, though the tarred roads
there know our stories.

But here,
to every ally, to every town,
I must introduce myself:

No, no, I am sorry, I am not who
you think I am.
No, I am not who they say I am.

See,
I am as much of a human as you are;
I brush my teeth, I sleep, I cry when hurt and bleed when injured,
I walk the land you walk, I breathe
the same air you breathe, your American dream
is my dream, I am afraid of what you're afraid of.

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NOTES

Please, don't stop me on streets to ask what Jihad[1] is,
don't mistake me for one of them, don't stare at me like an alien,
like a one-eyed, four-legged, green monster of your nightmares.

I am a woman of faith,
a citizen not a suspect.
I carry a breaking heart within, I hold mics not guns –
my story refuses to be told in bullets and word limits.

And no, I don't celebrate the death of children,
I don't wish to destroy homes and churches.

Trust me, I know what loss smells like:
the way fear and revolution play tug of war
on doorsteps, uproot loved ones from
framed pictures on walls, steal a father
from the dinner table – I can only hope
mine hears me now.

I know what loss smells like from a mile far, the way friends
tell you they saw your house tear **asunder**
like it was never there:
the old gate, the dolls, grandma's garden and every
dream we've built on the roof with hands too small
to plant hatred.

Still, some fear me, they call me names, they try to break
me, to wreck me, to **ricochet** me, but
my spine will keep mountains standing,
my knees will only ever kneel to my Lord:

Lord, make us whole again, all of us, make us human again,
forgive us for we have sinned, and Lord,
guide them to see me for who I am,
because I, too yearn for peace, because I drop poems, not bombs.

By Sara Abou Rashed, 2016. Used by permission of Sara Abou Rashed.

DISCUSSION

WRITE

To what extent can Rashed's poem "Welcome to America" be considered an argumentative piece? What might Rashed's claim be? What examples of imagery might support her claim? What emotional appeals might she provide to convey her message?

1. **Jihad** Arabic word denoting an internal spiritual struggle against sin or the enemies of Islam

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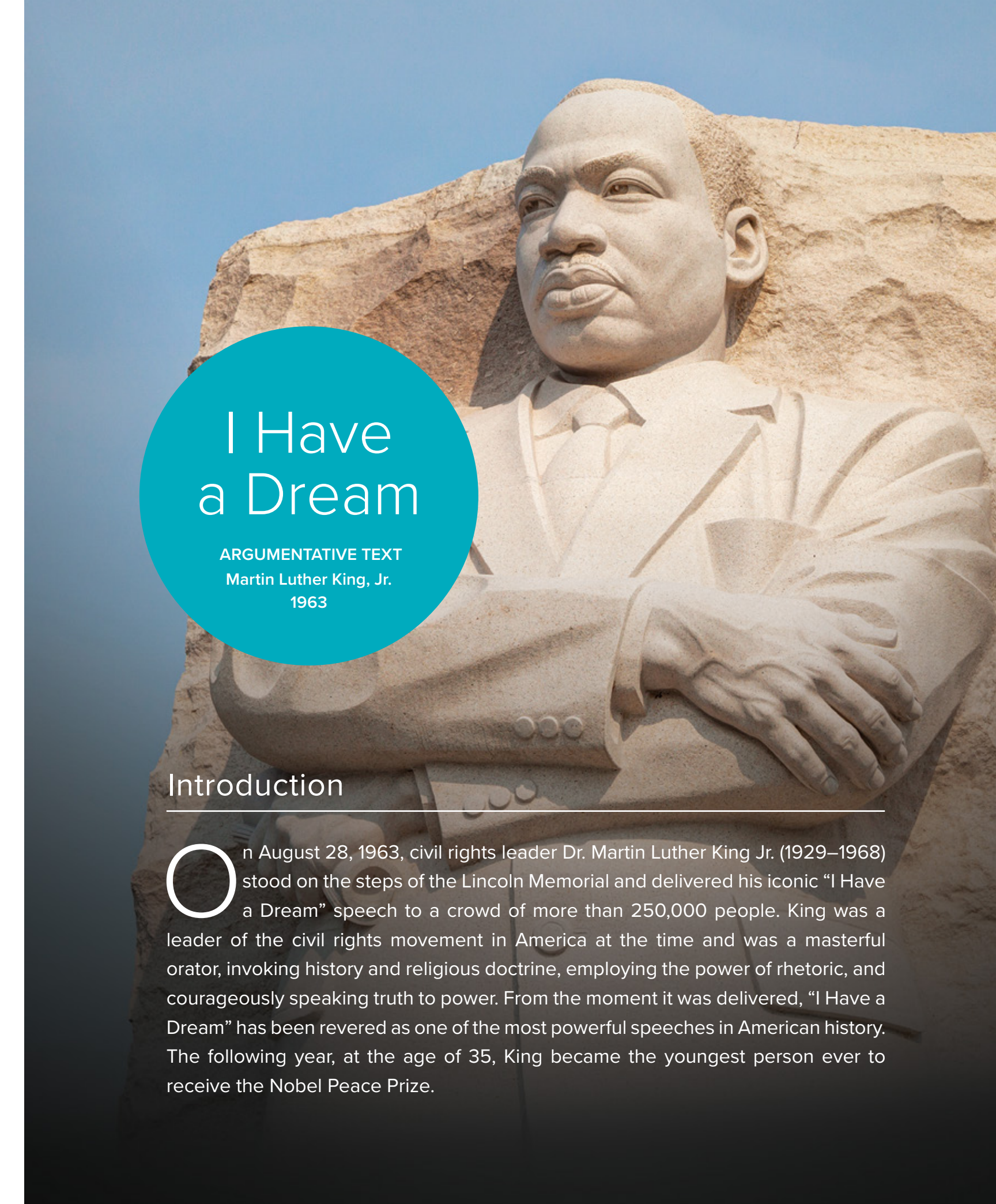

I Have a Dream

ARGUMENTATIVE TEXT
Martin Luther King, Jr.
1963

Introduction

On August 28, 1963, civil rights leader Dr. Martin Luther King Jr. (1929–1968) stood on the steps of the Lincoln Memorial and delivered his iconic "I Have a Dream" speech to a crowd of more than 250,000 people. King was a leader of the civil rights movement in America at the time and was a masterful orator, invoking history and religious doctrine, employing the power of rhetoric, and courageously speaking truth to power. From the moment it was delivered, "I Have a Dream" has been revered as one of the most powerful speeches in American history. The following year, at the age of 35, King became the youngest person ever to receive the Nobel Peace Prize.

“Now is the time to make real the promises of democracy.”

NOTES

1 I am happy to join with you today in what will go down in history as the greatest demonstration for freedom in the history of our nation.

2 Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation[1]. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

3 But one hundred years later, the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material **prosperity**. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. And so we’ve come here today to dramatize a shameful condition.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

King appeals to pathos through imagery of isolation. African Americans have been barred from freedom and excluded by society, evoking a feeling of hopelessness. This idea helps support King’s purpose to fight for change.

4 In a sense we’ve come to our nation’s capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the “unalienable Rights” of “Life, Liberty and the pursuit of Happiness.” It is obvious today that America has defaulted on this promissory note, insofar as her citizens of color are concerned. Instead of honoring this sacred obligation, America has given the Negro people a bad check, a check which has come back marked “**insufficient** funds.”

5 But we refuse to believe that the bank of justice is bankrupt. We refuse to believe that there are insufficient funds in the great vaults of opportunity of this nation. And so, we’ve come to cash this check, a check that will give us upon demand the riches of freedom and the security of justice.

1. **Emancipation Proclamation** an executive order signed by President Abraham Lincoln in 1863 decreeing enslaved people in the Confederacy to be freed

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6 We have also come to this hallowed spot to remind America of the fierce urgency of Now. This is no time to engage in the luxury of cooling off or to take the tranquilizing drug of gradualism. Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit path of racial justice. Now is the time to lift our nation from the quicksands of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.

7 It would be fatal for the nation to overlook the urgency of the moment. This sweltering summer of the Negro's **legitimate** discontent will not pass until there is an invigorating autumn of freedom and equality. Nineteen sixty-three is not an end, but a beginning. And those who hope that the Negro needed to blow off steam and will now be content will have a rude awakening if the nation returns to business as usual. And there will be neither rest nor tranquility in America until the Negro is granted his citizenship rights. The whirlwinds of revolt will continue to shake the foundations of our nation until the bright day of justice emerges.

8 But there is something that I must say to my people, who stand on the warm threshold which leads into the palace of justice: In the process of gaining our rightful place, we must not be guilty of wrongful deeds. Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline. We must not allow our creative protest to degenerate into physical violence. Again and again, we must rise to the majestic heights of meeting physical force with soul force.

SAMPLE ANNOTATION

Purpose and Perspective

King clearly reveals his perspective about how protesters should conduct themselves. He makes the claim that they must "not be guilty of wrongful deeds" but instead they must preserve their "dignity and discipline."

9 The marvelous new militancy which has engulfed the Negro community must not lead us to a distrust of all white people, for many of our white brothers, as evidenced by their presence here today, have come to realize that their destiny is tied up with our destiny. And they have come to realize that their freedom is **inextricably** bound to our freedom.

10 We cannot walk alone.

11 And as we walk, we must make the pledge that we shall always march ahead.

12 We cannot turn back.

13 There are those who are asking the devotees of civil rights, "When will you be satisfied?" We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways and the hotels of the cities. We cannot be satisfied as long as the negro's basic mobility is from a smaller ghetto to a larger one. We

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NOTES

can never be satisfied as long as our children are stripped of their self-hood and robbed of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like waters, and righteousness like a mighty stream."

14 I am not unmindful that some of you have come here out of great trials and tribulations. Some of you have come fresh from narrow jail cells. And some of you have come from areas where your quest for freedom left you battered by the storms of **persecution** and staggered by the winds of police brutality. You have been the veterans of creative suffering. Continue to work with the faith that unearned suffering is redemptive. Go back to Mississippi, go back to Alabama, go back to South Carolina, go back to Georgia, go back to Louisiana, go back to the slums and ghettos of our northern cities, knowing that somehow this situation can and will be changed.

15 Let us not wallow in the valley of despair, I say to you today, my friends.

16 And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.

17 I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."

18 I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

King uses antithesis to highlight the contrast between how African Americans are currently treated in society and how they should be treated. This rhetorical device is meant to inspire the audience to take action.

19 I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.

20 I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

21 I have a *dream* today!

22 I have a dream that one day, down in Alabama, with its vicious racists, with its governor having his lips dripping with the words of "interposition" and "nullification" — one day right there in Alabama little black boys and black girls will be able to join hands with little white boys and white girls as sisters and brothers.

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NOTES

23 I have a *dream* today!

24 I have a dream that one day every valley shall be exalted, and every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight; "and the glory of the Lord shall be revealed and all flesh shall see it together."

25 This is our hope, and this is the faith that I go back to the South with.

26 With this faith, we will be able to hew out of the mountain of despair a stone of hope. With this faith, we will be able to transform the jangling discords of our nation into a beautiful symphony of brotherhood. With this faith, we will be able to work together, to pray together, to struggle together, to go to jail together, to stand up for freedom together, knowing that we will be free one day.

27 And this will be the day — this will be the day when all of God's children will be able to sing with new meaning:

28 *My country 'tis of thee, sweet land of liberty, of thee I sing. Land where my fathers died, land of the Pilgrim's pride, From every mountainside, let freedom ring!*

29 And if America is to be a great nation, this must become true.

30 And so let freedom ring from the **prodigious** hilltops of New Hampshire.

31 Let freedom ring from the mighty mountains of New York.

32 Let freedom ring from the heightening Alleghenies of Pennsylvania.

33 Let freedom ring from the snow-capped Rockies of Colorado.

34 Let freedom ring from the curvaceous slopes of California.

35 But not only that:

36 Let freedom ring from Stone Mountain of Georgia.

37 Let freedom ring from Lookout Mountain of Tennessee.

38 Let freedom ring from every hill and molehill of Mississippi.

39 From every mountainside, let freedom ring.

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NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Dr. King claims that taking action now will lead to freedom and harmony in society. He uses language vividly to inspire his audience to accept this vision of the future.

40 And when this happens, and when we allow freedom to ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual:

41 Free at last! Free at last!

Thank God Almighty, we are free at last!

© 1963 Dr. Martin Luther King, Jr. © renewed 1991 Coretta Scott King.

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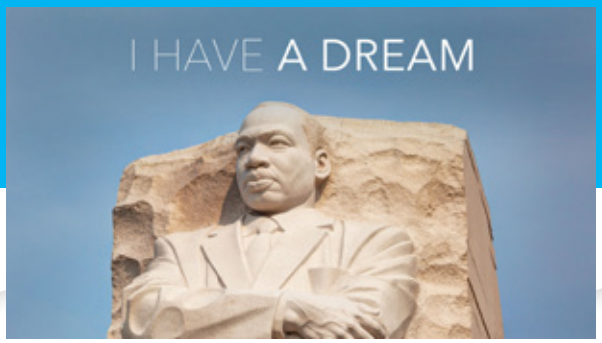

First Read

Read "I Have a Dream." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does Dr. King encourage those who come from persecution to do next? Explain.

2. How does Dr. King address nonviolence in "I Have a Dream"? Cite evidence from the text to support your answer.

3. What does Dr. King say will happen "when we allow freedom to ring"? Give examples.

4. Read the following dictionary entry:
   legitimate le•git•i•mate /ləˈjidəmət/

   adjective

   1. (of a child) born of parents who are lawfully married
   2. ruling by hereditary right
   3. reasonable; able to be defended by logic
   4. lawful; according to the law

   Which definition most closely matches the meaning of **legitimate** as it is used in paragraph 7? Write the correct definition of *legitimate* here and explain how you figured out its meaning.

5. Which context clues helped you determine the meaning of the word **inextricably** as it is used in paragraph 9 of "I Have a Dream"? Write your definition of *inextricably* and indicate the clues that helped you figure out the meaning of the word.

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Reading Skill: Understanding Rhetoric — Rhetorical Devices

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify rhetorical devices, note the following:

- ✓ figures of speech, such as:
  - **metaphor**, an implied comparison between two unlike things
  - **simile**, a direct comparison of two unlike things, using *like* or as
  - **hyperbole**, an exaggeration used for emphasis
  - **idiom**, a word or phrase commonly understood to mean something different from its literal meaning
  - **allusion**, a reference to a well-known person, place, thing, or idea
- ✓ sound devices, such as:
  - **alliteration**, a repetition of consonant sounds, such as “weak and weary”
  - **onomatopoeia**, the use of a word to imitate a sound, such as “buzz” or “hiss”
- ✓ rhetorical devices, such as:
  - **antithesis**, a parallel construction that highlights contrast
  - **irony**, an expression in which a person says one thing but means the opposite or points out something that is contrary to what one would expect
  - **rhetorical question**, a question posed with no expected answer
  - **synecdoche**, a figure of speech in which a word for a part is used to represent the whole, such as “wheels” to refer to a car
  - **metonymy**, a figure of speech is which a word associated with something is used to represent that thing, such as “give me a hand” to mean asking for help

STEP 2: To analyze how an author establishes and achieves purposes through rhetorical devices and figurative language, consider the following:

- ✓ What connotations, or implied ideas and feelings, does the speaker express through his use of rhetorical devices and figurative language?
- ✓ How does figurative language create the emotional mood of the speech?
- ✓ How does the speaker’s use of rhetorical devices and figurative language help support and advance his argument?

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Reread paragraph 7 of "I Have a Dream." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the meaning of the metaphor "the whirlwinds of revolt" in the last sentence of paragraph 7?

   - ○ A. It implies that racial injustice in the past threatened the nation.
   - ○ B. It implies the destruction of the nation if racial injustice is ignored.
   - ○ C. It contrasts with "the bright day of justice" to imply that racial injustice leads to uprising while equality brings peace.
   - ○ D. It contrasts with "the foundations of our nation" to imply that racial injustice leads to uprising while equality brings peace.

2. What mood does the metaphor "the bright day of justice emerges" create in this speech?

   - ○ A. a somber mood
   - ○ B. a hopeful mood
   - ○ C. an angry mood
   - ○ D. a cheerful mood

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Reading Skill: Understanding Rhetoric — Rhetorical Appeals

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical appeals in a text, note examples of the following:

- ✓ logos, an appeal to logic supported by evidence, facts, or statistics
- ✓ pathos, an appeal to emotion by personalizing a situation or occurrence
- ✓ ethos, an appeal to ethics and the establishment of the author's credibility

STEP 2: To explain the use of rhetorical appeals in the text, consider the following questions:

- ✓ What is the speaker's purpose and perspective?
- ✓ How does the speaker's use of rhetorical appeals support his or her purpose?

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Reread paragraph 24 of "I Have a Dream." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

Which statement best explains how King achieves a purpose through a rhetorical appeal in paragraph 24?

- A. King uses an appeal to ethics and credibility as a minister through a literal description of the landscape of the country.
- B. King uses an appeal to ethics and credibility as a minister by associating equality to "the glory of the Lord."
- C. King uses an appeal to logic by explaining how the landscape will evolve over time and become level.
- D. King uses an appeal to logic by citing facts and figures to show how people of all skin color desire equality and justice.

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Reading Skill: Purpose and Perspective

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify the speaker's purpose and perspective, note the following:

- ✓ the statements the speaker makes that reveal his or her position on the subject of the speech
- ✓ the language the speaker uses to support and advance his or her position

STEP 2: To analyze how the speaker establishes and achieves purposes in a speech, consider the following:

- ✓ What is the speaker's purpose? How do you know?
- ✓ What is the speaker's perspective? How do you know?
- ✓ How does the speaker use style and language to make claims and establish and achieve his purpose?

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

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Reread paragraphs 6–7 of "I Have a Dream." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following sentences from the speech directly states a claim?

   - A. "My country 'tis of thee, sweet land of liberty, of thee I sing."
   - B. "And if America is to be a great nation, this must become true."
   - C. "This is our hope, and this is the faith that I go back to the South with."
   - D. "I have a dream."

2. Which statement below best describes the use of language in this excerpt to achieve a purpose?

   - A. King uses mostly sentimental language to persuade his audience to accept the teachings of Christianity.
   - B. King uses mostly objective language to persuade his audience to accept a vision of racial equality.
   - C. King uses mostly emotional language to inspire his audience to accept the teachings of Christianity.
   - D. King uses mostly biblical language to inspire his audience to accept a vision of racial equality.

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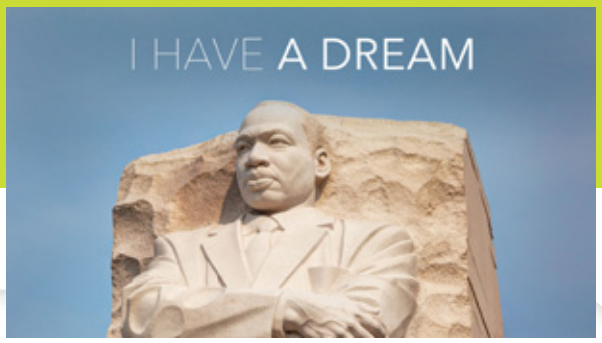

Close Read

Reread "I Have a Dream." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight examples of antithesis and parallelism that King uses to demonstrate the failure of the Emancipation Proclamation to fulfill its promise to African Americans. Explain how these rhetorical devices make his message more persuasive.

2. Select an example of King's use of metaphor to support his idea that the fight for equality must be nonviolent. Explain what two things are being compared and how the metaphor enhances King's argument.

3. Select a passage in which King uses examples to support his claim that African Americans need to keep fighting against discrimination and segregation. Explain how the evidence enhances his argument.

4. Both "Welcome to America" and "I Have a Dream" explore how a group of people encounter injustice because of their ethnic or racial identities. Select a passage in "I Have a Dream" in which King identifies the injustice that African Americans have faced in the United States. In your annotation, explain how this injustice compares to the injustices faced by Syrian refugees in the United States, as depicted in "Welcome to America."

5. Select a section in paragraphs 15–19 in which King uses a rhetorical appeal that expresses the human need to belong. In your annotation, explain what the rhetorical appeal is and how it expresses this basic need.

EXPOSITORY

WRITE

Write a short expository essay explaining how King utilizes rhetorical appeals, rhetorical devices, and figurative language to support and enhance his message that the promises made in the Declaration of Independence, the Constitution, and the Emancipation Proclamation have not been kept with regard to African Americans. Your essay must be based on ideas and information that can be found in the text.

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The Future in My Arms

INFORMATIONAL TEXT
Edwidge Danticat
2002

Introduction

Haitian American writer Edwidge Danticat (b. 1969) is known for her authentic portrayal of Haitian culture in which she emphasizes women's experiences and the search for a collective national identity. Many of her works are based, at least in part, on her own life and cultural history—such as her 1995 collection of short stories, *Krik? Krak!*, and 1998's *Farming of Bones*, a work of historical fiction. In "The Future in My Arms," Danticat relives the events and feelings that she experienced leading up to and following the birth of her niece.

"May your arms always be a repozwa, a place where a child can rest her head . . ."

NOTES

1 I had never held any living thing so tiny in my hands. Six pounds and one ounce, lighter than my smallest dumbbell was my newborn niece, her face bright pink, her eyes tightly shut, her body coiled around itself in a fetal position, still **defiantly** resisting the world into which she'd just been thrust. I had been awaiting her birth with feverish **anticipation**; I was going away for the summer, and I didn't want to leave before she was born, only to come back eight weeks later and find that she had grown **accustomed** to most things in the world except her auntie on her father's side, the sole woman child in a family of men, who all her life had dreamed of having a sister.

2 She arrived the day before I was to leave. I was at the Brooklyn Public Library researching an article when I called to check my messages. In a breathless voice, my brother Andre announced, "You are now the proud aunt of Nadira Amahs Danticat. Her name means, 'She who God has chosen.'"

3 I ran out of the library and headed toward a flower shop on Flatbush Avenue. As I approached, I heard someone call out my name. It was my brother Karl and Mia, who were expecting their own child in a few months. They, too, were heading to the hospital to see Nadira.

4 On the way there, I remembered a message that a girlfriend of mine, a new mother, had sent me for my thirtieth birthday a few months before. "May your arms always be a **repozwa**, a place where a child can rest her head," it said. I had told her that two of my brothers were becoming fathers, and she wanted me to share those words with them. But I'd decided to wait until both my niece and nephew were born to share this with their parents—that we had each become a repozwa, the Haitian Creole[1] term for "sacred place," in whose **shelter** children would now seek rest.

5 By the time we got to the hospital, my sister-in-law, Carol, had already had a few visitors. She appeared exhausted but in good spirits as she and Andre took us down the corridor to the maternity-ward window. Which one was

1. **Haitian Creole** a language derived from a mixture of French and African languages originally spoken by enslaved peoples

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Nadira? Andre wanted us to guess, to pick her out of the rows of infants like a long-lost relative in a crowd of strangers. We were aided in our task by the small pink name tag glued to her bassinet. Carol asked if we wanted to have a closer look. We went back to the room and waited for the nurse to bring her in.

6 We all stood up when she was carried in. I knew I was getting ahead of myself, but this made me think of a wedding where everyone immediately—and almost instinctively—rises to greet the bride. She was passed from loving hand to loving hand, but I kept her longer. I would soon have to leave, so I wanted to hold her, to cradle her in my arms, let her tiny head rest in the crook of my elbow. I wanted to watch her ever so slightly open her eyes and tighten her mouth as she battled to make sense of all the new sounds around her, all the laughter, the wild comparisons with relatives living and gone, all so very present in her face. I wanted to read her lines from Sonia Sanchez's "Poem at Thirty": "i am here waiting / remembering that / once as a child / i walked two / miles in my sleep. / did i know / then where i / was going? / traveling. i'm always traveling. / i want to tell / you about me. . . / here is my hand."

7 Nadira's presence had already transformed the room. Her opening her eyes was like a Hollywood press conference, with all the video and picture cameras going off, trying to capture something that perhaps none of us knew how to express, that we had suddenly been allowed a closer view of one of life's great wonders, and by being there, were an extension of a miracle that happened every second of every day in every part of the world, but had generously now granted us a turn.

8 That day, when we lined up for a glance, a touch, a picture, and tried to imagine a life for Nadira in a new country, we each made our own silent promises not to let her face that new world alone. We were telling her and her parents that we were her village with our offers of baby-sitting favors, our giant teddy bears, our handfuls of flowers, and the crooks of our arms and necks and laps, which we hoped that she would run to if she ever needed a refuge.

9 Looking back on my own thirty years, having crossed many borders, loved and lost my family and friends, young and old, to time, migrations, illnesses, I couldn't help but worry for Nadira, and for my nephew yet to be born. Are there ahead for them wars, a depression, a holocaust, a new civil-rights struggle as there were for those children born at the dawn of the last century? Will they have to face the colonization of new planets, genetic cloning, new forms of slavery, and other nightmares we have yet to imagine? Will we, their tiny village, give them enough love and assurance to help them survive, thrive, and even want to challenge those things?

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10 Before handing Nadira back to her parents, I felt torn between wanting her to grow up quickly so that her body might match the wits she'd need to face her future and at the same time wanting her to stay small so that she might be easier to shield and carry along the length of our elbows to the reach of our palms. I wanted to tell her parents that though I had never held any living thing so tiny in my hands, I had never held anything so grand either, a bundle so elaborately complex and yet fragile, encompassing both our past and our future.

11 Though Nadira and my soon-to-arrive nephew were not created specifically with me in mind, I felt as though they were the most magical gifts that could have ever blessed my thirtieth year of life. Humbled by my responsibility to them, I silently promised their parents that for the next thirty years and the thirty after that, my heart and soul would be their children's repozwa, a sacred place where they would always find rest.

[The author's nephew, Karl William Ezekial Danticat, was born on August 23, 1999.]

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PERSONAL RESPONSE

WRITE

Write a letter to a sibling, friend, neighbor, or fellow student to whom you are a leader, role model, or caregiver. In the letter, describe how someone's presence in your life helped you achieve a sense of belonging. Then, describe how you hope to nurture a similar feeling in this other young person by virtue of your support and guidance. As part of your letter, describe how your experiences or hopes parallel Danticat's.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Select two related words from this list and explain what they have in common and what makes them different. Finding commonalities and differences between words can help you identify nuances in meaning. (ex. Both ***conform*** and ***style*** relate to following conventions; ***conform*** can refer to following many conventions, but ***style*** usually relates to a set of conventions from writing, speaking, or art.)

2. Identify and define the root of a word, and explain how it contributes to the meaning of that word. Analyzing the root of a word can help you remember the meaning of the word and use that information to make inferences about words with the same root. (ex. The root of ***flexible*** is flex, meaning "to bend," and something ***flexible*** can be bent or adjusted without breaking.)

3. Imagine the word as a character in a story, and write a sentence to describe the traits that it has and a conflict it might face as a result. Thinking of the characteristics of a word or concept can help you improve your understanding of its definition. (ex. ***Version*** 2.0 was much more social and refined than his older sibling, but he didn't know that his capabilities could have negative effects.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: Imagine that your group has been asked to design a game or write a show in which the main character struggles with a conflict between belonging and individuality. In what kind of situation could that happen? When would it be important for the main character to conform with group expectations? And when would it be important for the main character to be an outsider?

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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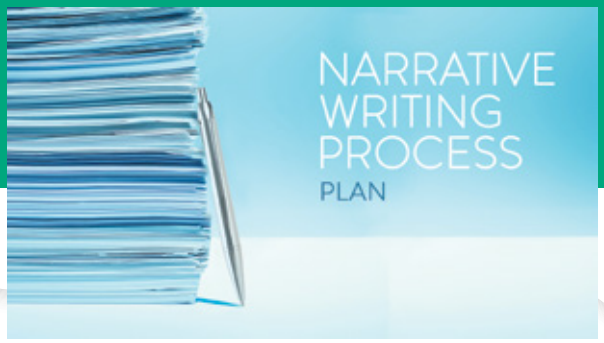
Extended Writing Project and Grammar



Plan

"No man is an island," John Donne wrote nearly 400 years ago. Today, as well as back then, his metaphor highlights the important role that belonging plays in the human experience. But belonging is not always easy. It can be a struggle to find a group that accepts us for who we are. Being a member of one group can put us at odds with members of another group, and the groups we belong to in our youth may limit us later in life.

Writing Prompt

How does belonging or not belonging in a group affect our sense of self?

Use what you have learned in this unit to create a real or imagined narrative that shows how belonging or not belonging in a group affects a person at an important life moment.

Identify a person who identifies as a member of a group, or who is trying to become part of one. This person may be you, based on your personal experience, or a fictional character whom you invent. Develop a plan for your narrative in which this person faces a conflict because of his or her identity. Include in your plan pivotal moments that show how the group's response (supportive? unsupportive? welcoming? indifferent?) affects the resolution of the person's conflict, either positively or negatively. Use your plan to write your narrative, remembering to include the following:

- ✓ a well-developed protagonist and other characters
- ✓ a clearly established point of view
- ✓ a plot that includes pivotal moments
- ✓ a distinct conflict and resolution
- ✓ a clear setting
- ✓ varied transitions to indicate shifts in time, place, or action
- ✓ narration, description, perspective, and pacing and possible other narrative techniques, such as flashback, foreshadowing, and stream of consciousness.
- ✓ a thoughtful theme or reflection connected to the prompt

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Introduction to Narrative Writing

Narrative writing tells a story of experiences or events that have been imagined by a writer or that have happened in real life. Good narrative writing effectively uses genre characteristics and craft such as a clearly established point of view, a purposeful sequence of events with varied transitions, and relevant descriptive details. The characteristics of narrative writing include:

- point of view
- setting
- characters
- plot
- theme/reflection

In addition to these characteristics, narrative writers also carefully craft their work through their use of varied transitions among events and techniques such as dialogue, description, perspective, pacing, flashback, foreshadowing, juxtaposition, and stream of consciousness. These choices help shape the tone, mood, and overall style of the text. Effective narratives combine these genre characteristics and craft to engage the reader.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of fiction writing to create your own real or imagined narrative.

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Before you get started on your own real or imagined narrative, read this final version that one student, Mason, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of narrative writing that Mason included in his narrative.

NOTES

STUDENT MODEL

READ AND ANNOTATE

They Call Me "Clicks"

1 I don't actually remember when I got the scar on my face. I was pretty small at the time. My dad said I fell against a glass table and ended up needing hundreds of stitches to sew my face back together. It's faded a little since then, but it's still impressive. It looks like a couple of lightning bolts on my left cheek, and it would be cool on a superhero but not so much on a skinny teenager.

2 One time I asked my dad what happened, and he immediately looked a little sick. After taking a deep breath, he said shakily, "Well, you and I were playing with your favorite toy truck—remember that little bright blue one you used to carry around with you everywhere? Anyway, the phone rang, and while I was checking it, you got up and tripped on the truck. You landed face-first on the edge of the coffee table before I could catch you. It all happened in a matter of seconds, but I don't think the image of you falling and cracking your cheek against the glass will ever stop replaying in my mind. Worst moments of my life." My dad never spoke about it again, but my mom mentioned that as soon as we got home from the hospital that day, my dad dragged the coffee table straight to the curb. We still have its replacement, a silky-soft beige ottoman that you couldn't hurt yourself on if you tried.

3 I stopped asking my dad about it a long time ago because he'd always get this weird look on his face, like he might get sick. He probably did feel sick remembering the worst day of his life when he had to watch his kid's face get sewn back together.

4 I try my best to forget about my scar, but I can't ignore the way people's eyes dart to it in amazement when we meet. And I meet a lot of people because we move around a lot as my mom is in the military. By seventh grade, I got tired of having to tell the story of how I got my scar every time I met somebody new. For a while I'd play dumb. If they asked, I'd say, "What scar?" But people thought I was socially awkward at best or

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NOTES

a sarcastic jerk at worst. Then I tried shrugging and saying, "I don't remember" and kept moving. I'd leave it up to other people to come up with exciting stories about my face on their own. As a result, I didn't really fit in.

5 Then last year, my mom brought me this cool camera from when she was stationed in Japan. It takes way better pictures than my phone. I started taking it to school events like basketball games and track meets and school plays. Behind a camera, I could be at school with the other kids without having to be "the kid with the ugly scar." I got up close to the action and clicked pictures. I showed them to the yearbook and the school newspaper staff, and people loved them. I started carrying my camera everywhere. It was like wearing an invisibility cloak. It allowed me to finally feel like I fit in at school and in the community. I didn't have to explain who I was or why I was there or where my scar came from.

6 One day I was taking pictures at school, and I caught a glimpse of my reflection in a window. All I could see was my big head of curly hair and the camera where my face should be. It made me wonder if maybe the reason nobody bothered to ask me about my scar anymore wasn't because I fit in but because I always had a camera in front of my face. All people could see was its sleek, shiny metal, not the jagged streak criss-crossing my cheek. Something felt wrong about that. So, I decided to give myself a test.

7 The class picnic was coming up. I decided to go but for once to leave my precious camera at home. Without the weight of the camera around my neck, I felt exposed. I put on a ball cap, and that made me feel a little more like myself, but you could still see my face. At the picnic, I sat near kids I knew from the newspaper, and I talked to some of my teachers, and that was fine. Then I tried to join a game of softball in the field. That's when I got into trouble. Jimmy, a kid from the basketball team, came up to me and said, "Dude, this game is only for kids who go to our school." I looked around nervously. I said, "I do go to our school." Jimmy shook his head. He said, "I know everybody in our grade, and I don't know you." He seemed to be getting angry.

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NOTES

8 My heart started pounding, and my mind went into full-on panic mode: *He thinks I'm some kind of freak oh no everyone is stopping what they're doing they're all staring at me why did I even try to play that stupid game I wish I had my camera I need to get out of here!*

9 Suddenly, the girl standing next to him, Clarice, said, "Wait! Jimmy, he *does* go to our school. He's Clicks!"

10 *Clicks?*

11 Jimmy looked at me more closely. "You're the kid with the camera? The one who's always taking pictures of the basketball games? My mom, she really loved that picture you took of me making the winning shot. Nice!" He held out his fist, and I tapped it with mine.

12 A big sigh of relief escaped my lips. It turned out that I wasn't going to get beat up, and I had a nickname that was kind of cool. Who knew? All this time, people had been thinking of me not as that kid with the scar but as the kid with the camera. Maybe I wasn't such an outsider after all.

13 Next thing I knew, Jimmy and Clarice were asking me to take their picture with her phone. Then we took a selfie, and Clarice sent it to me. And then we all played some softball. I probably missed some action shots during the game, but for once I didn't care. For once, I was in the game, not just observing it, and that felt pretty good.

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PLAN YOUR NARRATIVE

WRITE

Writers often take notes about story ideas before they sit down to write. Think about what you've learned so far about narrative writing to help you begin prewriting.

- **Purpose**: What conflict related to belonging do you want to write about? Will it be one you yourself have experienced, or will you invent one?
- **Audience**: Who is your audience and what message do you want to express to your audience?
- **Characters**: Will you write about yourself, or a made-up character? What group made up of other characters will play a role in the story?
- **Plot**: What events will lead to the resolution of the conflict while keeping a reader engaged?
- **Setting**: How might the setting of your story affect the characters and conflict?
- **Theme/Reflection**: If you are writing an imagined narrative, what general message about life do you want to express? If you are writing a real narrative, what careful thoughts about the significance of your experience will you include?
- **Point of View**: From which point of view should your story be told, and why?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what you will discuss in your narrative.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer to this short summary as you continue through the steps of the writing process.

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Writing Skill: Organizing Narrative Writing

As you consider how to organize your writing for your narrative, use the following questions as a guide:

- How will I introduce the characters throughout the story?
- From what point of view will the story be told?
- What conflict or problem will the characters have to solve?
- Have I created a smooth progression of plot events?

Here are some strategies to help you create a smooth progression of experiences or events in your narrative:

- Introduce a narrator and/or characters.
  - > Characters can be introduced all at once or over the course of the narrative.
  - > Choose the role each character will play in the story.
  - > Clearly establish the point of view:
    - o first-person: narrator is a character in the story and uses the pronouns *I* and *me*
    - o third person: narrator is outside the story
    - o third-person omniscient: narrator knows the thoughts and actions of all characters
    - o third-person limited: narrator knows the thoughts and actions of only one character
- Organize the sequence of the plot's events.
  - > Begin with your **exposition**—decide what background information your readers need to know about the characters, setting, and conflict.
  - > List the events of the **rising action**—be sure that these events build toward the climax.
  - > Describe what will happen during the **climax** of the story—make sure that this is the point of highest interest, conflict, or suspense in your story.
  - > List the events of the **falling action**—make sure that these events show what happens to the characters as a result of the climax.
  - > Explain the **resolution** of the main conflict in your story.

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YOUR TURN

PRACTICE

Complete the chart below by matching each event to its correct place in the narrative sequence.

Events	
A	The other girl notices the main character's drawings in her notebook, and compliments her on them.
B	The girls realize they have a lot in common and become friends.
C	She is too shy to ask to sit with the other kids at lunch, so she eats by herself in the library.
D	There is a tense moment when another girl confronts the main character for sitting at her usual table in the library.
E	The story is told from the third-person limited point of view. A shy girl who loves to draw moves to a new town and has to attend a new school.

Narrative Sequence	Event
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

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YOUR TURN

PRACTICE

Complete the chart below by writing a short summary of what will happen in each section of your narrative.

Narrative Sequence	Summary
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

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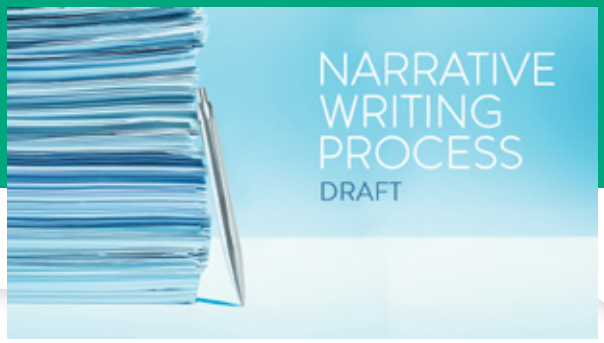

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR NARRATIVE

WRITE

Use your plan and other responses in your Binder to draft your narrative. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing has purpose and focus, is organized, and includes strong ideas and details:

You have already made progress toward writing your real or imagined narrative. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus**: Have I made the point of view and conflict clear to my readers? Have I included only relevant information and details and nothing extraneous that might confuse them?
- ☐ **Organization**: Does the sequence of events in my story make sense? Will readers be engaged by the organization and want to keep reading to find out what happens next? Have I included varied transitions to make my writing more clear and cohesive?
- ☐ **Ideas and Details**: Have I fully developed all of my ideas and details? Have I used a variety of narrative techniques to make my settings, characters, and events more engaging for readers?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Mason's narrative. You will see places where he has revised parts of his narrative as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Mason will revise as he works toward his final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

They Call Me "Clicks"

~~I was pretty small at the time. My dad said I fell against a glass table. The scar has faded a little since then, but it's still impressive. I try my best to forget about it, but I can't ignore the way people's eyes dart to it in amazement when we meet. By seventh grade, I got tired of having to tell the story of how I got my scar every time I met somebody knew. For a while I'd play dumb. If they asked, I'd say, "What scar?" But people thought I was socially awkward at best or a sarcastic jerk at worst. Then I tried shrugging and saying, "I don't remember" and kept moving. I'd leave it up to other people to come up with exciting stories about my face on their own.~~

I don't actually remember when I got the scar on my face. I was pretty small at the time. My dad said I fell against a glass table and ended up needing hundreds of stitches to sew my face back together. It's faded a little since then, but it's still impressive. It looks like a couple of lightning bolts on my left cheek, and it would be cool on a superhero but not so much on a skinny teenager.

One time I asked my dad what happened, and he immediately looked a little sick. After taking a deep breath, he said shakily, "Well, you and I were playing with your favorite toy truck—remember that little bright blue one you used to carry around with you everywhere? Anyway, the phone rang, and while I was checking it, you got up and tripped on the truck. You landed face-first on the edge of the coffee table before I could catch you. It all happened in a matter of seconds, but I don't think the image of you falling and cracking your cheek against the glass will ever stop replaying in my mind. Worst moments of my life." My dad never spoke about it again, but my mom mentioned that as soon as we got home from the hospital that day, my dad dragged the coffee table straight to the curb. We still have its

Improving Writing

Mason introduces the scar in the first sentence rather than the third to create better cohesiveness among ideas, alert readers to the scar's importance, and achieve a more attention-getting opening line.

Story Beginnings

Mason improves his narrative's beginning by including a surprising statement as his opening sentence. This not only helps readers learn about the main character but also about a source of conflict.

Narrative Techniques

Mason wants his readers to understand why the scar presents an obstacle to fitting in. He uses details to describe the scar and reflect on how traumatic the accident was.

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NOTES

replacement, a silky-soft beige ottoman that you couldn't hurt yourself on if you tried.

I try my best to forget about my scar, but I can't ignore the way peoples eyes dart to it in amazement when we meet. And I meet a lot of people because we move around a lot as my mom is in the military. By seventh grade, I got tired of having to tell the story of how I got my scar every time I met somebody new. For a while I'd play dumb. If they asked, I'd say, "What scar?" But people thought I was socially awkward at best or a sarcastic jerk at worst. Then I tried shrugging and saying, "I don't remember" and kept moving. I'd leave it up to other people to come up with exciting stories about my face on their own.

~~My mom brought me this cool camera from when she was stationed in Japan.~~ Then last year, my mom brought me this cool camera from when she was stationed in Japan. It takes way better pictures than my phone. I started taking it to school events like basketball games and track meets and school plays. Behind a camera, I could be at school with the other kids without having to be "the kid with the ugly scar." I got up close to the action and took pictures. I showed them to the yearbook and the school newspaper staff, and people loved them. I started carrying my camera everywhere. It was like wearing an invisable cloak. It allowed me to finally feel like I fit in at school. And in the community. I didn't have to explain who I was or why I was there or where my scar came from.

~~One day I was taking pictures at school, and I saw my reflection. All I could see was my head and the camera. It made me wonder. Maybe the reason nobody bothered to ask me about my scar anymore wasn't because I fit in. Maybe it was because I always had a camera in front of my face. Something felt wrong about that. I decided to give myself a test.~~

One day I was taking pictures at school, and I caught a glimpse of my reflection in a window. All I could see was my big head of curly hair and the camera where my face should be. It made me wonder. Maybe the reason nobody bothered to ask me about my scar anymore wasn't because I fit in. Maybe it was because I always had

Transitions

Mason adds "Then last year," to the beginning of the paragraph to signal a turning point in the action: the narrator's mom giving him a camera. His mom giving him the camera leads to him fitting in a bit better at school.

Descriptive Details

Mason adds details to make his narration more appealing to his readers' sense of sight. He wants to use precise language, such as specific nouns and action verbs to better describe the setting and his appearance and state of mind.

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NOTES

a camera in front of my face. Something felt wrong about that. So, I decided to give myself a test.

The class picnic was coming up. I decided to go but for once to leave my precious camera at home! Without the wieght of the camera, I felt exposed. I put on a ball cap, and that made me feel a little more like myself. Still see my face. At the picnic, I sit near kids I knew from the newspaper, and I talked to some of my teachers, and that was fine. Then I tried to join a game of softball. That's when I got into trouble. Jimmy, a kid from the basketball team, comes up to me and said, "Dude, this game is only for kids who go to our school." I looked around nervously? I said, "I do go to our school." Jimmy shook his head. He said, "I know everybody in our grade, and I don't know you." He seemed to be geting angry. I started to panic.

The girl standing next to him looked at me thoughtfully. I could tell she was running through her memory bank trying to place me.

"Oh, yeah! You're Clicks," the girl said.

"You're the kid with the camera? The one who's always taking pictures of the basketball games? My mom, she really loved that picture you took of me making the winning shot. Nice!" He held out his fist, and I tapped it with mine.

A big sigh of relief escaped my lips. I had a nickname that was kind of cool. Who knew? And I wasn't going to get beat up! All this time, people had been thinking of me not as that kid with the scar but as the kid with the camera. Maybe I wasn't such an outsider after all.

Next thing I knew, Jimmy and Clarice were asking me to take their picture with her phone. Then we took a selfie, and Clarice sent it to me. And then we all played some softball. I probably missed some action shots during the game, but for once I didn't care. For once, I was in the game, not just observing it, and that felt pretty good.

Conclusions

Mason thinks about how he can further develop the resolution of the conflict and leave readers with a lasting impression about the character. He wants to show how the other student recognizing "Clicks" leads to other changes, including what "Clicks" believes about himself.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback from adults, peers, and/or online editing tools and note the following:

- where peers or teachers found your writing to be most successful
- where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your descriptions need more detail for better clarity, or clearness
  - > the events or ideas in your narrative need to be reordered for better cohesiveness, or connectedness among ideas
  - > errors in your spelling, grammar, punctuation, or usage are interfering with understanding
- where teachers, peers, or online editing tools indicated grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example:
  - > adding more detail to descriptions
  - > adding or reordering paragraphs or sentences for better coherence among events and ideas
  - > using more precise words and phrases to increase clarity and specificity
  - > addressing problems with conventions

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Mason received more feedback from another peer. Based on what the reviewer said, which piece of feedback will most help him improve the clarity and cohesiveness of his writing?

> Readers never hear exactly how the narrator got his scar, so telling that story would clear up the question and fill in missing information. You include lots of good details, but the introduction could be even stronger with a little more work. I really like the dialogue during the confrontation between the narrator and Jimmy. I think you should change the narrator's nickname from "Clicks" to "Camera Kid" or something.

- ○ A. Readers never hear exactly how the narrator got his scar, so telling that story would clear up the question and fill in missing information.
- ○ B. You include lots of good details, but the introduction could be even stronger with a little more work.
- ○ C. I really like the dialogue during the confrontation between the narrator and Jimmy.
- ○ D. I think you should change the narrator's nickname from "Clicks" to "Camera Kid" or something.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Mason's writing?

> Readers never hear exactly how the narrator got his scar, so telling that story would clear up the question and fill in missing information. You include lots of good details, but the introduction could be even stronger with a little more work. I really like the dialogue during the confrontation between the narrator and Jimmy. I think you should change the narrator's nickname from "Clicks" to "Camera Kid" or something.

- ○ A. Readers never hear exactly how the narrator got his scar, so telling that story would clear up the question and fill in missing information.
- ○ B. You include lots of good details, but the introduction could be even stronger with a little more work.
- ○ C. I really like the dialogue during the confrontation between the narrator and Jimmy.
- ○ D. I think you should change the narrator's nickname from "Clicks" to "Camera Kid" or something.

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Story Beginnings

Before you write the opening of your narrative, ask yourself the following questions:

- What do my readers need to know about the characters, the setting, and the main character's conflict and perspective?
- Who is the narrator of my story? What point of view will the narrator have?
- What will happen to the main character in my story?
- How will I capture my readers' interest?

There are many ways to begin your narrative. Here are some strategies that you can use to establish the exposition:

- Action
  - > Open with an exciting moment to interest readers.
  - > Use a character's actions to show something important about who the character is.
  - > Use a character's reactions to help reveal the character's perspective.
- Description
  - > Use specific details and precise language to help readers imagine the setting.
  - > Use vivid descriptions and sensory details to capture readers' interest.
- Dialogue
  - > Use dialogue to reveal aspects of the setting or conflict.
  - > Use dialogue to show the characters' perspectives.
- Point of View
  - > Use the narrator's voice to establish the point of view:
    - o first-person: narrator is a character in the story and uses the pronouns *I* and *me*
    - o third person: narrator is outside the story
    - o third-person omniscient: narrator knows the thoughts and actions of all characters
    - o third-person limited: narrator knows the thoughts and actions of only one character

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Mason's story beginning. Which sentence would help reinforce the narrator's perspective and first-person point of view, if inserted after the underlined sentence?

> I was pretty small at the time. My dad said I fell against a glass table. The scar has faded a little since then, but it's still impressive. By seventh grade, I got tired of having to tell the story of how I got my scar every time I met somebody knew.

- ○ A. The accident must have been pretty severe given how the scar looks years later.
- ○ B. I try my best to forget about my scar, but I can't ignore the way people's eyes dart to it in amazement when we meet.
- ○ C. The cut left a big scar that is still very noticeable.
- ○ D. People stare before they catch themselves and realize that doing so is rude, at which time they become incredibly flustered.

2. Below is a section from a previous draft of Mason's story beginning. Which sentence(s), if inserted after the underlined sentence, would provide insight about the other characters' perspectives while still using first-person point of view and pronouns?

> For a while I'd play dumb. If they asked, I'd say, "What scar?" Then I tried shrugging and saying, "I don't remember" and kept moving.

- ○ A. At the end of the day, I didn't really care what people thought about me.
- ○ B. It seemed to be a good way to shut people up.
- ○ C. I got a good chuckle out of it.
- ○ D. But people thought I was socially awkward at best or a sarcastic jerk at worst.

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STORY BEGINNINGS

WRITE

Use the questions on the previous page to revise the beginning of your narrative.

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Writing Skill: Descriptive Details

First, reread the draft of your narrative and identify the following:

- where descriptive details are needed to convey experiences and events
- vague, general, or overused words and phrases
- places where you want to tell how something looks, sounds, feels, smells, or tastes, such as:
  - > experiences
  - > events
  - > settings
  - > characters

Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters, using the following questions as a guide:

- What experiences and events do I want to convey in my writing?
- Have I included telling details that help reveal the experiences and events in the story?
- How do I want the characters and setting portrayed?
- How can I use sensory language, or words that describe sights, sounds, feels, smells, or tastes, so that readers can clearly visualize the experiences, events, setting, and/or characters in my story?
- What can I refine or revise in my word choice to make sure that the reader can picture what is taking place?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Mason's story. Which sentence would best replace the underlined one below by using descriptive details in the form of a simile, a figurative comparison using *like* or *as*, to appeal to the sense of sight?

> When I was taking photos, I was no longer "the kid with the ugly scar." I could get close to the action, and no one noticed me. <u>My camera hid my face.</u>

- ○ A. My camera drew attention away from my face.
- ○ B. My camera was like a cloak of invisibility.
- ○ C. My camera had the effect of a mask.
- ○ D. My camera obscured my scar.

2. Below is a section from a previous draft of Mason's story. Which sentence would best replace the underlined one below by using descriptive details in the form of personification, describing a nonhuman thing in human terms, to appeal to the sense of sound?

> <u>I was relieved.</u> It turned out that Jimmy wasn't going to beat me up, and I even had a cool nickname.

- ○ A. I let out the breath I had been holding.
- ○ B. My face muscles relaxed in relief.
- ○ C. A big sigh of relief escaped my lips.
- ○ D. I felt the stress melt away.

DESCRIPTIVE DETAILS

WRITE

Use the questions on the previous page to revise your narrative.

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Writing Skill: Narrative Techniques

As you begin to develop techniques you will use to write your narrative, ask yourself the following questions:

- What story do I want to tell? Is it personal or fictional?
- How should I narrate the story?
- What narrative techniques can I use to strengthen the setting, characters, and plot?
- How quickly or slowly should I relay the events of the plot? Why?

Here are some types of narrative techniques you can use to accomplish different purposes:

- To narrate story events
  - > narration: the method used to tell the story, including first-, second-, or third-person point of view
  - > stream of consciousness: a narrative method that presents a character's unbroken internal thoughts
- To develop literary elements such as characters, setting, and plot
  - > dialogue: conversation between characters
  - > description: details such as sensory details and literal and figurative language
  - > juxtaposition: the side-by-side placement of two things to compare and contrast
  - > perspective: the attitude of the author or the characters; complex narratives feature multiple perspectives
- To advance the plot
  - > pacing: the speed at which the story is told; setting an appropriate pace creates tension and establishes tone and mood
  - > flashback: an alteration in time to convey a significant past occurrence
  - > foreshadowing: a suggestion about future events

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Suppose Mason wanted to strengthen partial examples of stream of consciousness narration already in his draft. Which of the following, if it replaced the underlined sentences, would accomplish that goal?

> A big sigh of relief escaped my lips. I had a nickname that was kind of cool. Who knew? And I wasn't going to get beat up!

- A. I thought about how cool it was to have a nickname and how I never even knew about it. I felt grateful that I wasn't going to get beaten up
- B. "I have a nickname? Wow! I never knew that," I thought. "And what a break that I'm not going to get beat up," I rejoiced in my mind.
- C. Clicks? I got a nickname? Seriously never knew it's totally cool and gosh thank goodness I'm not going to get beat up!
- D. My thoughts raced from one to the next. First was "I had a nickname!" Next was "That's so cool!" Then came "Yay! I'm not going to get beat up!"

2. Suppose Mason wanted to add more examples of stream of consciousness narration to his draft. Which of the following would accomplish that goal if added after the underlined sentence?

> Jimmy shook his head. He said, "I know everybody in our grade, and I don't know you."

- A. My thoughts raced from "Seriously dude?" to "We've been going to school together for a year" to "I don't believe this."
- B. You don't know me seriously dude we've been going to the school together for a year I don't believe this.
- C. I thought that it was unbelievable that, after a year, this dude didn't even know that I attended the same school as him.
- D. I thought to myself, "Seriously, dude? We've been going to school together for a year. This is hard to believe."

NARRATIVE TECHNIQUES

WRITE

Use the questions on the previous page to revise your narrative using narrative techniques.

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Writing Skill: Transitions

Before you revise your current draft to include transitions, think about

- the order of events, including the rising action, climax, falling action, and resolution;
- moments where the time or setting changes;
- relationships between characters and plot events.

Next, reread your current draft and note areas in your essay where

- the order of events is unclear or illogical;
- changes in time or setting are confusing or unclear; look for
  - > sudden jumps,
  - > missing or illogical plot events or character experiences,
  - > places where you could add more context or exposition, such as important background information about the narrator, setting, characters, and conflict.

Revise your draft to use a variety of transition words, phrases, and clauses to convey shifts in time, setting, or action, using the following questions as a guide:

- Do the events of the rising action, climax, falling action, and resolution flow naturally and logically?
- Did I include varied transitions that signal changes in time, setting, and action as well as relationships among events and ideas?
  - > A phrase such as *that next night* can indicate a change in time.
  - > A clause such as *Bob boarded a train to Iowa* can indicate a shift in setting and action.
  - > Words and phrases such as *moreover, likewise*, and *as a result* show relationships between experiences and events.
- Do the characters' experiences logically and naturally relate to the plot events?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Which of the following sentences from Mason's draft contains a transition that indicates a change in setting?
   - ○ A. Behind a camera, I could be at school with the other kids without having to be "the kid with the ugly scar."
   - ○ B. One day I was taking pictures at school, and I saw my reflection.
   - ○ C. At the picnic, I sit near kids I knew from the newspaper, and I talked to some of my teachers, and that was fine.
   - ○ D. All this time, people had been thinking of me not as that kid with the scar but as the kid with the camera.

2. What effect does the use of the transition word *then* have in this sentence from Mason's draft: "Then I tried to join a game of softball."
   - ○ A. It lets the reader know that the narrator is trying something he isn't good at.
   - ○ B. It suggests that the narrator is not successful in joining the game.
   - ○ C. It signals a shift in the action that leads to a turning point.
   - ○ D. It reinforces the theme of trying new things.

TRANSITIONS

WRITE

Use the questions on the previous page to include more varied transitions in your personal narrative. Remember that varied transitions enable the reader to recognize important shifts in the time, setting, and action, as well as better understand the relationships among events and ideas.

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Writing Skill: Conclusions

Before you write your conclusion, ask yourself the following questions:

- What important details or themes from my narrative should I address in my conclusion?
- What other thoughts and feelings could the narrator and characters share with readers in the conclusion?
- Should I express the importance of the events in my narrative through dialogue or a character's actions?

Below are two strategies to help you provide a conclusion that logically follows the sequence of the plot and reflects on what is experienced, observed, or resolved over the course of the narrative:

- Peer Discussion
  - > After you have written your introduction and body paragraphs, talk with a partner about possible endings for your narrative, writing notes about your discussion.
  - > Review your notes and think about how you want to end your story.
- Freewriting
  - > Freewrite for 10 minutes about what you might include in your conclusion. Don't worry about using proper grammar, punctuation, or having fully formed ideas. The point of freewriting is to discover ideas.
  - > Review your notes and think about how you want to end your story.

After a Peer Discussion or Freewriting exercise, do the following:

- Briefly summarize the events in the narrative through the narrator or one of the characters.
- Describe the narrator's observations about the events they experienced.
- Reveal to readers why the experiences in the narrative matter through a character's reflections or resolutions.
- Write your conclusion.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Mason's story. Which sentence best reveals a peer's acceptance of the narrator despite his scar, contributing to the resolution of the conflict?

> "You're the kid with the camera? The one who's always taking pictures of the basketball games? My mom, she really loved that picture you took of me making the winning shot. Nice!" He held out his fist, and I tapped it with mine.

- ○ A. You're the kid with the camera?
- ○ B. He held out his fist, and I tapped it with mine.
- ○ C. The one who's always taking pictures of the basketball games?
- ○ D. My mom, she really loved that picture you took of me making the winning shot.

2. Read the section below. Which sentence is used to emphasize the significance of the change that took place for "Clicks"?

> Next thing I knew, Jimmy and Clarice were asking me to take their picture with her phone. Then we took a selfie, and Clarice sent it to me. And then we all played some softball. I probably missed some action shots during the game, but for once I didn't care. For once! I was in the game, not just observing it, and that felt pretty good.

- ○ A. Next thing I knew, Jimmy and Clarice were asking me to take their picture with her phone.
- ○ B. Then we took a selfie, and Clarice sent it to me.
- ○ C. And then we all played some softball.
- ○ D. I was in the game, not just observing it, and that felt pretty good.

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CONCLUSIONS

WRITE

Use the questions on the previous page to revise the conclusion of your narrative.

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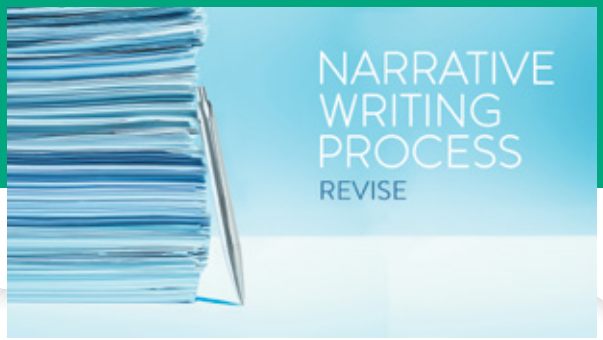

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your real or imagined narrative. You have also received input from your peers about how to improve it. Now you are going to revise your draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Keep in mind your purpose and audience as you revise for clarity, development, organization, and style. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Label each piece of dialogue so you know who is speaking. Annotate any places where it is unclear who is speaking.	Use the character's name to show who is speaking or add description about the speaker so that readers can better visualize the characters and events.	Jimmy looked at me more closely. "You're the kid with the camera? The one who's always taking pictures of the basketball games? My mom, she really loved that picture you took of me making the winning shot. Nice!" ~~He~~ Jimmy held out his fist, and I tapped it with mine.
Cohesiveness		
Identify key moments leading up to the climax. Annotate content that doesn't help move the narrative toward the climax or the resolution. Look for places where varied transitions would link events.	Focus on a single event and remove details that do not add to the scene or that, if removed, would lead to a smoother flow of events. Add transitional words to better connect events within and between paragraphs.	~~The~~ Suddenly, the girl standing next to him, Clarice, ~~looked at me thoughtfully. I could tell she was running through her memory bank trying to place me~~. ~~"Oh yeah! You're Clicks." the girl said.~~ said, "Wait! Jimmy, he *does* go to our school. He's Clicks!" *Clicks?*

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Review	Revise	Example
Structure		
Explain your story in one or two sentences. Reread and annotate any places that don't match your explanation.	Rewrite the events in the correct sequence. Delete events that are not essential to the story.	A big sigh of relief escaped my lips. It turned out that I wasn't going to get beat up, and I had a nickname that was kind of cool. Who knew? ~~And I wasn't going to get beat up!~~ All this time, people had been thinking of me not as that kid with the scar but as the kid with the camera. Maybe I wasn't such an outsider after all.
Style: Word Choice		
Find places where the use of a narrative technique such as precise or sensory language can help readers visualize the characters, setting, or action.	Select sentences to rewrite using specific nouns and action verbs or sensory language. Also consider using a sophisticated narrative technique such as onomatopoeia or alliteration.	I got up close to the action and ~~took~~ clicked pictures.
Style: Sentence Effectiveness		
Think about a key event that you want to evoke a specific emotion. Long sentences can draw out a moment and make a reader think; short sentences can show urgent actions or danger.	Rewrite a key event or idea, making your sentences longer or shorter to achieve the emotion you want your reader to feel.	It made me ~~wonder. Maybe~~ wonder if maybe the reason nobody bothered to ask me about my scar anymore wasn't because I fit in~~. Maybe it was~~ but because I always had a camera in front of my face.

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REVISE YOUR NARRATIVE

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your real or imagined narrative to determine areas that should be revised.

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Grammar: Prepositions and Prepositional Phrases

Prepositions

A preposition connects a noun or a pronoun to other words in a sentence. A preposition can be a single word. Prepositions of two or three words are called **compound prepositions**. The same word may be used as a preposition in one sentence and as a different part of speech in another sentence.

Common Prepositions					
above across after against along around	at before below beside between but (except)	by down during except for from	in inside like of on out	outside over since through throughout to	toward under until up with within

Compound Prepositions					
according to ahead of	apart from as to	because of by means of	in addition to in spite of	instead of next to	on top of owing to

Example	Explanation
Lennie choked **with pride**. *Of Mice and Men*	The preposition **with** connects the noun *pride* to the word *choked*.

Prepositional Phrases

A prepositional phrase is a group of words that always begins with a preposition. It always ends with a noun or a pronoun. The ending word is called the **object of the preposition**.

Example	Explanation
Outside, even **through the shut window-pane**, the world looked cold. *1984*	The preposition **through** begins the prepositional phrase that ends with the noun **window-pane. Window-pane** is the object of the preposition. The entire prepositional phrase is **through the shut window-pane**.

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YOUR TURN

PRACTICE

1. Which preposition should be added to best connect the italicized words?

Ten chairs were *lined up* _____ *the east wall.*

- A. pending
- B. underneath
- C. along
- D. This sentence does not need a preposition.

2. Which preposition should be added to best connect the italicized words?

Todd *looked at* the chairs _____ *a confused expression* on his face.

- A. unhappily
- B. with
- C. between
- D. This sentence does not need a preposition.

3. Which preposition should be added to connect the italicized words?

He could not tell the *new chairs* _____ *the old ones.*

- A. by means of
- B. apart from
- C. according to
- D. This sentence does not need a preposition.

4. Which preposition should be added to connect the italicized words?

The old chair squeaked _____ *a mouse* when he sat down.

- A. of
- B. as
- C. like
- D. This sentence does not need a preposition.

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Grammar: Independent and Dependent Clauses

A clause is a group of words that has both a subject (noun) and a predicate (verb). A clause can function as a sentence by itself or as part of a sentence.

Independent or Main Clause

An independent clause is also called a main clause. An independent or main clause has a subject and a predicate and expresses a complete thought. It can stand alone as a sentence.

Incorrect	Correct
community service	Community service is required.
unless I'm on vacation	I don't sleep late unless I'm on vacation.

Dependent or Subordinate Clause

A dependent clause is also called a subordinate clause. A dependent or subordinate clause has a subject and a predicate, but it does not express a complete thought. It cannot stand alone as a sentence.

Dependent or subordinate clauses usually begin with a subordinating conjunction, such as *when, since, because, after,* or *while*. They may also begin with a relative pronoun, such as *who, whose, whom, which, that,* or *what* or a relative adverb (such as *when, where,* or *why*).

Text	Explanation
And **since she cleaned many houses each week**, we had a great assortment. *The Joy Luck Club*	**Since** is a coordinating conjunction. It begins the dependent clause. **Cleaned** is the verb in the dependent clause. It tells what *she* did.
Any sound **that Winston made**, above the level of a very low whisper, would be picked up by it . . . *1984*	**That** is a relative pronoun. It stands in for the noun *sound*. It begins the dependent clause. **Made** is the verb in the dependent clause. It tells what *Winston* did.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> Chad devotes more time to his studies he quit his job.

- A. Insert **although** before **Chad**.
- B. Insert **since** after **studies**.
- C. Insert **who** after **Chad**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Although she returned the hiking boots that were too small.

- A. Delete the word **although**.
- B. Replace **that** with **which**.
- C. Insert a comma after **boots**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> Whenever we visit the zoo, Emma and I look for the giraffes first.

- A. Delete **whenever**.
- B. Insert a period after **zoo**.
- C. Delete **Emma and I look for the giraffes first**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> The computer that Jill had bought last year.

- A. Delete **that**.
- B. Insert **broke** after **year**.
- C. Insert **because** before **the**.
- D. No change needs to be made to this sentence.

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Grammar: Basic Spelling Rules I

Rule	Text	Explanation
When adding a suffix that begins with a vowel to a word that ends with a silent *e*, usually drop the *e*.	And surely, to a man of spirit, the **degradation** of cowardice must be **immeasurably** more **grievous** than the unfelt death which strikes him in the midst of his strength and patriotism! History of the Peloponnesian War: Pericles' Funeral Oration	The words *degradation*, *immeasurably*, and *grievous* have suffixes that start with vowels, so the final silent *e* has been dropped from each word.
Usually, when *i* and *e* appear together in one syllable, the *i* comes before the *e*. When *i* and *e* appear after a *c*, the *e* usually comes before the *i*.	Among the photographs Lange forwarded to Washington was one which soon **achieved** the stature of an American **masterpiece**. Endangered Dreams: The Great Depression in California	The words *achieved* and *masterpiece* follow the spelling pattern of most words, *i* before *e*.
When adding a suffix that begins with *a* or *o* to a word that ends with *ce* or *ge*, usually keep the *e*.	Because the family unit was **advantageous** for human survival, it became a way of life. Romantic Love: Reality or Myth?	In *advantageous*, the silent *e* stays put before the suffix *-ous* because *advantage* ends with *ge*.
When a word ends in a consonant + *y*, change the *y* to *i* before adding a suffix. When a word ends in a vowel + *y*, usually keep the *y*.	They interfered with the perfect **ugliness** of the place; they were too **beautiful**; they said too much that we could not understand; they did not make sense. Marigolds	In *ugliness* and *beautiful*, a final *y* has been replaced with *i* before adding a suffix.
Double the final consonant before adding a suffix that begins with a vowel to a word that ends in a single consonant preceded by a single vowel.	And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to **uncontrollable** terror. "The Tell-Tale Heart"	In the word *uncontrollable*, the base word *control* ends with a consonant and the suffix *-able* begins with a vowel. Therefore, the final consonant in *control* was doubled.

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YOUR TURN

PRACTICE

1. How should the spelling error in this sentence be corrected?

> The *Odyssey* is set at a time when warriors committed to obeiing powerful chieftains in return for security and bounty.

- A. Change **obeiing** to **obeying**.
- B. Change **chieftains** to **cheiftains**.
- C. Change **security** to **secureity**.
- D. No change needs to be made to this sentence.

2. How should the spelling error in this sentence be corrected?

> From an early age, Marion Anderson immersed herself in her music, and her determineation paid off because she achieved great things.

- A. Change **immersed** to **imersed**.
- B. Change **determineation** to **determination**.
- C. Change **achieved** to **acheived**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> Anne's scar is hardly noticable now.

- A. Change **noticable** to **noticeable**.
- B. Change **hardly** to **harddly**.
- C. Change **hardly** to **hardlly**.
- D. No change needs to be made to this sentence.

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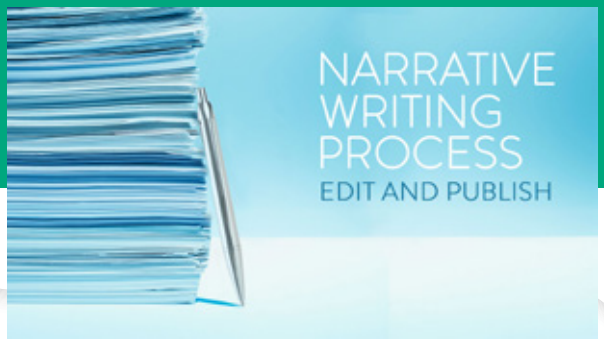

Edit and Publish

You have revised your real or imagined narrative based on your peer feedback and your own examination.

Now, it is time to edit your narrative. When you revised, you focused on the content of your narrative. You probably paid attention to your story's organization and development, strengthening them through such things as varied transitions and narrative techniques. When you edit, you focus on the mechanics of your story, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I included prepositions and prepositional phrases and used them correctly?
- ☐ Have I used independent and dependent clauses correctly to avoid sentence fragments?
- ☐ Have I followed the spelling rules, including those for *ie* and *ei* and adding prefixes and suffixes?
- ☐ Do I have any verb tense errors?
- ☐ Are my sentences punctuated correctly?

Notice some edits Mason has made:

- Corrected end punctuation of sentences.
- Applied basic spelling rules to correct spelling errors.
- Combined a dependent clause and an independent clause to eliminate a sentence fragment.
- Corrected a verb-tense error.
- Added a prepositional phrase to provide more setting details, checking to make sure the preposition was correct.

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The class picnic was coming up. I decided to go but for once to leave my precious camera at ~~home!~~ home. Without the ~~wieght~~ weight of the camera around my neck, I felt exposed. I put on a ball cap, and that made me feel a little more like ~~myself.~~myself, but you could still see my face. ~~Still see my face.~~ At the picnic, I ~~sit~~ sat near kids I knew from the newspaper, and I talked to some of my teachers, and that was fine. Then I tried to join a game of softball~~.~~ in the field. That's when I got into trouble. Jimmy, a kid from the basketball team, came up to me and said, "Dude, this game is only for kids who go to our school." I looked around ~~nervously?~~ nervously. I said, "I do go to our school." Jimmy shook his head. He said, "I know everybody in our grade, and I don't know you." He seemed to be ~~geting~~ getting angry.

EDIT AND PUBLISH YOUR NARRATIVE

WRITE

Use the questions on the previous page, as well as your peer reviews, to help you evaluate your narrative to determine areas that need editing. Then edit your narrative to correct those errors.

Once you have made all your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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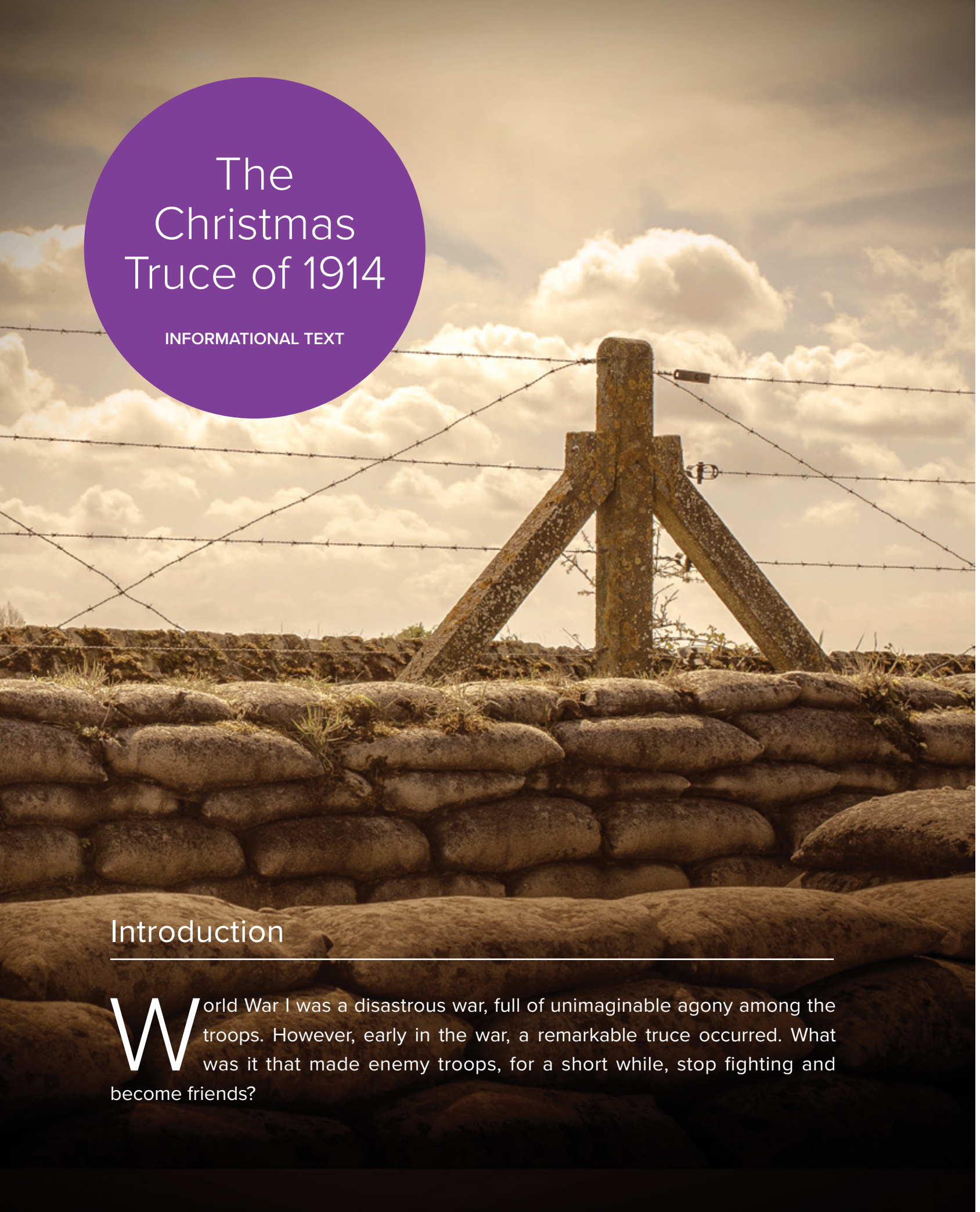

The Christmas Truce of 1914

INFORMATIONAL TEXT

Introduction

World War I was a disastrous war, full of unimaginable agony among the troops. However, early in the war, a remarkable truce occurred. What was it that made enemy troops, for a short while, stop fighting and become friends?

VOCABULARY

READ

trench

long ditch used by soldiers to stay safe and hidden

truce

an agreement between enemies to stop fighting

tacitly

in a way that is understood or agreed without speaking a word

mutiny

refusal to accept orders; a rebellion

banter

to joke or speak in a playful way

READ

READ AND ANNOTATE

NOTES

1 Every war is a terrible event. World War I was one of the most dreadful. It lasted from 1914 to 1918. More than 25 million people were killed or wounded. At first, people believed the war would end quickly. Fighting would be over by Christmas. It was not. Soldiers would not be home for a long time.

2 Part of the war was waged in Europe. Battles were fought in Belgium and France. Conditions were brutal. The soldiers lived in horrible **trenches**. An area called "no man's land" separated them. The enemy trenches in some places were close. Soldiers could hear the enemy talking.

3 November of the first year came. The war had been on for three months. English and German soldiers were already exhausted. They did not want to fight. They did not want to kill anyone. Some soldiers took on a live and let live attitude. They would **tacitly** agree to stop shooting. Occasionally, the men would **banter** back and forth. Some claim that all this led to the Christmas **truce** of 1914.

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NOTES

4 The weather in December of 1914 had been bad. Constant rain soaked everything. Mud was everywhere. Life was horrible. Then a hard frost set in on Christmas Eve. Snow dusted the ground. Perhaps it was this sudden change in weather. Perhaps it was the Christmas season. Somehow war stopped in some parts. And soldiers celebrated the holiday instead.

5 German soldiers lit candles. They put small trees along the trench border. Then something magical happened. The Germans began to sing a Christmas carol. The British soldiers sang one of theirs. Then they joined together to sing "O Come, All Ye Faithful." The British sang in English. The Germans sang in Latin. Singing was also heard on both sides in other places, too.

6 Then on Christmas morning something unusual happened. The men slowly came out of their trenches. They were going to greet the enemy. They were cautious. But no one fired any shots. Men shouted Christmas greetings instead. They exchanged gifts. They took photos. A German soldier even cut the hair of a British soldier. The man had once been a barber. In some places, the men played soccer.

7 Some diaries and letters have survived. They tell of many exchanges among the enemy soldiers. Some say about 100,000 people participated. If the men had been left to themselves, the war would have likely ended. A German soldier called out a message that made sense. He said we are Saxons. You are Anglo-Saxons. What is there to fight about?

8 The truce continued in some areas. It lasted nearly a week. Eventually it ended. The British High Command called associating with the enemy treason. Officers were not to allow soldiers to be friendly. The truce was not official. It could not be allowed. It was illegal. High Command feared that the socializing might continue. That could lead to **mutiny**. It could end the war. It was declared that anyone befriending the enemy would be harshly punished. Commanding officers clearly wanted the war to continue. A German Corporal named Adolf Hitler explained, "Such a thing should not happen in wartime. Have you no German sense of honor?"

9 The men on both sides shared brutal experiences. They could understand each other's pain. They might even have been friends under different circumstances. The Christmas truce was beautiful. It was a moment of happiness.

10 The war continued. Fighting became more savage. Sadly, the truce was never repeated.

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First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What two countries are the soldiers from in the text?

   The soldiers are from _____ and _____.

2. Describe the time and place in the text.

   The year is _____. The time of year is _____.

   The place is _____.

3. What historical clues tell us about the truce of 1914?

   We learn about the truce from _____

   _____

   _____.

4. Use context to confirm the meaning of the word *tacitly* as it is used in "The Christmas Truce of 1914." Write your definition of *tacitly* here.

   Tacitly means _____.

   A context clue is _____.

5. What is another way to say that two countries signed a *truce*?

   The two countries _____

   _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Break down the sentence into its parts.
  - In English, many sentences share this basic pattern: subject + verb + object.
    - > The **subject** names who or what is doing the action.
    - > The **verb** names the action or state of being.
    - > The **object** answers questions such as *Who, What, Where,* and *When*.
  - Ask yourself: What is the action? Who or what is doing the action? What details do the other words provide?
- ✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, complete the multiple-choice questions below.

from "The Christmas Truce of 1914"

The men on both sides shared brutal experiences. They could understand each other's pain.

1. What is the subject of sentence 1?

   - A. men
   - B. both
   - C. sides
   - D. experiences

2. Which word names the action in sentence 1?

   - A. on
   - B. sides
   - C. shared
   - D. brutal

3. Which word is the object in sentence 2?

   - A. could
   - B. each
   - C. other's
   - D. pain

4. Which is the simplest subject-verb-object construction of sentence 2?

   - A. They could each other.
   - B. They could pain.
   - C. Understand other's pain.
   - D. They could understand pain.

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Speaking and Listening Skill: Conveying Ideas

DEFINE

READ

Conveying ideas means communicating a **message** to another person. When speaking, you might not know what word to use to convey your ideas. When you do not know the exact English word, you can try different strategies. For example, you can ask for help from classmates or your teacher. You may use gestures and physical movements to act out the word. You can also try using **synonyms** or **defining** and describing the meaning you are trying to express.

CHECKLIST

DISCUSS AND ANNOTATE

To convey ideas for words you do not know when speaking, use the following learning strategies:

- ✓ Request help.
- ✓ Use gestures or physical movements.
- ✓ Use a synonym for the word.
- ✓ Describe what the word means using other words.
- ✓ Give an example of the word you want to use.

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YOUR TURN

PRACTICE

Match each example with its correct strategy for conveying the meaning of the word *exhausted*.

A	The person explains that the word means feeling tired right down to your bones.
B	The person mimes struggling to stay upright and awake.
C	The person uses the similar word *fatigued*.
D	The person says it is like when you stay up all night studying and try to stay awake in school the next day.

Strategies	Examples
Use gestures or physical movements.	
Use a synonym for the word.	
Describe what the word means using other words.	
Give examples of the word you want to use.	

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Close Read

INFORMATIVE

WRITE

"The Christmas Truce of 1914" is about a time during World War I when soldiers on different sides stopped fighting for the Christmas holiday. Write a paragraph in which you explain why the war was "dreadful" and why the "Christmas Truce" was so special. Use details and events from the text to support your explanation. Pay attention to and edit for spelling patterns and rules.

Use the Checklist below to guide you as you write.

- ☐ What made the war "dreadful"?
- ☐ What happened as Christmas arrived?
- ☐ How was the truce special?

Use the sentence frames to organize and write your informative text.

Every war is dreadful, but _____.

The soldiers lived _____.

Their enemies were _____. The weather was _____.

When Christmas came, some soldiers _____.

They started to _____.

The contrast between the truce and the war was _____.

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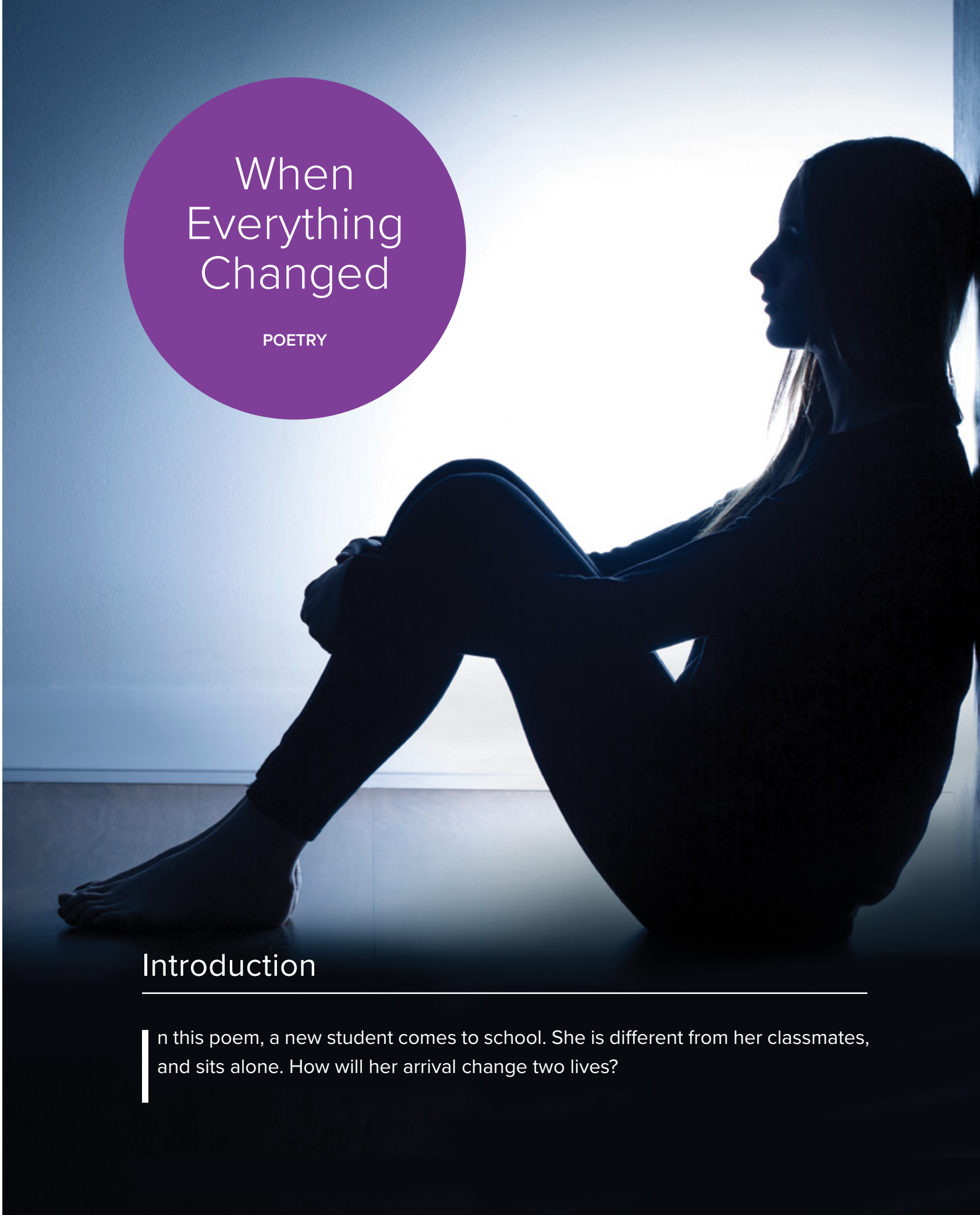

When Everything Changed

POETRY

Introduction

In this poem, a new student comes to school. She is different from her classmates, and sits alone. How will her arrival change two lives?

VOCABULARY

READ

melody

a song or tune

ridicule

make fun of something in a cruel or harsh way

esteemed

highly valued and respected

shelter

a building that protects people or animals; home

prom

formal dance given by a high school or college class

NOTES

READ

READ AND ANNOTATE

My mother told me,
"Things happen for a reason."
She was right.

"Class," Ms. Derry said,
"meet Bianca Caprelli, a new student.
Her family moved here from Italy."

After her announcement,
We all stared at this outsider.
Her clothes,
Not our usual uniform of jeans, sassy shirt, sneakers.
Her words sang,
Almost like a familiar but forgotten **melody**.

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NOTES

She didn't belong in our closed world full of giggles,
Mockery,
Football games,
Proms.
Our tight world belonged to us.
We were important,
Esteemed, and
Revered.

At lunch, she sat alone,
Looking like a frightened deer.
The others laughed.
They **ridiculed** her clothes.
They imitated her accent.
They sneered.
Their sneering snaked across the room
And shattered her.
And I . . . I felt sorry for her.

On pizza day,
I sat down next to her,
Breaking the rules of the Others.
And they glared at me.

"Hi," I said, feeling their sword stares,
"I'm Anna. Can I sit with you?"
She smiled shyly.
She missed Italy and riding her bike in the city.
I asked if she wanted a tour of the town after school.
She nodded as a smile lit her face.

The Others left together,
ignoring us.
And I knew what they were thinking,
And I did not care.

That day in the lunchroom was long ago.
This afternoon my best friend and I will take our children
To volunteer at the animal **shelter**.
"Because," Bianca says, "they must learn that all of us need a friend."
A lesson I hope they will learn.

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First Read

Read the poem. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is the new student? What country does she come from?

   The new student is _____.

   She comes from _____.

2. Write a sentence describing the main setting of the poem.

   The poem mostly takes place in _____

   _____.

3. By the end of the poem, what happens to the speaker and the new student? Write two or three sentences to explain their relationship.

   They become _____

   _____

   _____.

4. Use context to confirm the meaning of the word *ridiculed* as it is used in "When Everything Changed." Write your definition of *ridiculed* here.

   Ridiculed means_____.

   A context clue is _____.

5. What is another way to say that a person is *esteemed*?

   A person _____

   _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the words *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from the poem. Then, complete the multiple-choice questions below.

from "When Everything Changed"

The others laughed.
They ridiculed her clothes.
They imitated her accent.
They sneered.
Their sneering snaked across the room
And shattered her.
And I . . . I felt sorry for her.

On pizza day,
I sat down next to her,
Breaking the rules of the Others.
And they glared at me.

"Hi," I said, feeling their sword stares,
"I'm Anna. Can I sit with you?"

1. Which line contains figurative language?
   - A. They ridiculed her clothes.
   - B. They imitated her accent.
   - C. They sneered.
   - D. Their sneering snaked across the room.

2. What does the poet mean by "shattered her"?
   - A. The sneering broke the girl in two.
   - B. The sneering made the girl feel terrible.
   - C. The sneering was loud enough to break glass.
   - D. The sneering broke into pieces over her.

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3. Why are the students giving the speaker “sword stares”?

   - A. They are angry that she is sitting with the new girl.
   - B. They want to hurt her physically by staring at her.
   - C. They hope that she will harm the new girl.
   - D. They feel that she may be in danger.

4. Which is the best literal meaning of “sword stares”?

   - A. pointing fingers
   - B. defiant faces
   - C. sad looks
   - D. angry looks

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Reading Skill: Retelling and Summarizing

DEFINE

READ

You can retell and summarize a text after reading to show your understanding. **Retelling** is telling a story again in your own words. **Summarizing** is giving a short explanation of the most important ideas in a text.

Keep your retelling or summary **concise**. Only include important information and key words from the text. By summarizing and retelling a text, you can improve your comprehension of the text's ideas.

CHECKLIST

DISCUSS AND ANNOTATE

In order to retell or summarize a text, note the following:

- ✓ Identify the main events of the text.
  - Ask yourself: What happens in this text? What are the main events that happen at the beginning, the middle, and the end of the text?
- ✓ Identify the main ideas in a text.
  - Ask yourself: What are the most important ideas in the text?
- ✓ Determine the answers to the six WH questions.
  - Ask yourself: After reading this text, can I answer *Who, What, Where, When, Why,* and *How* questions?

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YOUR TURN

PRACTICE

Read the following excerpt from the poem. Then, complete the multiple-choice questions below.

from "When Everything Changed"

On pizza day,
I sat down next to her,
Breaking the rules of the Others.
And they glared at me.

"Hi," I said, feeling their sword stares,
"I'm Anna. Can I sit with you?"
She smiled shyly.
She missed Italy and riding her bike in the city.
I asked if she wanted a tour of the town after school.
She nodded as a smile lit her face.

The Others left together,
ignoring us.
And I knew what they were thinking,
And I did not care.

1. Which character would not be included in a summary of these stanzas?

   - A. Anna
   - B. the new girl
   - C. the teacher
   - D. the Others

2. Where does the action in these stanzas take place?

   - A. in Italy
   - B. in a cafeteria
   - C. on a bike trip
   - D. on a tour of the town

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3. Which of these statements reveals the most important idea in this excerpt?

   - A. The speaker decides to make friends with the new girl.
   - B. The new girl misses her home and wishes she were there.
   - C. The speaker's friends do not seem to like the speaker.
   - D. The new girl and the speaker both enjoy eating pizza.

4. Which is the best summary of the excerpt?

   - A. Anna decides to break the rules. She sits with the new girl. Anna's friends get up and leave the cafeteria in disgust.
   - B. Bianca tells Anna about her home in Italy. Anna wants to share her experiences in the town they live in now.
   - C. Anna and Bianca eat pizza together in the cafeteria. The other students sneer at them.
   - D. The speaker ignores her friends' disgust. She sits with the new girl in the cafeteria. They talk about Italy. They make plans for later.

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Close Read

NARRATIVE

WRITE

In the poem "When Everything Changed," Anna shows support for Bianca, a newcomer at her school. Retell the story from Bianca's point of view. How did she feel before meeting Anna? How did Anna make her feel? Use the characters, settings, and sequence of events from the original text. Pay attention to and edit for pronouns and antecedents.

Use the Checklist below to guide you as you write.

- ☐ How do you (Bianca) feel at the new school?
- ☐ How does this change when you meet Anna?

Use the sentence frames to organize and write your narrative.

When I first arrived in Ms. Derry's class, I felt _____.

Later, the other kids _____.

Alone in the cafeteria, I felt very _____.

When Anna sat with me, _____.

Today, we are _____.

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UNIT 2

The Call to Adventure

What will you learn on your journey?

Genre Focus: INFORMATIONAL TEXT

Texts

Paired Readings

178 The Big Idea: Content Vocabulary

180 Stopping by Woods on a Snowy Evening
Robert Frost **POETRY**

182 12 (from *Gitanjali*)
Rabindranath Tagore **POETRY**

184 The Journey
Mary Oliver **POETRY**

191 Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul'
Jeff Weiss **INFORMATIONAL TEXT**

203 Highest Duty: My Search for What Really Matters
Capt. Chesley "Sully" Sullenberger (with Jeffrey Zaslow) **INFORMATIONAL TEXT**

207 Bessie Coleman: Woman who 'dared to dream' made aviation history
U.S. Air Force **INFORMATIONAL TEXT**

211 Volar
Judith Ortiz Cofer **FICTION**

220 Wild: From Lost to Found on the Pacific Crest Trail
Cheryl Strayed **INFORMATIONAL TEXT**

228 The Art of Choosing
Sheena Iyengar **INFORMATIONAL TEXT**

232 Restless Genes
David Dobbs **INFORMATIONAL TEXT**

250 Apollo 13: Mission Highlights
NASA Kennedy Space Center **INFORMATIONAL TEXT**

255 Winning: Is It Everything?
Point/Counterpoint **ARGUMENTATIVE TEXT**

270 Vocabulary Review

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Extended Writing Project and Grammar

273 Plan
Writing Central Ideas
Organizing Expository Writing

284 Draft
Improving Writing
Evidence and Analysis
Introductions and Conclusions
Transitions

298 Revise
Style
Grammar: Capitalization of Quotations
Grammar: Adjective Clauses
Grammar: Adverb Clauses

308 Edit and Publish

English Language Learner Resources

310 Chasing Deer
FICTION

319 Women with Wings
INFORMATIONAL TEXT

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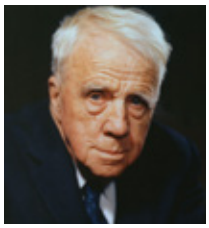
Author Biographies

JUDITH ORTIZ COFER

As a child, Judith Ortiz Cofer (1952–2016) often acted as the translator for her Puerto Rican mother, who had difficulty understanding English. This role ultimately led Cofer to begin writing because, as she put it, "I wanted to do something more with language: create with it." Among the first Latina authors published in the US, Cofer used her stories and poems to paint a picture of what life was like for Latin American immigrants and their descendents in the latter half of the 20th century.



ROBERT FROST

Widely regarded as one of the greatest American poets of the 20th century, there is more to Robert Frost (1874–1963) than meets the eye. During his lifetime, his down-to-earth depictions of New England and use of traditional poetic form earned him the reputation of poetry's benign elder statesman. Closer readings of poems such as "Stopping by Woods on a Snowy Evening," however, reveal a man fascinated with the complexities of the human journey and the darker forces of nature.

SHEENA IYENGAR

One of the world's leading experts on choice, Sheena Iyengar (b. 1969) has been faced with many difficult choices in her life. Iyengar suffers from a degenerative disease that left her legally blind by the time she was a teenager. Despite the challenges of living without sight, she attended college and went on to pursue a career in academia—currently serving as a professor of business at Columbia University. Iyengar asserts, "I believe our ability to create meaningful choices remains our greatest tool for innovation."

MARY OLIVER

Mary Oliver (1935–2019) did not have an easy journey. Of her childhood, Oliver has said, "It was a very dark and broken house that I came from." Yet out of that darkness, Oliver crafted some of the most beloved poems in American history. Like fellow New Englander Robert Frost, she used her poetry to explore the intersecting realms of humanity and the natural world. Her poem "The Journey" has served as an inspiration to countless readers on their paths through life.

CHERYL STRAYED

At a low point in her life, twenty-six-year-old Cheryl Strayed (b. 1968) decided to embark on a journey of epic proportions. Without any training or preparation, Strayed set off to hike the entire length of the Pacific Crest Trail -- 2,663 miles from California-Mexico to Canada. She chronicles the struggles, triumphs, and emotional growth of this journey in her memoir *Wild: From Lost to Found on the Pacific Crest Trail*. From 2010 to 2012, Strayed wrote the poignant advice column "Dear Sugar," selections of which she then collected into the book *Tiny Beautiful Things*.

CHESLEY SULLENBERGER

Airline pilot Chesley "Sully" Sullenberger (b. 1951) did not plan on becoming a modern American hero. On January 15, 2009, however, after the plane he was flying hit a flock of geese and lost power, Sullenberger was thrust into the spotlight. In what became known as "The Miracle on the Hudson," Sullenberger pulled off an emergency landing in the Hudson River, saving the lives of all 155 people on board. Sullenberger was the last person to leave the plane. This event is described in his autobiography *Highest Duty: My Search for What Really Matters*.

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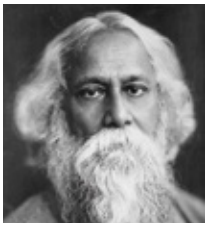
RABINDRANATH TAGORE



An accomplished writer of many genres (including music), Rabindranath Tagore (1861–1941) was known around the world as the voice of India's spiritual heritage during the era of British imperial rule. In 1912, Tagore published a collection entitled *Gitanjali*, which featured a selection of his poems that he had translated himself from Bengali into English. The very next year, Tagore became the first non-European to win the Nobel Prize in Literature.

DAVID DOBBS

David Dobbs (b. 1958) is a nature writer and frequent contributor to *National Geographic*, *The New York Times*, and *The Atlantic* where he writes about science, medicine, sports, music, and human behavior. In much of his work, Dobbs focuses on the vicious fights humans wage over the protection of the natural world, including trees, fish, and coral reefs. In "Restless Genes," Dobbs explores the role of genetics in guiding human beings along life's journey.

JEFF WEISS

According to Los Angeles–based music writer Jeff Weiss, "The purpose of the journalist/reviewer is to be as honest as they can, so long as you remember what Oscar Wilde said: if you tell the truth, be funny, or else they'll want to kill you." In articles, reviews, and profiles for various magazines and online publications, Weiss has done just that. In 2017, Weiss also became an important figure in local grassroots activism, instigating a successful boycott of *LA Weekly* after the paper's new owners slashed its editorial staff.

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The Big Idea: Content Vocabulary

Terms about Exploration

In this lesson, we will be learning and using words or terms related to the topic of exploration. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
embark	verb	to set out, begin	After preparing for weeks, I finally embarked on my journey to Alaska.
protagonist	noun	the main character—the one the story revolves around and who usually has a problem to solve	The protagonist wants to travel the world, but her family responsibilities keep her at home.
misadventure	noun	an unfortunate incident; a mishap	One example of a misadventure that could happen when a person gets hungry while on vacation and then finds that all restaurants and stores are closed at that hour.
bond	noun	a feeling or emotion that brings and keeps two people together	We only met about a year ago, but a strong bond of friendship has already formed between us.
tribulation	noun	a difficult event characterized by difficulty or suffering	Families of many nations suffer tribulations and hardships during wartime.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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Stopping by Woods on a Snowy Evening

POETRY
Robert Frost
1922

Introduction

studysync tv

Robert Frost (1874–1963), one of the most celebrated and studied American poets of the 20th century, first wrote "Stopping by Woods on a Snowy Evening" in 1922, two years before he won the first of four Pulitzer Prizes for Poetry. One of Frost's most famous works, the poem tells the story of a lone traveler who, while making his way through a snowy wood on the darkest night of the year, is torn between the simple pleasures of nature and the relentless pull back towards civilization.

"The woods are lovely, dark, and deep . . ."

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it **queer**
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his **harness** bells a shake
To ask if there's some mistake.
The only other sound's the sweep
Of easy wind and **downy** flake.

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Snow Flurries by John Fabian Carlson

NOTES

LITERARY ANALYSIS

WRITE

This poem contains the plot of a very short story. Describe the conflict between the speaker's personal desire and outside pressures and explain how the resolution of this conflict points to a theme in the poem. Provide textual evidence and original thoughts and opinions as support for your response.

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12
(from *Gitanjali*)

POETRY
Rabindranath Tagore
1912

Introduction

Rabindranath Tagore (1861–1941) was a Bengali poet, dramatist, novelist, artist, and philosopher. He began writing poetry at a very young age and was the first non-European winner of the Nobel Prize in Literature, in 1913—a year after *Gitanjali,* a collection of his "profoundly sensitive, fresh, and beautiful" poems, was translated into English. Like the poem excerpted here from *Gitanjali,* Tagore's poetry sometimes takes the form of song and is often noted for its lighthearted and uplifting tone.

"The time that my journey takes is long and the way of it long."

NOTES

1 The time that my journey takes is long and the way of it long.

2 I came out on the chariot of the first gleam of light, and **pursued** my voyage through the wildernesses of worlds leaving my track on many a star and planet.

3 It is the most distant course that comes nearest to thyself, and that training is the most **intricate** which leads to the utter simplicity of a tune.

4 The traveler has to knock at every alien door to come to his own, and one has to wander through all the outer worlds to reach the innermost **shrine** at the end.

5 My eyes strayed far and wide before I shut them and said "Here art thou!"

6 The question and the cry "Oh, where?" melt into tears of a thousand streams and **deluge** the world with the flood of the **assurance** "I am!"

PERSONAL RESPONSE

WRITE

People tend to think of a journey in the context of physical travels from place to place. However, some journeys are abstract—they take place in the mind or in the imagination. What type of journey is explored through the speaker's descriptions of events in this poem, and what theme does it suggest?

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The Journey

POETRY
Mary Oliver
1986

Introduction

One of America's most beloved poets, Mary Oliver (1935–2019) won the Pulitzer Prize and the National Book Award, among many other honors. Oliver began writing poetry when she was 13 years old, in response to a deeply unhappy childhood in Ohio. She once remarked, “It was a very dark and broken house that I came from. To this day I don’t care for the enclosure of buildings.” She was known for writing about the beauty of nature, drawing inspiration from daily walks through the woods. “The Journey” is one of Oliver’s most frequently reprinted poems, with many readers claiming it has changed or saved their lives.

“One day you finally knew what you had to do, and began . . .”

One day you finally knew
what you had to do, and began,
though the voices around you
kept shouting
their bad advice –
though the whole house
began to tremble
and you felt the old tug
at your ankles.
“Mend my life!”
each voice cried.
But you didn’t stop.
You knew what you had to do,
though the wind pried
with its stiff fingers
at the very foundations –
though their melancholy
was terrible.
It was already late
enough, and a wild night,
and the road full of fallen
branches and stones.
But little by little,
as you left their voices behind,
the stars began to burn
through the sheets of clouds,
and there was a new voice,
which you slowly
recognized as your own,
that kept you company
as you strode deeper and deeper
into the world,
determined to do

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The speaker uses personification when she assigns a human action, trembling, to a house. This figurative language creates a mood of uncertainty in the poem and indicates the anxiety the speaker feels at this point in her journey.

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NOTES

the only thing you could do –
determined to save
the only life you could save.

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First Read

Read "The Journey." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What kind of journey is described in the poem? How do you know? Support your answer with evidence from the text.

2. What is the effect of using the pronoun *you* instead of *I* or *she* in the poem? Use evidence from the text to explain your answer.

3. Explain the message in the last two lines: "determined to save / the only life you could save." Use evidence from the text to support your answer.

4. Read the following dictionary entry:

   fallen
   fal•len /'fôlən/ *adjective*

   1. killed in battle
   2. dropped down
   3. sinful or immoral
   4. conquered by another army or force

   Which definition most closely matches the meaning of **fallen** as it is used in line 21? Write the correct definition of *fallen* here and explain how you figured out its meaning.

5. The word **recognized** comes from the Latin prefix *re-* ("again") and the Latin root *cognoscere* ("to know"). What is the meaning of *recognized* as it is used in the text? Write your best definition of the word here.

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
  - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love
- ✓ sound devices that the author uses

STEP 2: To explain how figurative language creates mood in a text, ask the following questions:

- ✓ What type of figurative language appears in the text?
- ✓ Why does the author use figurative language rather than literal language? How does figurative language help the writer establish or achieve his or her purpose?
- ✓ What is the **denotation**, or literal meaning of this example of figurative language? What is its **connotation**, or implied ideas and emotions?
- ✓ How does the use of figurative language help to create the **mood**, or the emotional quality, of the text?

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Reread lines 23–36 of "The Journey." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What word best describes the mood of the metaphor "the stars began to burn / through the sheets of clouds"?

   - A. cheerful
   - B. hopeful
   - C. gloomy
   - D. angry

2. When the speaker personifies the "new voice" that keeps her company, what is the connotative meaning of *voice*?

   - A. the speaker's predictions for the future
   - B. the speaker's actual speaking voice
   - C. the speaker's inner strength
   - D. the speaker's worries

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Close Read

Reread "The Journey." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight examples of figurative language in the poem that you found particularly powerful. Identify the denotative and connotative meanings by describing what each example is literally saying as well as what ideas and emotions are implied about the speaker's journey. Then explain how each example helps to create the mood in the text.

2. Highlight lines from the poem that reveal the forces that are distracting the speaker from the journey. Compare these distractions with the "lovely, dark and deep" woods that are calling to the speaker of "Stopping by Woods on a Snowy Evening."

3. Highlight lines from the poem that reveal the theme, or the main message, to readers. Compare this message to the theme developed in "12 (from 'Gitanjali')". Recall that the speaker of "12 (from 'Gitanjali')" goes on a journey thorugh "the wildernesses of worlds" and learns that "one has to wander through all the outer worlds to reach the innermost shrine at the end."

4. Highlight text that you can connect to your own life and your own personal journey. Explain the lesson implied by the example you highlighted.

COMPARATIVE ANALYSIS

WRITE

Compare and contrast the journeys in "The Journey," "Stopping by Woods on a Snowy Evening," and "12 (from 'Gitanjali')," analyzing how the poets' use of figurative language establishes the mood and enhances the development of these journeys. Points of comparison-contrast might include the motivation for the journey, the type of journey taken, and the result of the journey.

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Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul'

INFORMATIONAL TEXT
Jeff Weiss
2015

Introduction

Jeff Weiss is a music writer from Los Angeles who has been a frequent contributor to publications such as *L.A. Weekly* and *Pitchfork*. In this compelling article penned for *Billboard*, Weiss recounts the inspiring story of Leon Bridges (b. 1989), a former dishwasher from Fort Worth, Texas, who became a popular and critically acclaimed soul singer at the age of 25.

"It's not something that you can try to do — it's who you are."

NOTES

1 In black and white, analog[1] tape players whirl. The singer warms up his voice with a gospel "whoa" to awaken rural spirits. He gently tunes his guitar, sheepishly scrutinizes the camera, steps to the microphone, and the scene shifts. The silhouette of Leon Bridges walks in slow motion down a darkened street under a faded **marquee:** leather shoes shined, slacks pressed, felt hat tilted at a rakish angle. The malt-shop soul[2] beat shuffles. Then he belts out: "Baby, baby, baby, I'm coming home."

2 This, the opening scene from the video for "Coming Home," was most people's first look at Bridges, a 25-year-old Fort Worth, Texas, native who sparked a furious bidding war shortly after a stream of the song premiered last fall on taste-making blog Gorilla Vs. Bear. Since then, he has become one of the most ballyhooed young soul singers in years, eliciting raves at South by Southwest and earning big synchs in iTunes and Beats commercials. Sam Cooke[3] is the go-to comparison—a standard that seems ridiculously high until you actually hear him sing.

SAMPLE ANNOTATION

Structure – Print and Graphic Features (video)

The article is written by a journalist, but also includes Bridges's own thoughts through direct quotations. One purpose of the video might be to let viewers hear Bridges himself explain the meaning of soul with his music playing in the background.

3 "It's crazy—I didn't grow up with any of this music," reflects Bridges during a rare schedule break at home in Dallas. Since signing with Columbia in late 2014, he has toured constantly, including a spellbinding *Late Late Show* performance, in the lead-up to his debut, *Coming Home*, released June 23. "All this shows that you can't teach soul music. It has to be something already inside you. It's not something that you can try to do—it's who you are."

4 A century ago, his effortlessness and out-of-nowhere ascent would've led people to suspect a crossroads pact with the devil a la blues legend Robert Johnson. But to sing soul like he does takes hard work and hard times. Painfully shy as a kid (and still noticeably **reticent** when he's not onstage),

1. **analog** the dominant technology before digital, consisting of moving electrical machinery independent of computers
2. **soul** a popular music genre, originating in African American communities in the mid-20th century, which combines gospel, rhythm and blues, and jazz influences
3. **Sam Cooke** a famous American soul singer and songwriter, sometimes called the King of Soul

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Bridges has a **beatific** gospel timbre that suggests church-choir experience—but he was too insecure to actually **audition.** "I didn't think I could sing," says Bridges. "I knew I could do stuff here and there, but didn't think I was good enough to fit."

5 He describes his childhood persona in much the same way—as a **pariah.** After his parents separated when he was 7, he split time between suburban Fort Worth and inner-city Dallas, where his father worked at a community center. His family was poor, and shortly after Hurricane Katrina, 10 relatives from New Orleans temporarily came to live with him, his mother and his half-sister. He was surrounded by people, but still felt alone. "I didn't know where I fit in," he says. "I didn't have any friends at school. People didn't want to be friends [with me]. I had no place."

6 Bridges idly dreamed of escape, drowning himself in the same music other kids his age were listening to. He didn't even know of the soul greats he'd later be compared to. "Nostalgia for me isn't Sam Cooke," he says, "as much as it's listening to a Ginuwine song or hearing Dallas hip-hop and remembering dancing to it in my garage."

7 At a nearby community college, Bridges studied dance, inspired by seeing his dad moonwalk as a kid, he says. He picked up singing and guitar as a hobby at first, and eventually began playing at open mics and small shows. His sound evolved from neo-soul, to folky R&B[4] to traditional soul with horn—ideal for the last slow dance of the night. "A friend asked if Sam Cooke was an inspiration. I'd never listened, but I wanted to know my roots, so I looked him up on YouTube and Pandora," says Bridges. "Once I heard it, I saw it—*that* was the music that I wanted to write."

8 But after a couple of years playing locally, Bridges struggled to attract more than 20 people to shows. He bused tables and lived at home. After his mother lost her medical-field job, he got a second one washing dishes. Then he met Austin Jenkins, guitarist from Austin psych-rock band White Denim, at a Fort Worth bar. He noticed Bridges' singular '50s fashion style—crisp slacks, starched collars, high-waist jeans, exquisite vintage suits. ("It all started when one of my mom's older friends gave me his childhood clothes when I was a teenager," says Bridges of his look. "It's funny when people think it's just a marketing scheme.") They took a photo, had a beer and figured they would probably never meet again—until Jenkins randomly stumbled upon Bridges two weeks later at a local dive, where he was playing to a crowd of five. The first song he played? "Coming Home."

NOTES

SAMPLE ANNOTATION

Structure – Informational Text Structure

After the first four paragraphs introduce readers to Bridges in the present, this paragraph shifts to a chronological text structure. Readers learn about Bridges's childhood, including his family life and school challenges.

SAMPLE ANNOTATION

Morphology – Etymology and Derivations

I don't know what idly means. I know the word idle means "lazy." I also recognize the adverb ending -ly. I bet idly means "in a lazy way." The phrase idly dreamed makes sense with this meaning.

4. **R&B** shorthand for "rhythm and blues"

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NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features (video)

In the video, Bridges adds that soul music can address "civil rights and race" issues. The article provides further detail and examples about Bridges's songs, explaining how his songs are nostalgic and quoting Bridges who says he writes "from the heart" and about "family and truth."

9 "He's singing to you, not at you," says Jenkins, who co-produced *Coming Home* with fellow White Denim partner Joshua Block, recording live on all-analog gear, including a soundboard once owned by The Grateful Dead. "He listened to Texas blues, gospel and R&B, and filtered it through himself. It's **authentic** and direct."

10 The songs on *Coming Home* are somehow simultaneously urgent and nostalgic, smiling and tearful, conjuring forgotten memories of a vanished America. "Twistin and Groovin" describes the meeting of his grandparents: "Up under that red dress are legs long as the bayou trees/She got a golden smile, I know she's the one for me in the room," he sings. "Brown Skin Girl" is a love letter to his ex-girlfriend. "Lisa Sawyer" pays **tribute** to his 1963-born mom of the same name. One of his proudest moments in a year full of them was paying off her debt in January.

11 "I don't like to write flashy soul songs," says Bridges. "I'm writing from the heart, stories about family and truth. I just want people to see a genuine person."

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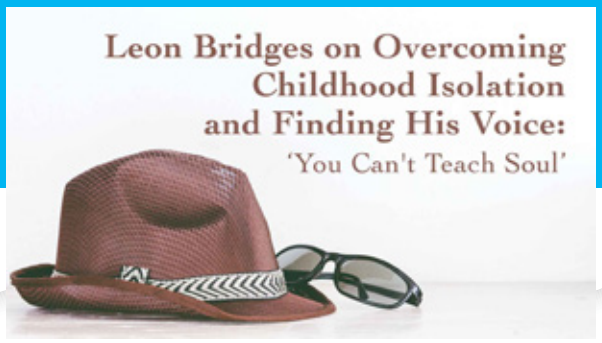

First Read

Read "Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul'." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why didn't Bridges dream of being a soul singer when he was growing up? Cite specific evidence from the text to support your answer.

2. Why did Leon Bridges have difficulty fitting in as a kid? Cite specific evidence or make inferences drawn from the text to support your answer.

3. Cite specific details from the text to describe how Bridges developed the sense of style he's now known for in his performances. What is ironic, or unexpected, about the actual origins of Bridges' style?

4. Which context clues helped you determine the meaning of the word **pariah** as it is used in the text? Write your definition of *pariah* and indicate the clues that helped you figure out the meaning of the word.

5. The Latin root word *tribuere* meant "to pay or grant," influencing modern words such as *contribution*, *distribution*, and *tributary*. Using the meaning of the root and the context clues, write your best definition of the word **tribute** and explain how you figured out its meaning.

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Reading Skill: Morphology – Etymology and Derivations

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how etymology and derivations can help you determine the meanings of unfamiliar words and phrases, note the following:

- ✓ roots and affixes that you already know or recognize from other words
  - For example, if you have studied roots and affixes and know the Latin root *bene* means "good," you can make an educated guess about the meaning of *beneficial* or *benefactor*.
- ✓ derivations of words that are familiar to you
  - For example, the words *modernism* and *modernize* are derivations of the word *modern*.

STEP 2: To apply knowledge of etymology and derivations to determine the meanings of unfamiliar words and phrases, consider the following:

- ✓ Does this word seem to be related to any other word that I already know?
- ✓ Can I use knowledge of the related word that I do know to guess at the meaning of this word?
- ✓ Does this word contain any Greek or Latin roots or affixes that I recognize?
- ✓ Is this word a derivation of another word that I am familiar with?
- ✓ Given my knowledge of etymology and derivations, what do I think this word means?
- ✓ Does this meaning make sense in the context of the passage in which the word is located?

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Reread paragraph 10 of "Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul'." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

What is the meaning of the word *nostalgic*? Use the context of the text, while considering that the Greek root *nosto-* means "a desire to return home" and the suffix *-ic* means "characterized by."

- A. characterized by an urgent feeling
- B. characterized by the need to suppress memories
- C. characterized by a negative reaction to past
- D. characterized by a sentimental longing for the past

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Reading Skill: Structure – Informational Text Structure

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify multiple text structures in informational texts, note the following:

- ✓ patterns in individual sections of text that reveal different text structures, such as
  - descriptions of a subject's characteristics; signal words include *details, for example, in particular, specifically, such as*
  - events presented in chronological order; signal words include *before, following, previously, prior to, then, when, after*
  - cause-and-effect relationships; signal words include *as a result, because of, consequently, since, so, therefore*
- ✓ key concepts that are revealed through the use of multiple text structures
- ✓ how the author uses multiple text structures to convey meaning
- ✓ what the different text structures suggest about the author's purpose

STEP 2: To analyze how multiple text structures convey purpose and meaning in informational texts, consider the following questions:

- ✓ What different text structures does the author use?
- ✓ How do these text structures connect to the topics in individual sections?
- ✓ What is the author's purpose for writing and what meaning is the author expressing?
- ✓ How do the multiple text structures convey the author's purpose and support the meaning of the text?

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Reread paragraph 10 of "Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul'." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which text structure best describes paragraph 10?

   - A. description
   - B. chronological
   - C. cause and effect
   - D. problem and solution

2. How does the author's text structure in paragraph 10 add meaning to the article?

   - A. The author puts the music in order to show how one song influenced the others.
   - B. The author's descriptions show that music is personal to Bridges.
   - C. The author reveals what caused Bridges to study soul music.
   - D. The author shows that music solved Bridges's problems.

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: The informational text "Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul,'" contains a video feature to supplement the article. In order to analyze this video in relation to the text, note the following:

- ✓ the medium and its particular features
- ✓ what is similar and different between the video and the article
- ✓ what the video content adds to the article

STEP 2: To analyze how a video feature can convey purpose and meaning in an informational text, consider the following questions:

- ✓ What information is contained in the video?
- ✓ What is the purpose of the video? Why might the author have chosen to include this video?
- ✓ How does the video convey meaning? That is, how does the video help to further express and add to the information provided in the article?

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Reread paragraphs 10–11 of "Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul'" and review the video in the digital lesson. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which idea from paragraphs 10–11 does Leon's line from the video, "There's beauty in imperfection," emphasize?

   - A. Leon writes his music based on how much he likes the way that soul music sounds.
   - B. Leon wants his music to be authentic and a reflection of who he is.
   - C. Leon believes that you have to accept failure in order to succeed.
   - D. Leon doesn't believe that his songs are as good as everyone else thinks they are.

2. Which statement explains how the article builds on Leon's video interview about his music and its ability to help him and others overcome challenges?

   - A. The article provides additional information about what Leon's life was like and the struggles he went through, which gives readers a deeper understanding of why he believes music helps people overcome challenges.
   - B. The article presents identical information from the video, which allows readers to both listen and read to best understand Leon's feelings about his music.
   - C. The article includes quotations from other people who share their thoughts about how Leon used his music to overcome the challenges he faced.
   - D. The article reveals the various types of music that Leon has used as a means to overcome challenges, which helped him depending on the situation.

3. How does the video validate the ideas about Leon Bridges presented in Jeff Weiss's article?

   - A. The video shows a visual of Leon Bridges and you hear soul music.
   - B. The video provides visuals but not details that develop the ideas in the article.
   - C. The video gives an opposing perspective on the ideas presented in the article.
   - D. The video allows the viewer to hear Bridge's thoughts and opinions from himself.

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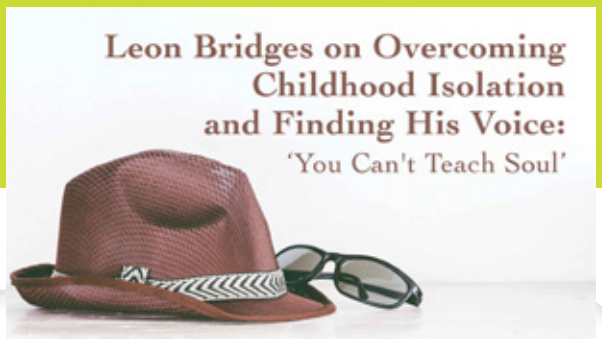

Close Read

Reread "Leon Bridges on Overcoming Childhood Isolation and Finding His Voice: 'You Can't Teach Soul'." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight words in paragraph 4 that reveal the author's admiration for Bridges. Explain how the word choices contribute to the tone of the article.

2. Reread paragraphs 5–8. Identify relevant supporting evidence and pertinent examples from Leon Bridges's life that reinforce the author's key ideas. Explain how these elements work together to support these ideas.

3. Identify one or more quotations that reveal a key idea in the text. Explain how each quotation reinforces the author's main message in the article.

4. How does the video reinforce the author's key ideas in the article? Identify a passage in the text. Then explain how that passage relates to the content in the video.

5. Why does the author use a nonlinear pattern and multiple text structures to depict Leon Bridges's musical journey? What do you think is the advantage of not presenting Bridges's story in chronological order? Identify at least two text structures and analyze how they function within the overall structure of the article to tell the story of Bridges's journey.

ARGUMENTATIVE

WRITE

What is the author's message about Leon Bridges and his music, and how well are the ideas in the article supported through relevant details and evidence and text structure? Write an argumentative essay that evaluates the article's effectiveness according to these criteria. Provide specific textual evidence to support your points.

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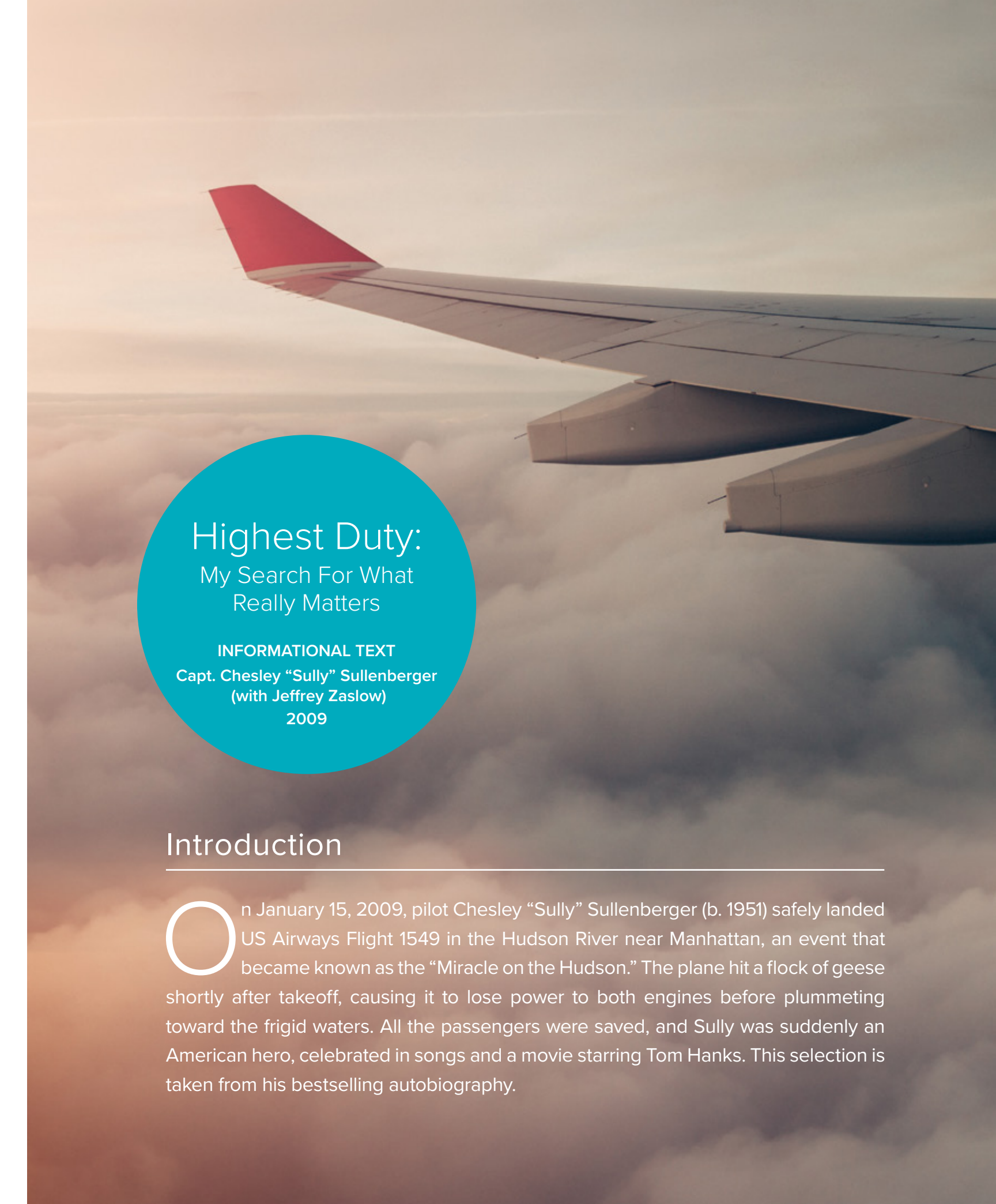

Highest Duty:

My Search For What Really Matters

INFORMATIONAL TEXT

Capt. Chesley "Sully" Sullenberger (with Jeffrey Zaslow)

2009

Introduction

On January 15, 2009, pilot Chesley "Sully" Sullenberger (b. 1951) safely landed US Airways Flight 1549 in the Hudson River near Manhattan, an event that became known as the "Miracle on the Hudson." The plane hit a flock of geese shortly after takeoff, causing it to lose power to both engines before plummeting toward the frigid waters. All the passengers were saved, and Sully was suddenly an American hero, celebrated in songs and a movie starring Tom Hanks. This selection is taken from his bestselling autobiography.

"I knew exactly what I wanted to do with my life—and that was to fly."

NOTES

1 The flight lasted just a few minutes, but so many of the details are rich and vivid to me. The wind was coming from the north not the south, which was unusual for that time of year. And my wheels made the distinct rumbling sound as they rolled across the rural Texas airstrip. I remember the smell of the warm engine oil, and how it drifted into the cockpit as I prepared to take off. There was also the smell of freshly cut grass in the air.

2 I have a clear recollection of how my body felt—this heightened sense of alertness—as I taxied to the end of the runway, went through my checklist, and got ready to go. And I recall the moment the plane lifted into the air and, just three minutes later, how I would need to return to the runway, **intensely** focused on the tasks at hand.

3 All these memories are with me still.

4 A pilot can take off and land thousands of times in his life, and so much of it feels like a speeding blur. But almost always, there is a particular flight that challenges a pilot or teaches or changes him, and every sensory moment of that experience remains in his head forever.

5 I have had a few unforgettable flights in my life, and they continue to live in my mind, conjuring up a **host** of emotions and reasons for reflection. One took me to New York's Hudson River on a cold January day in 2009. But before that, perhaps the most vivid was the one I've just described: my first solo flight, late on a Saturday afternoon at a grass airstrip in Sherman, Texas. It was June 3, 1967, and I was sixteen years old.

6 I hold on to this one, and a handful of others, as I look back on all the forces that molded me as a boy, as a man, and as a pilot. Both in the air and on the ground, I was shaped by my many powerful lessons and experiences—and many people. I am grateful for all of them. It's as if these moments from my life were **deposited** in a bank until I needed them. As I worked to safely land Flight 1549 in the Hudson, almost subconsciously, I drew on those experiences.

7 For a few months when I was four years old, I wanted to be a policeman and then a fireman. By the time I was five, however, I knew exactly what I wanted to do with my life—and that was to fly.

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NOTES

8 I never wavered once this possibility came into my head. Or more precisely, came over my head, in the form of jet fighters that crisscrossed the sky above my childhood home outside Denison, Texas.

9 We lived by a lake on a sparse stretch of land nine miles north of Perrin Air Force Base. Because it was such a rural area, the jets flew pretty low, at about three thousand feet, and you could always hear them coming.

10 My dad would give me his binoculars, and I loved looking into the distance, to the horizon, wondering what was out there. It fed my wanderlust. And in the case of the jets, what was out there was even more exciting because it was coming closer and closer at a very high rate of speed.

11 This was the 1950s, and those machines were a lot louder than today's fighters. Still, I never came across people in my part of North Texas who minded the noise. We had won World War II not long before, and the Air Force was a source of pride. It wasn't until decades later, when residents near air bases began talking about the noise, that pilots felt the need to answer the complaints. They'd sport bumper stickers that said JET NOISE: THE SOUND OF FREEDOM.

12 Every aspect of airplanes was fascinating—the different sounds they made, the way they looked, the physics that allowed them to rock through the sky, and most of all, the men who controlled them with obvious mastery.

13 I built my first model airplane when I was six years old. It was a replica of Charles Lindbergh's *Spirit of St. Louis*[1]. I read a lot about "Lucky Lindy" and understood that his flight across the Atlantic wasn't really about luck. He planned. He prepared. He **endured.** That's what made him heroic to me.

14 By 1962, when I was eleven years old, I was already reading every book and magazine I could find that talked about flying. That was also the year I took my first plane ride. My mom, a first-grade teacher, invited me to accompany her to a statewide PTA convention in Austin, and it was her first plane ride, too.

15 The airport, Dallas Love Field, was seventy-five miles south of our house, and when we got there, it seemed like a magical place filled with larger-than-life people. Pilots. Stewardesses. Well-dressed passengers with somewhere to go.

16 In the terminal, I stopped at the newly installed statue of a Texas Ranger. The plaque read ONE RIOT, ONE RANGER, and told the **apocryphal** story of a small-town disturbance in the 1890s. A local sheriff had called for a company of rangers to stop the violence, and when only one ranger showed up, the

1. ***Spirit of St. Louis*** the single-engine aircraft piloted by Charles Lindbergh in the first solo transatlantic flight from New York to Paris

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townspeople were taken aback. They'd asked for help and now wondered if they were being denied. "How many riots do you have?" the ranger allegedly asked. "If y'all got just one, all you need is one ranger. I'll take care of it."

17 I also saw another hero that day at the airport. I had been **enthralled** by the early Project Mercury[2] space missions, so I was excited to spot a short, thin man walking through the terminal. He was wearing a suit, a tie, a hat, and his face was completely familiar to me. I recognized him from television as Lieutenant Colonel John "Shorty" Powers, the voice of Mission Control. I couldn't bring myself to approach him, though. A guy who had all these astronauts to talk to didn't need an eleven-year-old kid tugging at his jacket.

18 It was a cloudy day, a little rainy, and we walked out on the tarmac to climb a staircase onto our Braniff Airways flight, a Convair 440. My mom wore white gloves and a hat. I was in a sport coat and slacks. That's how people traveled then. In their Sunday best.

19 Our seats were on the right side of the aircraft. My mom would have loved to look out the window, but she knew me. "You take the window seat," she said, and even before the plane had moved an inch, my face was pressed against the glass, taking everything in.

20 As the plane sped down the runway and began to rise, I was wild-eyed. My first thought was that everything on the ground looked like a model railroad layout. My second thought was that I wanted this life in the air.

Excerpted from *Highest Duty: My Search for What Really Matters* by Capt. Chesley "Sully" Sullenberger (with Jeffrey Zaslow), published by William Morrow & Company.

EXPOSITORY

WRITE

Explain how Sullenberger's evidence supports his thesis that, "Both in the air and on the ground, I was shaped by many powerful lessons and experiences—and many people." As part of your explanation, identify different types of evidence Sullenberger incorporates and how each illustrates the thesis in an engaging way.

2. **Project Mercury** the first human spaceflight program in the United States

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Bessie Coleman:

Woman who 'dared to dream' made aviation history

INFORMATIONAL TEXT
U.S. Air Force
2012

Introduction

"Who is Bessie Coleman?" Surely many people wondered this when they first saw her on a special U.S. postage stamp issued in 1995. Famous during her own lifetime as the first female pilot of African American and Native American descent, Bessie Coleman (1892–1926) was nearly forgotten by history until the postage stamp helped restore her heroism to the limelight. Born in Atlanta, Texas, during a time when women of color were not admitted to aviation school, Bessie used resourcefulness, daring, and resolve to overcome stereotypes about race and gender. This biographical selection, from the official U.S. Air Force website, describes the specific accomplishments of the woman known as "Queen Bess."

"We have overcome the barriers within ourselves and dared to dream."

NOTES

1 FORT GEORGE G. MEADE, Md. (AFNS) — A young woman from rural east Texas, who grew up in a hardscrabble existence as one of 13 children born to poor sharecropper[1] parents, became an unlikely choice to pave the way for future African-American accomplishments in aviation and the U.S. Air Force.

2 Elizabeth "Bessie" Coleman would go on to be the first female pilot of African-American descent, but more importantly would later influence the accomplishments of others who would continue the evolution of African-American involvement in aviation throughout the 20th century.

3 Born on Jan. 26, 1892, she spent her childhood living the stereotype of poor African-American children in the racially-divided South: walking four miles to a one room school and lacking even the basic materials most students take for granted today. **Despite** those hardships, she excelled in math and completed all eight grades.

4 Coleman left Texas when she turned 18 and headed slightly north to Oklahoma, where she enrolled in the Oklahoma Colored Agricultural and Normal University in Langston. After a semester, she decided to head to Chicago, where she moved in with a brother and worked at the White Sox Barber Shop as a manicurist.

5 It was in Chicago that she became enamored with flying, listening for hours on end about the tales and exploits of pilots returning from their adventures during World War I. It was then that her fantasies of becoming a pilot began to take shape, along with teasing comments from her brother that women in France were better off than their African-American women counterparts, because they were allowed to fly.

6 After countless rejections from flight schools throughout the U.S., because she was both a woman and African-American, Coleman decided to take her dream abroad.

1. **sharecropper** a tenant farmer who raises crops for a landowner and is paid a share of the crop's value

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7 With support from *Chicago Defender*[2] publisher Robert Abbott and a local banker, Coleman took a crash course in French from the Berlitz language school and headed to Paris in late 1920. She learned to fly the Nieuport Type 82 biplane, with, in her words, "a steering system that **consisted** of a vertical stick the thickness of a baseball bat in front of the pilot and a rudder bar under the pilot's feet."

8 On June 15, 1921, Coleman became the first African-American woman in the world to earn an aviation pilot's license, graduating from the famed Federation Aeronautique Internationale. After a couple of months of additional training from a French ace pilot near Paris, Coleman was ready to head home.

9 After returning to the U.S., Coleman realized that just learning to fly and receiving a pilot's license was not nearly enough to compete as a stunt flier in front of a paying audience. She returned to Europe where she spent the next two months in France completing an advanced course in aviation.

10 She then traveled to the Netherlands and Germany where she met Anthony Fokker, one of the world's top aircraft designers. She received additional training from one of the Fokker Corporation's top pilots and returned home in September of 1921 to launch her career in exhibition flying.

11 Coleman's return to the U.S. caused a **media** sensation and catapulted her to stardom as one of the country's top stunt pilots. Over the next five years, "Queen Bess," as she was known, flew the Curtiss JN-4 "Jenny" biplanes to stunt shows across the country.

12 In February of 1922, Coleman appeared in her first American airshow, an event honoring veterans of the all black 369th Infantry Regiment of World War I. The show, held at Curtiss Field on Long Island, N.Y., billed Coleman as "the world's greatest woman flier," and featured aerial displays by some of America's top ace pilots of the first world war.

13 Soon after her New York performance, she returned to Chicago where she dazzled huge crowds with daredevil maneuvers that included figure eights, loops and near-ground dips at the Checkerboard Airdrome, now Midway Airport.

14 Even though she **achieved** her initial childhood dream of "amounting to something," her greatest dream was to establish a school for young black aviators in America. Unfortunately, she would never realize that dream.

15 On April 30, 1926, Coleman was in Jacksonville, Fla., preparing to fly in an airshow there using a newly purchased Curtiss biplane, despite safety concerns from family and friends. With her mechanic and publicity agent,

2. **Chicago Defender** a weekly newspaper that offers news relevant to the African American community

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NOTES

William Wills, flying the plane, Coleman was in the other seat scouting the terrain for a parachute jump the next day—with her seatbelt unfastened.

16 About 10 minutes into the flight, the plane began to spin rather than pull out of an intended dive. Coleman was thrown from the plane from a height of about 500 feet and died instantly upon impact. Unable to gain control, Wills also **plummeted** to the ground and died on impact. It was later discovered in the wreckage that a wrench had slid into the gearbox, causing it to jam.

17 Coleman's funeral in Jacksonville on May 2, 1926, was attended by more than 5,000 mourners, many who were prominent members of black society. Three days later her body arrived in Orlando, Fla., where thousands more attended a funeral at Mount Zion Missionary Baptist Church. Her final journey took her back to Chicago, where more than 10,000 people filed past her coffin to pay final respects before her burial in the Lincoln Cemetery.

18 In the years following her death, Bessie Coleman aero clubs would spring up throughout the country and, on Labor Day in 1931, these clubs sponsored the first all-African-American Air Show, attracting more than 15,000 spectators. That same year, a group of African-American pilots established a fly-over of her gravesite, and her name began appearing on buildings in the Harlem area of New York City.

19 William J. Powell, a lieutenant serving in an all-black unit during World War I, penned in his 1934 book, "Black Wings," "Because of Bessie Coleman, we have overcome that which was much worse than a racial barrier. We have overcome the barriers within ourselves and dared to dream."

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EXPOSITORY

WRITE

The end of the article quotes William J. Powell, an African American veteran and writer who claimed, "Because of Bessie Coleman, we have overcome that which was much worse than a racial barrier. We have overcome the barriers within ourselves and dared to dream." How does the evidence in the article support the fact that Coleman overcame both racial and personal barriers in order to achieve success? Write an expository essay supported by textual evidence and original commentary.

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Volar

FICTION
Judith Ortiz Cofer
1998

Introduction

Judith Ortiz Cofer (1952–2016) was born in Puerto Rico and moved to Paterson, New Jersey, when she was four years old. She spent much of her childhood traveling between the two places until her family moved to Augusta, Georgia, where she attended high school. Her work spans many genres, including poetry, fiction, autobiography, and creative nonfiction, and she received numerous honors and awards throughout her career, including a fellowship at Oxford University and a place in the Georgia Writers Hall of Fame. “Volar,” like much of her writing, explores gender relationships in American culture and the influence of her Puerto Rican heritage.

"I had a recurring dream in those days: that I had long blond hair and could fly."

NOTES

SAMPLE ANNOTATION

Theme

The narrator's dreams at twelve transformed her into Supergirl and enabled her to transcend her identity as a Latina child in a barrio. This suggests a universal theme of how fantasy offers an escape from the limitations of reality.

1 At twelve I was an **avid** consumer of comic books—*Supergirl* being my favorite. I spent my allowance of a quarter a day on two twelve-cent comic books or a double issue for twenty-five. I had a stack of *Legion of Super Heroes* and *Supergirl* comic books in my bedroom closet that was as tall as I. I had a **recurring** dream in those days: that I had long blond hair and could fly. In my dream I climbed the stairs to the top of our apartment building as myself, but as I went up each flight, changes would be taking place. Step by step I would fill out: my legs would grow long, my arms harden into steel, and my hair would magically go straight and turn a golden color. . . . Supergirl had to be aerodynamic. Sleek and hard as a supersonic missile. Once on the roof, my parents safely asleep in their beds, I would get on tip-toe, arms outstretched in the position for flight and jump out my fifty-story-high window into the black lake of the sky. From up there, over the rooftops, I could see everything, even beyond the few blocks of our barrio; with my X-ray vision I could look inside the homes of people who interested me. Once I saw our landlord, whom I knew my parents feared, sitting in a treasure-room dressed in an **ermine** coat and a large gold crown. He sat on the floor counting his dollar bills. I played a trick on him. Going up to his building's chimney, I blew a little puff of my super-breath into his fireplace, scattering his stacks of money so that he had to start counting all over again. I could more or less program my Supergirl dreams in those days by focusing on the object of my current obsession. This way I "saw" into the private lives of my neighbors, my teachers, and in the last days of my childish fantasy and the beginning of adolescence, into the secret room of the boys I liked. In the mornings I'd wake up in my tiny bedroom with the **incongruous**—at least in our tiny apartment—white "princess" furniture my mother had chosen for me, and find myself back in my body: my tight curls still clinging to my head, skinny arms and legs . . . unchanged.

2 In the kitchen my mother and father would be talking softly over a café con leche. She would come "wake me" exactly forty-five minutes after they had gotten up. It was their time together at the beginning of each day and even at an early age I could feel their disappointment if I interrupted them by getting up too early. So I would stay in my bed recalling my dreams of flight, perhaps planning my next flight. In the kitchen they would be discussing events in the barrio. Actually, he would be carrying that part of the conversation;

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when it was her turn to speak she would, more often than not, try shifting the topic toward her desire to see her *familia* on the Island: *How about a vacation in Puerto Rico together this year, Querido? We could rent a car, go to the beach. We could. . .*

3 And he would answer patiently, gently, *Mi amor*, do you know how much it would cost for all of us to fly there? It is not possible for me to take the time off . . . *Mi vida, please understand. . . .* And I knew that soon she would rise from the table. Not abruptly. She would light a cigarette and look out the kitchen window. The view was of a dismal alley that was littered with **refuse** thrown from windows. The space was too narrow for anyone larger than a skinny child to enter safely, so it was never cleaned. My mother would check the time on the clock over her sink, the one with a prayer for patience and grace written in Spanish. A birthday gift. She would see that it was time to wake me. She'd sigh deeply and say the same thing the view from her kitchen window always inspired her to say: *Ay, si yo pudiera volar*[1].

"Volar" is reprinted with permission from the publisher of "The Year of Our Revolution" by Judith Ortiz Cofer (© 1998 Arte Público Press - University of Houston)

NOTES

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

The word refuse means "say no to," but this meaning does not seem to fit. Also, refuse may be a homograph because I have heard it pronounced differently. I need to look it up to determine the meaning.

In the passage refuse is surrounded by the words "littered" and an alley that was "never cleaned." Trash is "thrown" and is associated with litter and uncleanliness, so I wonder if another meaning of refuse is "trash."

1. ***Ay, si yo pudiera volar*** (Spanish) "If only I could fly"

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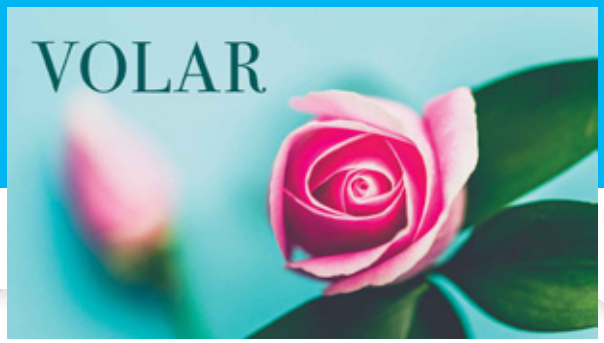

First Read

Read "Volar." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Based on the narrator's dream, what can you infer about the landlord? Use evidence from the text to support your inferences.

2. The narrator stays in bed so that her parents can have time in the morning alone together. What does this show about the narrator? Use evidence from the text to support your answers.

3. The author uses Spanish phrases and words throughout the story. What effect does this have on the story? Use evidence from the text to support your answers.

4. Use context clues to determine the meaning of the word **recurring** as it is used in "Volar." Write your definition of *recurring* here, along with those words or phrases from the text that helped most. Then check a dictionary to confirm your understanding.

5. What is the meaning of the word **ermine** as it is used in the text? Write your best definition here, along with a brief explanation of how you arrived at its meaning. Then look up the word in a print or digital dictionary and determine whether the definition you arrived at was correct.

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Reading Skill: Theme

Volar

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify universal themes and track their development, note the following:

- ✓ messages about life that seem universal, or applicable to all people
- ✓ key elements in the story that help reveal the theme, such as:
  - details about the setting
  - the narrator's or speaker's tone
  - characters' thoughts, actions, and dialogue
  - the central conflict in the story's plot
  - the climax, or turning point in the story
  - the resolution of the conflict

STEP 2: To analyze universal themes and their development throughout a literary text, consider the following questions:

- ✓ What is an overall message about life in the story?
- ✓ Does this message represent a universal theme—a central idea about the human condition that applies to anyone, regardless of culture, geographic location, or time period?
- ✓ When and through what specific details related to the literary elements of character, plot, and setting does the theme first become clear?
- ✓ How do specific details about the characters, setting, and plot enhance and add layers of meaning to the theme as the story progresses?
- ✓ How is the theme developed throughout the text as a whole?

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Reread paragraphs 2–3 of "Volar." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. This question has two parts. First, answer Part A. Then, answer Part B.

   Part A: In what way are the narrator and her mother similar, and how does this similarity help develop a universal theme in the story?

   - A. The narrator and her mother are both Puerto Rican, which develops the theme about challenges associated with immigration.
   - B. The narrator and her mother both have dark, curly hair, which develops the theme about accepting who you are instead of trying to change.
   - C. The narrator and her mother both wish they could fly, which develops the theme of seeking to escape reality through fantasy.
   - D. The narrator and her mother both live in the barrio, which develops the theme of being a good neighbor.

   Part B: Which detail from the text about the similarities between the mother and the daughter best supports the theme identified in Part A?

   - A. "It was their time together at the beginning of each day and even at an early age I could feel their disappointment if I interrupted them by getting up too early."
   - B. "And he would answer patiently, gently, *Mi amor,* do you know how much it would cost for all of us to fly there?"
   - C. "She would light a cigarette and look out the kitchen window."
   - D. "She'd sigh deeply and say the same thing the view from her kitchen window always inspired her to say: *Ay, si yo pudiera volar.*"

2. In what way are the narrator and her mother different, and how does this difference help develop a universal theme in the story?

   - A. The narrator likes comic books, and her mother does not, which connects to the theme of appreciating our differences.
   - B. The narrator's mother wants to go back to Puerto Rico, and the narrator does not, which connects to the theme of becoming independent.
   - C. Unlike her mother, the narrator flies in her dreams, suggesting the theme of how imagination can give children a sense of power, however temporary, that adults lack.
   - D. The narrator wants her father to make more money, but her mother wants him to take time off from his job, which connects to the theme of family first.

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Reading Skill: Context and Connotation – Word Relationships

Volar

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to apply knowledge of word relationships, note the following:

- ✓ unfamiliar words
- ✓ words in the surrounding text that may be synonyms or antonyms
- ✓ signal words that indicate a synonym or an antonym relationship, such as:
  - *like, just like, as, similarly* to signal synonyms
  - *but, always/never, from/to* to signal antonyms
- ✓ homonyms (words that have the same pronunciation and spelling but different meanings)
- ✓ homophones (words that have the same pronunciation but different spellings and meanings)
- ✓ homographs (words that have the the same spelling but different pronunciations and meanings)

STEP 2: To apply knowledge of word relationships to determine the denotative and connotative meanings of words or phrases, consider the following questions:

- ✓ How does the word or phrase function in the sentence?
- ✓ Is the word related to another word? How?
- ✓ How can I use the relationship between words to better understand each word?
- ✓ Are there clues in the surrounding text that can help me make an educated guess about the meaning of the word or phrase?
- ✓ Have I consulted a dictionary or thesaurus for denotative and connotative meanings?

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Reread paragraph 3 of "Volar." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the intended meaning of *grace*, a homonym, as it is used in the passage?

   - A. having charm
   - B. having elegance
   - C. free and unmerited favor from God, in Christian belief
   - D. an ease of movement or suppleness in the body

2. Which context clue helps determine the meaning of the word *grace*?

   - A. "the clock over her sink"
   - B. "a prayer for"
   - C. "written in Spanish"
   - D. "A birthday gift"

3. Which below best explains the connotation of the word *grace*?

   - A. It has the negative connotation of unworthiness of God's love and forgiveness.
   - B. It has the positive connotation of unworthiness of God's love and forgiveness.
   - C. It has the neutral connotation of God's unconditional love and forgiveness.
   - D. It has the positive connotation of God's unconditional love and forgiveness.

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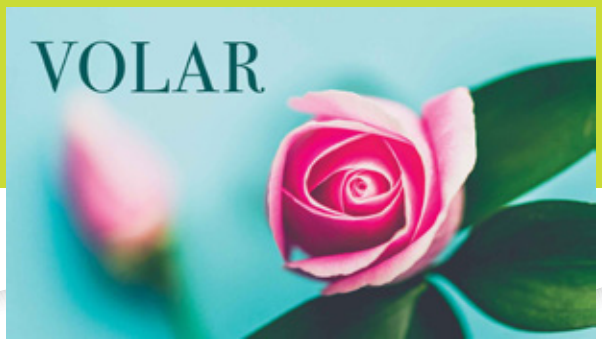

Close Read

Reread "Volar." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a passage at the beginning of "Volar" that describes the narrator's childhood passion and her dedication to it. Annotate the passage to compare and contrast it to Sullenberger's childhood passion and his dedication to it.

2. Highlight a passage in "Volar" that reveals the opportunities that flight offers the narrator. Annotate the passage to compare it to the opportunities that flight offered Bessie Coleman.

3. Find a passage in the narrator's mother's dialogue that reveals her feelings about her world. Explain how this example of characterization helps develop and enhance a universal theme in the story

4. Select a passage that exemplifies why "Volar," which means "to fly" in Spanish, is an appropriate title for this story. Explain why the title is appropriate and how the passage reinforces its appropriateness.

LITERARY ANALYSIS

WRITE

Write a literary analysis that compares and contrasts the ways in which the narrator and her mother are characterized in "Volar." Explain how these characterizations work together to develop and enhance a universal theme in the story. Your analysis must be based on information and ideas that can be found in the text.

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Wild:
From Lost to Found on the Pacific Crest Trail

INFORMATIONAL TEXT
Cheryl Strayed
2012

Introduction

After the death of her mother, and at a troubled point in her relationship with her husband, 26-year-old Cheryl Strayed (b. 1968) decided to hike the entire length of the 2,663-mile Pacific Crest Trail, which runs from the California border with Mexico to the Washington border with Canada. Her memoir, *Wild: From Lost to Found on the Pacific Crest Trail,* describes the turmoil she faced along the trail, along with her emotional development. In this excerpt from the book's prologue, Strayed must decide how to proceed after she accidentally knocks one of her hiking boots off a mountain—38 days into her hike.

"I was alone. I was barefoot. I was twenty-six years old and an orphan too."

NOTES

from the Prologue

1 The trees were tall, but I was taller, standing above them on a steep mountain slope in northern California. Moments before, I'd removed my hiking boots and the left one had fallen into those trees, first catapulting into the air when my enormous backpack toppled onto it, then skittering across the gravelly trail and flying over the edge. It bounced off of a rocky outcropping several feet beneath me before disappearing into the forest canopy below, impossible to retrieve. I let out a stunned gasp, though I'd been in the wilderness thirty-eight days and by then I'd come to know that anything could happen and that everything would. But that doesn't mean I wasn't shocked when it did.

2 My boot was gone. Actually gone.

3 I clutched its mate to my chest like a baby, though of course it was **futile**. What is one boot without the other boot? It is nothing. It is useless, an orphan forevermore, and I could take no mercy on it. It was a big lug of a thing, of genuine heft, a brown leather Raichle boot with a red lace and silver metal fasts. I lifted it high and threw it with all my might and watched it fall into the lush trees and out of my life.

4 I was alone. I was barefoot. I was twenty-six years old and an orphan too. *An actual stray*, a stranger had observed a couple of weeks before when I'd told him my name and explained how very loose I was in the world. My father left my life when I was six. My mother died when I was twenty-two. In the wake of her death, my stepfather **morphed** from the person I considered my dad into a man I only occasionally recognized. My two siblings scattered in their grief, in spite of my efforts to hold us together, until I gave up and scattered as well.

5 In the years before I pitched my boot over the edge of the mountain, I'd been pitching myself over the edge too. I'd ranged and roamed and railed—from Minnesota to New York to Oregon and all across the West—until at last I found myself, bootless, in the summer of 1995, not so much loose in the world as bound to it.

SAMPLE ANNOTATION

Structure – Informational Text Structure

Strayed includes flashbacks to a conversation with a stranger about her family situation. By using a nonlinear structure, Strayed allows readers to understand what led her to be alone on the Pacific Crest Trail.

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NOTES

6 It was a world I'd never been to and yet had known was there all along, one I'd staggered to in sorrow and confusion and fear and hope. A world I thought would both make me into the woman I knew I could become and turn me back into the girl I'd once been. A world that measured two feet wide and 2,663 miles long.

7 A world called the Pacific Crest Trail.

SAMPLE ANNOTATION

Structure – Informational Text Structure

Strayed explains the events that led her to buy the book and the effect it had on her. This cause-and-effect structure helps her explain how she made the decision to hike the Pacific Crest Trail.

8 I'd first heard of it only seven months before, when I was living in Minneapolis, sad and desperate and on the brink of divorcing a man I still loved. I'd been standing in line at an outdoor store waiting to purchase a foldable shovel when I picked up a book called *The Pacific Crest Trail, Volume 1: California* from a nearby shelf and read the back cover. The PCT, it said, was a continuous wilderness trail that went from the Mexican border in California to just beyond the Canadian border along the crest of nine mountain ranges—the Laguna, San Jacinto, San Bernardino, San Gabriel, Liebre, Tehachapi, Sierra Nevada, Klamath, and Cascades. The distance was a thousand miles as the crow flies, but the trail was more than double that. **Traversing** the entire length of the states of California, Oregon, and Washington, the PCT passes through national parks and wilderness areas as well as federal, tribal, and privately held lands; through deserts and mountains and rain forests; across rivers and highways. I turned the book over and gazed at its front cover—a boulder-strewn lake surrounded by rocky **crags** against a blue sky—then placed it back on the shelf, paid for my shovel, and left.

9 But later I returned and bought the book. The Pacific Crest Trail wasn't a world to me then. It was an idea, vague and **outlandish**, full of promise and mystery. Something bloomed inside me as I traced its jagged line with my finger on a map.

• • •

10 It seemed like years ago now—as I stood barefoot on that mountain in California—in a different lifetime, really, when I'd made the arguably unreasonable decision to take a long walk alone on the PCT in order to save myself. When I believed that all the things I'd been before had prepared me for this journey. But nothing had or could. Each day on the trail was the only possible preparation for the one that followed. And sometimes even the day before didn't prepare me for what would happen next.

11 Such as my boots sailing irretrievably off the side of a mountain.

12 The truth is, I was only half sorry to see them go. In the past six weeks I'd spent in those boots, I'd trekked across deserts and snow, past trees and bushes and grasses and flowers of all shapes and sizes and colors, walked

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NOTES

up and down mountains and over fields and glades and stretches of land I couldn't possibly define, except to say that I had been there, passed over it, made it through. And all the while, those boots had blistered my feet and rubbed them raw; they'd caused my nails to blacken and detach themselves excruciatingly from four of my toes. I was done with those boots by the time I lost them and those boots were done with me, though it's also true that I loved them. They had become not so much inanimate objects to me as extensions of who I was, as had just about everything else I carried that summer—my backpack, tent, sleeping bag, water purifier, ultralight stove, and the little orange whistle that I carried in lieu of a gun. They were the things I knew and could rely upon, the things that got me through.

13 I looked down at the trees below me, the tall tops of them waving gently in the hot breeze. They could keep my boots, I thought, gazing across the great green expanse. I'd chosen to rest in this place because of the view. It was late afternoon in mid-July, and I was miles from civilization in every direction, days away from the lonely post office where I'd collect my next resupply box. There was a chance someone would come hiking down the trail, but only rarely did that happen. Usually I went days without seeing another person. It didn't matter whether someone came along anyway. I was in this alone.

14 I gazed at my bare and battered feet, with their smattering of remaining toenails. They were ghostly pale to the line a few inches above my ankles, where the wool socks I usually wore ended. My calves above them were muscled and golden and hairy, dusted with dirt and a constellation of bruises and scratches. I'd started walking in the Mojave Desert and I didn't plan to stop until I touched my hand to a bridge that crosses the Columbia River at the Oregon-Washington border with the **grandiose** name the Bridge of the Gods.

15 I looked north, in its direction—the very thought of that bridge a beacon to me. I looked south, to where I'd been, to the wild land that had schooled and scorched me, and considered my options. There was only one, I knew. There was always only one.

16 To keep walking.

Excerpted from *Wild: From Lost to Found on the Pacific Crest Trail* by Cheryl Strayed, published by Vintage Books.

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First Read

Read *Wild: From Lost to Found on the Pacific Crest Trail*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What can you infer about how Strayed prepared to hike the Pacific Crest Trail? What resources did she bring with her, and how did she plan to sustain herself? Consider the time and thought that might have gone into her planning. Use textual evidence to support your response.

2. How has hiking affected Strayed's physical health? Give specific examples from the text in your answer, examining the cause(s) and effect(s) of these changes.

3. What role does Strayed's family play in her life? How does her family situation affect her decision to hike? Examine this relationship, using evidence from the text.

4. Use context to determine the meaning of the word **morphed** as it is used in paragraph four. Write your definition of *morphed* here as well as a brief explanation about how you came to this meaning.

5. Read the following dictionary entry:

   grandiose
   gran•di•ose /ˈgrandēˌōs/ *adjective*

   1. magnificent or elaborate in style or appearance
   2. excessively ambitious or overcomplicated
   3. pompous or self-important

   Which definition most closely matches the meaning of **grandiose** as it is used in the excerpt? Write the correct definition of *grandiose* here and explain how you figured out its meaning.

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Reading Skill: Structure – Informational Text Structure

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify multiple text structures in informational texts, note the following:

- ✓ patterns in individual sections of text that reveal different text structures, such as:
- ✓ descriptions of a subject's characteristics—signal words include *details, for example, in particular, specifically, such as*
- ✓ problems and their solutions—signal words include *a consequence of, a possible solution to, challenge of, dilemma, issue, resolution*
- ✓ events presented in chronological order—signal words include *before, following, previously, prior to, then, when, after*
- ✓ comparisons and contrasts—signal words include *also, as opposed to, in contrast to, both, but, instead of, on the other hand, similarly, however*
- ✓ cause-and-effect relationships—signal words include *as a result, because of, consequently, since, so, therefore*
- ✓ steps in a process—signal words include *first, second, third, finally, last, next*
- ✓ key concepts that are revealed through the use of multiple text structures
- ✓ how the author uses multiple text structures to convey meaning
- ✓ what the different text structures suggest about the author's purpose

STEP 2: To analyze how multiple text structures convey purpose and meaning in informational texts, consider the following questions:

- ✓ What different text structures does the author use?
- ✓ How do these text structures connect to the topics in individual sections?
- ✓ What is the author's purpose for writing and what meaning is the author expressing?
- ✓ How do the multiple text structures convey the author's purpose and support the meaning of the text?

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Reread paragraphs 11 and 14–16 of *Wild: From Lost to Found on the Pacific Crest Trail*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: In paragraph 14, what structural device does the author use to provide information about her physical state?

- ○ A. problem/solution to show that she was considering options to care for her "battered feet"
- ○ B. description to help readers visualize her "battered feet" and "the bruises and scratches" on her calves
- ○ C. cause and effect to explain to readers why her feet were "battered" and why her calves had "bruises and scratches"
- ○ D. chronological order to outline the series of events that led to her "battered feet" and "the bruises and scratches" on her calves

Part B: What effect does the device identified in Part A have on the meaning of the passage?

- ○ A. It shows the author's resourcefulness in coming up with solutions to her injuries.
- ○ B. It shows the author's determination to keep walking even with injured feet and legs.
- ○ C. It reveals the author is capable of enduring hardship by explaining the causes of her injuries.
- ○ D. It reveals the author makes poor decisions by outlining the chronological order of events that led to her injuries.

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Close Read

Reread *Wild: From Lost to Found on the Pacific Crest Trail*. As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. In paragraph 5, Strayed says that "the years before I pitched my boot over the edge of the mountain, I'd been pitching myself over the edge too." Highlight a phrase from paragraph 5 that clarifies what she means. Then analyze the way(s) in which including this line helps Strayed achieve her overall purpose.

2. Identify examples in paragraph 13 where Strayed conveys her point of view about her journey. Analyze the way in which her point of view in this section continues to develop and support her overall purpose.

3. Identify examples from paragraph 10 where Strayed contrasts what she thought the Pacific Crest Trail would be like with her actual experience. Explain how this contrasting text structure helps to achieve her purpose.

4. In paragraph 12, highlight passages that show how Strayed shares events out of sequence to provide background information. Analyze how this nonlinear structure helps Strayed achieve her purpose for this text.

5. Locate evidence from paragraphs 14–16 indicating Strayed's need to reach the bridge and touch her hand to it. Analyze the connection between Strayed's need and what she wants to learn from her journey.

PERSONAL NARRATIVE

WRITE

Write a narrative about a time when you, like Strayed, embraced a significant challenge, and identify the reasons that drove you to do so. Using Strayed's text as a model, consider how best to structure important events and ideas, and attempt to captivate readers' attention through an engaging style and creative use of language. Your narrative must be based on ideas that can be found in the text, as well as your personal experiences or background knowledge.

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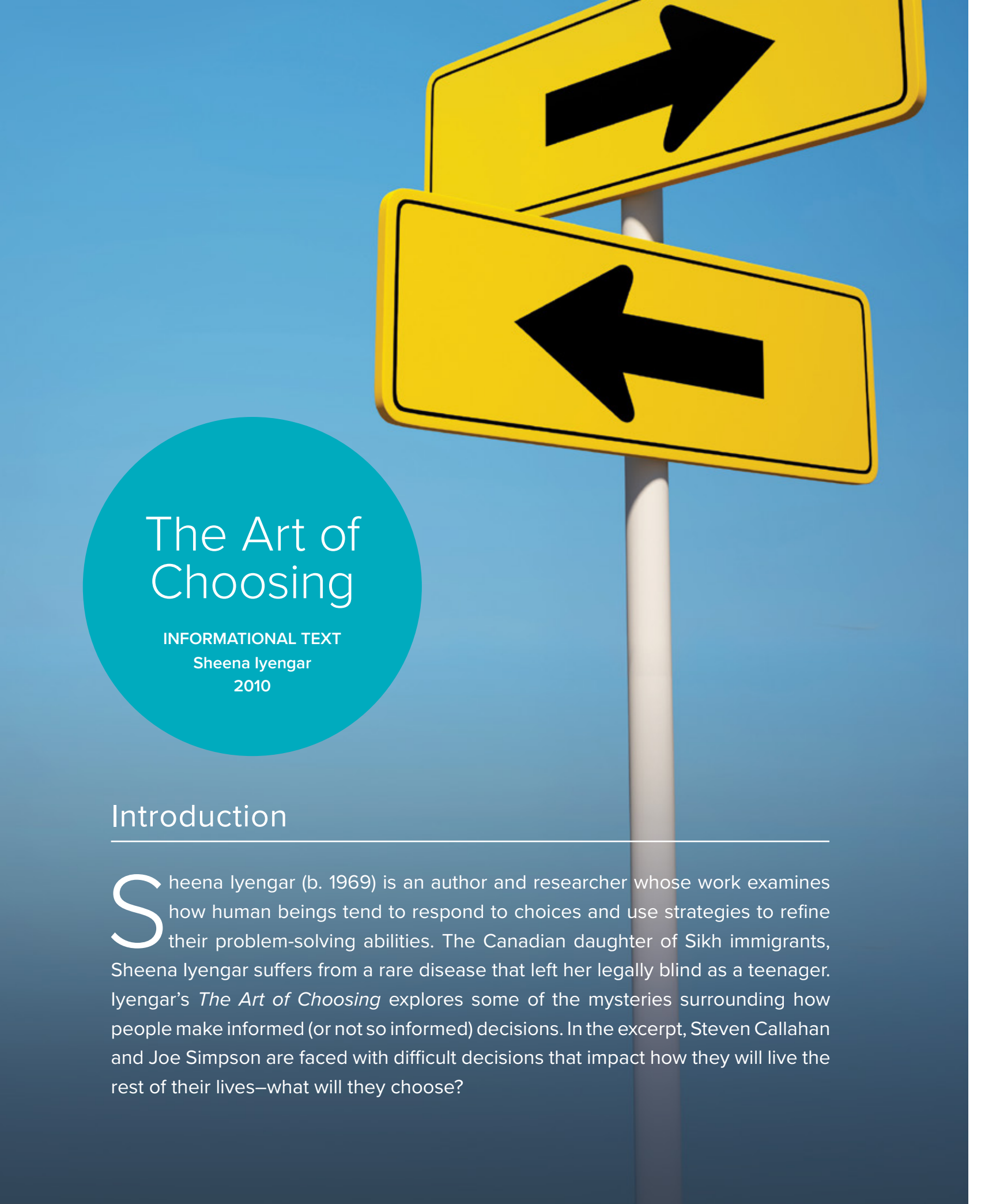

The Art of Choosing

INFORMATIONAL TEXT
Sheena Iyengar
2010

Introduction

Sheena Iyengar (b. 1969) is an author and researcher whose work examines how human beings tend to respond to choices and use strategies to refine their problem-solving abilities. The Canadian daughter of Sikh immigrants, Sheena Iyengar suffers from a rare disease that left her legally blind as a teenager. Iyengar's *The Art of Choosing* explores some of the mysteries surrounding how people make informed (or not so informed) decisions. In the excerpt, Steven Callahan and Joe Simpson are faced with difficult decisions that impact how they will live the rest of their lives–what will they choose?

“Instead, he heard a question: ‘Do you want to live?’”

NOTES

1 What would you do? If you were stranded at sea in a small inflatable raft, or stuck in the mountains with a broken leg, or just generally up in the **proverbial** creek without a paddle, what do you suppose you would do? How long, say, would you swim before letting yourself drown? How long could you hold out hope? We ask these questions—over dinner, at parties, on lazy Sunday afternoons—not because we’re looking for survival tips but because we’re fascinated by our limits and our ability to cope with the kinds of extreme conditions for which there is very little preparation or precedent. Who among us, we want to know, would live to tell the tale?

2 Take Steven Callahan, for example. On February 5, 1982, some 800 miles west of the Canary Islands, his boat, the Napoleon Solo, capsized in a storm. Callahan, then 30, found himself alone and adrift in a leaky inflatable raft with few resources. He collected rainwater for drinking and fashioned a **makeshift** spear for fishing. He ate barnacles and sometimes the birds attracted to the remains of those barnacles. To maintain his sanity, he took notes on his experience and did yoga whenever his weak body allowed it. Otherwise, he waited and drifted west. Seventy-six days later, on April 21, a boat discovered Callahan off the coast of Guadeloupe. Even today, he is one of the only people to have lasted more than a month at sea on his own.

3 Callahan—an experienced mariner—possessed seafaring skills that were undoubtedly **critical** to his survival, but were these alone enough to save him? In his book *Adrift: Seventy-six Days Lost at Sea*, he describes his state of mind not long after the disaster:

4 > About me lie the remnants of *Solo*. My equipment is properly secured, vital systems are functioning, and daily priorities are set, priorities not to be argued with. I somehow rise above mutinous apprehension, fear, and pain. I am captain of my tiny ship in **treacherous** waters. I escaped the confused turmoil following *Solo’s* loss, and I have finally gotten food and water. I have overcome almost certain death. I now have a choice: to pilot myself to a new life or to give up and watch myself die. I choose to kick as long as I can.

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5 Callahan saw his situation, dire though it was, in terms of choice. A vast ocean stretched before him on all sides. He saw nothing but its endless blue surface, below which lurked many dangers. However, in the lapping of the waves and the whistle of the wind, he did not hear a verdict of death. Instead, he heard a question: "Do you want to live?" The ability to hear that question and to answer it in the affirmative—to reclaim for himself the choice that the circumstances seemed to have taken away—may be what enabled him to survive. Next time someone asks you, "What would you do?," you might take a page from Callahan's book and reply, "I would choose."

6 Joe Simpson, another famous survivor, almost died during his descent from a mountain in the icy heights of the Peruvian Andes. After breaking his leg in a fall, he could barely walk, so his climbing partner, Simon Yates, attempted to lower him to safety using ropes.

7 When Yates, who couldn't see or hear Simpson, unwittingly lowered him over the edge of a cliff, Simpson could no longer steady himself against the face of the mountain or climb back up. Yates now had to support all of Simpson's weight; sooner or later, he would no longer be able to do so, and both of them would plummet to their deaths. Finally, seeing no alternative, Yates cut the rope, believing he was sentencing his friend to death. What happened next was remarkable: Simpson fell onto a ledge in a crevasse, and over the next few days, he crawled five miles across a glacier, reaching base camp just as Yates was preparing to leave. In *Touching the Void*, his account of the incident, Simpson writes:

8 The desire to stop abseiling[1] was almost unbearable. I had no idea what lay below me, and I was certain of only two things: Simon had gone and would not return. This meant that to stay on the ice bridge would finish me. There was no escape upwards, and the drop on the other side was nothing more than an invitation to end it all quickly. I had been tempted, but even in my despair I found that I didn't have the courage for suicide. It would be a long time before cold and exhaustion overtook me on the ice bridge, and the idea of waiting alone and maddened for so long had forced me to this choice: abseil until I could find a way out, or die in the process. I would meet it rather than wait for it to come to me. There was no going back now, yet inside I was screaming to stop.

9 For these two willful men, survival was a matter of choice. And as presented by Simpson, in particular, the choice was an **imperative** rather than an opportunity; you might **squander** the latter, but it's almost impossible to resist the former.

1. **abseiling** the activity of descending a vertical surface with rope

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NOTES

10 Though most of us will never experience such extreme circumstances (we hope), we are nonetheless faced daily with our own imperatives to choose. Should we act or should we hang back and observe? Calmly accept whatever comes our way, or doggedly pursue the goals we have set for ourselves? We measure our lives using different markers: years, major events, achievements. We can also measure them by the choices we make, the sum total of which has brought us to wherever and whoever we are today. When we view life through this lens, it becomes clear that choice is an enormously powerful force, an essential determinant of how we live. But what gives choice its power, and how best can we take advantage of it?

Excerpted from *The Art of Choosing* by Sheena Iyengar, published by Twelve, a division of Hachette Book Group, Inc.

DISCUSSION

WRITE

Do you perceive survival in difficult situations to be a choice, as the text claims, or simply a natural instinct aided by skill and luck? Discuss this question with a group of your peers. To prepare for your discussion, use the graphic organizer to write down your ideas about the prompt. Support your ideas with evidence from the text. After your discussion, you will write a reflection.

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Restless Genes

INFORMATIONAL TEXT
David Dobbs
2012

Introduction

This *National Geographic* article poses and answers a question at the intersection of science and philosophy: Why do human beings have an innate desire to migrate and explore? (Hint: The answer is suggested right in the title.) Journalist David Dobbs (b. 1959) wrote this essay in 2012, interviewing scores of experts in various fields in order to explain how broad social movements—and the motivations of individuals—are shaped by our "restless genes."

Reading Skill: Active Listening

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to engage in active listening.

STEP 1: In order to gain meaning from information delivered audibly, note the following:

- ✓ the situation or form, including
  - recorded speeches or interviews
  - podcasts, audiobooks, videos, or other recordings
  - discussions, lectures, or oral directions
- ✓ listen for
  - music and background sounds
  - important details, including facts, dates, or statistics
  - questions or suggestions that require a response
  - techniques that the speaker uses to contribute to meaning, including
    - > emphasized words and phrases
    - > repetition of ideas for emphasis
    - > intonation or tone of voice
    - > pauses, timing, rate of speech, etc.

STEP 2: As you prepare to listen actively, ask yourself the following:

- ✓ Before I'm actively listening, what do I need to accomplish?
  - Identify the task and set a purpose.
  - Avoid distractions.
- ✓ While I'm actively listening, what do I need to get out of the experience?
  - Listen to gain comprehension, paying attention to clues and details.
  - Take notes as needed, including important facts, dates, or examples.
  - For recordings, pause or rewind as needed.
  - During conversations, ask meaningful questions.
- ✓ After active listening, how can I judge that I've been successful?
  - Summarize or write about what you heard, including the main idea.
  - Answer comprehension questions based on the selection that was read aloud.
  - Compare your notes with a classmate's.

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YOUR TURN

PRACTICE

Read the background information and the transcript of the text below. Then, review the audio recording in the digital lesson and using the Checklist on the previous page, answer the multiple-choice questions below.

Background: In September 2015, NASA released a report that researchers discovered strong evidence of liquid water on present-day Mars. Although the water may be underground or the result of water vapor in Mars's atmosphere, the 2015 report was important because the possibility of water on Mars allows for the possibility of life on Mars.

Transcript: The popular 2015 sci-fi film *The Martian* stars Matt Damon as a botanist and astronomer who is stranded on Mars without much hope for survival. Early in the film, he devises a method of burning hydrogen and oxygen to synthesize water—H^2O—on the supposedly barren planet. It's an ingenious plan, but there's just one tiny inaccuracy with the scene. Four days before the film's theatrical release, in a national press conference, scientists and researchers from the National Aeronautics and Space Administration (NASA) announced a startling new discovery. There's already water there.

Naturally, production of the film had finished well before these findings were reported. Science, after all, often moves faster than Hollywood. And what a discovery it is: for the first time in history, surface readings of the Martian surface have yielded evidence of water. It comes in the form of hydrated salts, known as "perchlorates," visible on the Martian surface. Though scientists have believed for years that Mars held water long ago—visible in the imprints of rivers and oceans on the planet's dry surface—they hadn't yet found evidence of liquid, flowing water. The water is there now, "[within] days, something of that order," says Dr. Alfred McEwen, professor and one of the authors of the new report.

1. The text and audio clip present the same text in different formats. Which element of the text is emphasized by listening to the audio clip?

   - A. The belief that Mars had rivers and oceans long ago
   - B. The plot of the popular 2015 sci-fi film *The Martian*
   - C. The discovery of evidence of water on the Martian surface
   - D. NASA's protest of portraying inaccurate information about Mars in *The Martian*

2. Select one advantage of listening to the audio recording of the text.

   - A. The audio recording provides a quotation from Dr. Alfred McEwen.
   - B. The audio recording emphasizes the factual inaccuracy of the movie.
   - C. The audio recording questions the validity of the belief that Mars held water long ago.
   - D. The audio recording helps listeners understand how Matt Damon's character synthesizes water in the film *The Martian*.

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"What drove us out from Africa and on to the moon and beyond?"

NOTES

1 In the winter of 1769, the British explorer Captain James Cook, early into his first voyage across the Pacific, received from a Polynesian priest named Tupaia an astonishing gift—a map, the first that any European had ever encountered showing all the major islands of the South Pacific. Some accounts say Tupaia sketched the map on paper; others that he described it in words. What's certain is that this map instantly gave Cook a far more complete picture of the South Pacific than any other European possessed. It showed every major island group in an area some 3,000 miles across, from the Marquesas west to Fiji. It matched what Cook had already seen, and showed much he hadn't.

2 Cook had granted Tupaia a berth on the *Endeavour* in Tahiti. Soon after that, the Polynesian wowed the crew by navigating to an island unknown to Cook, some 300 miles south, without ever consulting compass, chart, clock, or sextant. In the weeks that followed, as he helped guide the *Endeavour* from one archipelago to another, Tupaia amazed the sailors by pointing on request, at any time, day or night, cloudy or clear, precisely toward Tahiti.

3 Cook, uniquely among European explorers, understood what Tupaia's feats meant. The islanders scattered across the South Pacific were one people, who long ago, probably before Britain was Britain, had explored, settled, and mapped this vast ocean without any of the navigational tools that Cook found essential—and had carried the map solely in their heads ever since.

4 Two centuries later a global network of geneticists analyzing DNA bread-crumb trails of modern human **migration** would prove Cook right: Tupaia's ancestors had colonized the Pacific 2,300 years before. Their improbable migration across the Pacific continued a long eastward march that had begun in Africa 70,000 to 50,000 years earlier. Cook's journey, meanwhile, continued a westward movement started by his own ancestors, who had left Africa around the same time Tupaia's ancestors had. In meeting each other, Cook and Tupaia closed the circle, completing a journey their forebears had begun together, so many **millennia** before.

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5 Cook died in a bloody skirmish with Hawaiians ten years later. (The Hawaiians snatched a boat; Cook lost his temper and fired upon them; although he killed one and his crew killed several others, the Hawaiians caught him in the surf and stabbed him to death.) His death, some say, brought to a close what Western historians call the age of exploration. Yet it hardly ended our exploring. We have remained obsessed with filling in the Earth's maps; reaching its farthest poles, highest peaks, and deepest trenches; sailing to its every corner and then flying off the planet entirely. With the NASA rover Curiosity now stirring us all as it explores Mars, the United States, along with other countries and several private companies, is preparing to send humans to the red planet as well. Some visionaries even talk of sending a spacecraft to the nearest star.

6 NASA's Michael Barratt—a doctor, diver, and jet pilot; a sailor for 40 years; an astronaut for 12—is among those aching to go to Mars. Barratt consciously sees himself extending the journey Cook and Tupaia took in the Pacific.

SAMPLE ANNOTATION

Structure – Informational Text Structure

The author explains that Barratt sees himself as similar to Cook and Tupaia and uses a quotation from Barratt to support this comparison. This compare and contrast text structure helps develop the idea that explorers share traits.

7 "We're doing what they did," he says. "It works this way at every point in human history. A society develops an enabling technology, whether it's the ability to preserve and carry food or build a ship or launch a rocket. Then you find people passionate enough about getting out there and finding new stuff to strap a rocket to their butts."

8 Not all of us ache to ride a rocket or sail the infinite sea. Yet as a species we're curious enough, and intrigued enough by the **prospect**, to help pay for the trip and cheer at the voyagers' return. Yes, we explore to find a better place to live or acquire a larger territory or make a fortune. But we also explore simply to discover what's there.

9 "No other mammal moves around like we do," says Svante Pääbo, a director of the Max Planck Institute for Evolutionary Anthropology in Leipzig, Germany, where he uses genetics to study human origins. "We jump borders. We push into new territory even when we have resources where we are. Other animals don't do this. Other humans either. Neanderthals[1] were around hundreds of thousands of years, but they never spread around the world. In just 50,000 years we covered everything. There's a kind of madness to it. Sailing out into the ocean, you have no idea what's on the other side. And now we go to Mars. We never stop. Why?"

10 Why indeed? Pääbo and other scientists pondering this question are themselves explorers, walking new ground. They know that they might have to backtrack and regroup at any time. They know that any notion about why

1. **Neanderthals** a prehistoric species of human that is now extinct, but whose skeletons are found in Europe, West Asia, and North Africa

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NOTES

we explore might soon face revision as their young **disciplines**—anthropology, genetics, developmental neuropsychology—turn up new fundamentals. Yet for those trying to figure out what makes humans tick, our urge to explore is irresistible terrain. What gives rise to this "madness" to explore? What drove us out from Africa and on to the moon and beyond?

11 If an urge to explore rises in us innately, perhaps its foundation lies within our genome. In fact there is a mutation that pops up frequently in such discussions: a variant of a gene called *DRD4*, which helps control dopamine, a chemical brain messenger important in learning and reward. Researchers have repeatedly tied the variant, known as *DRD4-7R* and carried by roughly 20 percent of all humans, to curiosity and restlessness. Dozens of human studies have found that *7R* makes people more likely to take risks; explore new places, ideas, foods, relationships, drugs, or sexual opportunities; and generally embrace movement, change, and adventure. Studies in animals simulating *7R*'s actions suggest it increases their taste for both movement and novelty. (Not incidentally, it is also closely associated with ADHD.)

12 Most **provocatively,** several studies tie *7R* to human migration. The first large genetic study to do so, led by Chuansheng Chen of the University of California, Irvine in 1999, found *7R* more common in present-day migratory cultures than in settled ones. A larger, more statistically rigorous 2011 study supported this, finding that *7R*, along with another variant named *2R*, tends to be found more frequently than you would expect by chance in populations whose ancestors migrated longer distances after they moved out of Africa. Neither study necessarily means that the *7R* form of the gene actually made those ancestors especially restless; you'd have to have been around back then to test that premise with certainty. But both studies support the idea that a **nomadic** lifestyle selects for the *7R* variant.

13 Another recent study backs this up. Among Ariaal tribesmen in Africa, those who carry *7R* tend to be stronger and better fed than their non-7R peers if they live in nomadic tribes, possibly reflecting better fitness for a nomadic life and perhaps higher status as well. However, *7R* carriers tend to be less well nourished if they live as settled villagers. The variant's value, then, like that of many genes and traits, may depend on the surroundings. A restless person may thrive in a changeable environment but wither in a stable one; likewise with any genes that help produce the restlessness.

14 So is *7R* the explorer's gene or adventure gene, as some call it? Yale University evolutionary and population geneticist Kenneth Kidd thinks that overstates its role. Kidd speaks with special authority here, as he was part of the team that discovered the *7R* variant 20 years ago. Like other skeptics, he thinks that many of the studies linking *7R* to exploratory traits suffer from mushy methods

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

With words like genome and gene, the text is about genetics, so mutation is a scientific word. It is part of a noun phrase because that's what follows "there is." Mutation is the noun and the words that follow tell more about it.

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SAMPLE ANNOTATION

Argument – Reasoning

Kidd doubts 7R is the sole gene leading to exploration. Kidd bases this valid conclusion on the fact that there is an equal number of contradictory studies. This is deductive reasoning. However, Kidd's position could be strengthened by providing examples of "mushy methods" he criticizes.

or math. He notes too that the pile of studies supporting *7R*'s link with these traits is countered by another stack contradicting it.

15 "You just can't reduce something as complex as human exploration to a single gene," he says, laughing. "Genetics doesn't work that way."

16 Better, Kidd suggests, to consider how groups of genes might lay a foundation for such behavior. On this he and most *7R* advocates agree: Whatever we ultimately conclude about *7R*'s role in driving restlessness, no one gene or set of genes can hardwire us for exploration. More likely, different groups of genes contribute to multiple traits, some allowing us to explore, and others, *7R* quite possibly among them, pressing us to do so. It helps, in short, to think not just of the urge to explore but of the ability, not just the motivation but the means. Before you can act on the urge, you need the tools or traits that make exploration possible.

17 Fortunately for me, I had to wander only a floor down from Kidd's office to find someone who studies such tools: developmental and evolutionary geneticist Jim Noonan. His research focuses on the genes that build two key systems: our limbs and our brains. "So I'm biased," he says, when I press him about what makes us explorers. "But if you want to boil this down, I'd say our ability to explore comes from those two systems."

18 The genes that build our human limbs and brains, Noonan says, are pretty much the same as those that build the same parts of other hominids[2] and apes. Each species' limbs and brains end up different largely because the construction projects directed by these developmental genes start and stop at different times. In humans the result is legs and hips that let us walk long distances; clever, clever hands; and an even cleverer brain that grows far more slowly but much larger than other ape brains. This triad separates us from other apes and, in small but vital developmental details, from other hominids.

19 Together, says Noonan, these differences compose a set of traits uniquely suited for creating explorers. We have great mobility, extraordinary **dexterity**, "and, the big one, brains that can think imaginatively." And each amplifies the others: Our conceptual imagination greatly magnifies the effect of our mobility and dexterity, which in turn stirs our imaginations further.

20 "Think of a tool," says Noonan. "If you can use it well and have imagination, you think of more applications for it." As you think of more ways to use the tool, you imagine more goals it can help you accomplish.

2. **hominids** any of the several species of humans or other Great Apes that share a common ancestor.

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NOTES

21 This feedback loop, Noonan points out, helped empower the great Anglo-Irish explorer Ernest Shackleton—and saved him when he and his crew were stranded on Elephant Island in 1916. After polar ice crushed their ship, Shackleton, 800 miles from anywhere with 27 exhausted men, little food, and three small open boats, conceived an insanely ambitious sea voyage. Using a handful of basic tools to modify a 22-foot lifeboat, the *James Caird* (another tool), for a task absurdly beyond its original design, he gathered his navigational instruments and five of his men and executed a trip that few would dare imagine. He reached South Georgia[3], then returned to Elephant Island to rescue the rest of the crew.

22 Shackleton's adventure shows starkly, says Noonan, a dynamic that has driven human progress and exploration from the start: As we leverage dexterity with imagination, we create advantages "that select for both traits."

23 Noonan makes a good case that our big brain and clever hands build a capacity for imagination. Alison Gopnik, a child-development psychologist at the University of California, Berkeley, says humans also possess another, less obvious advantage that fosters that imaginative capacity: a long childhood in which we can exercise our urge to explore while we're still dependent on our parents. We stop nursing roughly a year and a half sooner than gorillas and chimps, and then take a far slower path to puberty—about a decade, compared with the three to five years typical for gorillas and chimps. Dental evidence from Neanderthals suggests they too grew up faster than we do. As a result, we have an unmatched period of protected "play" in which to learn exploration's rewards.

24 "I wrote a book called *The Scientist in the Crib* that looks at this," says Gopnik. "It could just as well have been titled *The Explorer in the Playroom.*"

25 Many animals play, says Gopnik. Yet while other animals play mainly by practicing basic skills such as fighting and hunting, human children play by creating hypothetical scenarios with artificial rules that test hypotheses. *Can I build a tower of blocks as tall as I am? What'll happen if we make the bike ramp go even higher? How will this schoolhouse game change if I'm the teacher and my big brother is the student?* Such play effectively makes children explorers of landscapes filled with competing possibilities.

26 We do less of this as we get older, says Gopnik, and become less willing to explore novel alternatives and more conditioned to stick with familiar ones. "It's the difference," she says, "between going to your usual, reliable restaurant versus a new place that might be great or awful." During childhood we build

3. **South Georgia** South Georgia Island, one of the islands in the British Overseas territory of South Georgia and the South Sandwich Islands in the extreme South Atlantic Ocean

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NOTES

the brain wiring and cognitive machinery to explore; if we stay alert as adults, this early practice allows us to spot situations in which it pays to shift strategies. *Might there be a Northwest Passage? Could we get to the Pole easier on dogsleds? Maybe, just maybe, we could land a rover on Mars by lowering it from a hovercraft on a cable.*

27 "We carry this forward," says Gopnik. And the people who keep this spirit of playful engagement with the possibilities of the moment closest at hand—the Cooks and Tupaias, the Sally Rides[4] and Michael Barratts—are the explorers.

28 In the 1830s in the deep forests of Quebec, Canada, a restless population of pioneers began a lengthy, risky experiment. Quebec City, built by the French by the St. Lawrence River, was growing fast. To the north, along the Saguenay River, stretched a vast, nearly untouched forest. This rich but brutal country soon attracted loggers and young farming families with a taste for work, risk, and opportunity. Up the valley they went, building one small village after another, creating a wave of settlement moving up the Saguenay. From a biologist's point of view, such a migratory wave can concentrate not just particular types of people on its frothy front edge; it can also concentrate and aid the expansion of any genes that may encourage those people to migrate.

29 Sometimes a gene rides such a wave passively, more or less by accident—the gene just happens to be common in the leading migrators, so it becomes common in the communities they establish. For instance, if genes for curly hair had been especially common in the Europeans who first started spreading across North America, curly hair would have become more common in North America as those settlers spread across the continent. The gene doesn't necessarily bestow an advantage; it just becomes more common because so many people in the front edge have it and then reproduce.

30 But a migratory wave can also allow genes friendly to migration to drive their own selection. A notable, if noxious, example is the South American cane toad. Introduced to northeastern Australia in the 1930s, it now numbers more than 200 million and is advancing across the continent at 30 miles a year. The leading toads hop on legs that are 10 percent longer than those of their 1930s ancestors—and measurably longer than the legs of toads even a mile behind them. How so? Toads that are both restless and long legged move to the front, bringing any restless, long-legged genes with them. There they meet and mate with other restless, long-legged toads to create restless, leggy offspring that move to the front and repeat the cycle.

31 Laurent Excoffier, a population geneticist at the University of Bern, thinks something similar occurred with the Quebec loggers. In a 2011 paper Excoffier and some colleagues analyzed centuries of Quebec parish birth, marriage,

4. **Sally Ride** an astronaut, noted for being the first American woman in space

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NOTES

settlement, and death records and found that the pioneer families behaved and bred in a way that spread both their genes and the traits that drove them to the front. These wave-front couples married and mated sooner than did couples back home, perhaps because they were more impatient folks to begin with and because the frontier gave them access to land and a social atmosphere favorable to starting sooner. This alone produced more children than the "core" families who stayed behind did (9.1 per family versus 7.9, or 15 percent more). And because these children in turn proved likelier to marry early and have more children, each pioneer couple left behind 20 percent more offspring altogether. Twenty percent more offspring produces a huge evolutionary advantage. In this case it rapidly raised the share of these families' genes and cultures within their own population—and thus within North America's larger population.

32 Excoffier believes that if this "gene surfing," as some call it, happened often as humans scattered around the globe, it would have selected for multiple genes that favor curiosity, restlessness, innovation, and risk taking. This could, he says, "help explain some of our exploratory behavior." Exploration may thus create a self-reinforcing loop, amplifying and spreading the genes and traits that drive it.

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First Read

Read "Restless Genes." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What are "restless genes," according to the article? Build a description using evidence from the text.

2. Why is it fitting to begin this article on exploration with a story about Captain Cook and the Polynesian priest Tupaia? Support your answer with textual evidence.

3. Explain the idea in the last paragraph that exploration can create "a self-reinforcing loop." If you don't understand the idea, reread the preceding paragraphs about the South American cane toad and Quebec families, which are examples of the concept.

4. What is the meaning of the word **millennia** as it is used in the text? Write your best definition of the word *millennia* here, along with a brief explanation of how you arrived at its meaning through context clues.

5. Read the following dictionary entry:

   discipline
   dis•ci•pline /ˈdi-sə-plən *noun*

   1. self-control or order attained by following a pattern of behavior
   2. punishment
   3. a field of study

   Which definition most closely matches the meaning of **disciplines** as it is used in paragraph 10? Write the correct definition of *disciplines* here and explain how you figured out its meaning.

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Reading Skill: Context and Connotation – Reference Materials

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to apply knowledge of reference materials to determine the meaning of a word or phrase, note the following:

- ✓ the word or phrase's part of speech
- ✓ context clues you can use to make an initial determination of the word or phrase's meaning
- ✓ appropriate reference materials you can use to confirm this meaning

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To apply knowledge of reference materials to determine the meaning of a word or phrase, ask the following questions:

- ✓ How is the word being used in the sentence? What is its part of speech?
- ✓ What do I think the word means based on context clues?
- ✓ Does the text contain a glossary? If not, how can I locate a print or digital dictionary to confirm this meaning?
- ✓ Where in the resource entry are the definitions for the part of speech I identified?
- ✓ Which of these definitions, or denotations, matches the context?
- ✓ What do any sample sentences that accompany this definition suggest about the connotations, or emotional associations, of the word or phrase?
- ✓ What do any synonyms and antonyms provided in the dictionary or a thesaurus suggest about the or phrase's denotative and connotative meanings?
- ✓ What have I finally determined are the denotative and connotative meanings of the word or phrase?

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Reread paragraph 30 from "Restless Genes." Then, using the Checklist on the previous page as well as the dictionary entry below, answer the multiple-choice question.

YOUR TURN

PRACTICE

selection \ sə-'lek-shən \

noun

1. the act or process of selecting : the state of being selected or chosen
2. one that is selected: choice; *also*: a collection of selected things
3. *Biology*. a natural or artificial process that results or tends to result in the survival and propagation of some individuals or organisms but not of others with the result that the inherited traits of the survivors are perpetuated
4. *Computers*. an area of a screen that is highlighted

Origin: from Latin seligere, meaning "chosen"

Which of the following shows the word *selection* being replaced with the definition that makes the most sense in the sentence, validating its precise denotative meaning?

- ○ A. But a migratory wave can also allow genes friendly to migration to drive their own survival and propagation.
- ○ B. But a migratory wave can also allow genes friendly to migration to drive their own area of a screen that is highlighted.
- ○ C. But a migratory wave can also allow genes friendly to migration to drive their own collection of selected things.
- ○ D. But a migratory wave can also allow genes friendly to migration to drive their own state of being selected or chosen.

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Reading Skill: Structure – Informational Text Structure

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify multiple text structures in informational texts, note the following:

- ✓ patterns in individual sections of text that reveal different text structures, such as
  - problems and their solutions; signal words include *a consequence of, a possible solution to, challenge of, dilemma, issue, resolution*
  - comparisons and contrasts; signal words include *also, as opposed to, in contrast to, both, but, instead of, on the other hand, similarly, however*
  - steps in a process; signal words include *first, second, third, finally, last, next*
- ✓ key concepts that are revealed through the use of multiple text structures
- ✓ how the author uses multiple text structures to convey meaning
- ✓ what the different text structures suggest about the author's purpose

STEP 2: To analyze how multiple text structures convey purpose and meaning in informational texts, consider the following questions:

- ✓ What different text structures does the author use?
- ✓ How do these text structures connect to the topics in individual sections?
- ✓ What is the author's purpose for writing and what meaning is the author expressing?
- ✓ How do the multiple text structures convey the author's purpose and support the meaning of the text?

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Reread paragraph 30 of "Restless Genes." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which text structure does the author use in this paragraph?

   - ○ A. description of the characteristics of the South American cane toad
   - ○ B. sequence of events that led to the migration of the South American cane toad
   - ○ C. compare and contrast to show the differences and similarities in two breeds of toads
   - ○ D. problem-solution to examine the possible solution to the problem of the noxious South American cane toad

2. How does this text structure help the author build meaning and advance his purpose in the text?

   - ○ A. The text structure shows how cane toads changed the native toad population.
   - ○ B. The text structure helps the author ask an important question about genes.
   - ○ C. The text structure illustrates the differences between toads and humans.
   - ○ D. The text structure emphasizes how a gene can spread over time.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the development of two opposing arguments on the same topic, note the following:

- ✓ the argument each author is making
- ✓ the claim or central idea of each argument
- ✓ the kind of evidence that supports each claim
- ✓ where each author supports his or her claim with reasoning and explanations
- ✓ the type of reasoning—inductive, abductive, or deductive—that each author uses
- ✓ the similarities and differences in the reasons and evidence each author uses

STEP 2: To compare the development of two opposing arguments on the same topic, evaluating the effectiveness and validity of the claims, consider the following questions:

- ✓ What evidence is provided to support each claim?
- ✓ What type of reasoning does each author use?
- ✓ How are the reasons and evidence used by one author similar to or different from those used by the other author?
- ✓ Is the reasoning, or the thinking behind the claims, sound and valid?
- ✓ Are the reasons and evidence each author presents sufficient, or is more evidence needed? Why or why not?
- ✓ Which claims are not supported and therefore not valid?

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Reread paragraphs 15–16 of "Restless Genes." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence from the article best represents the claim in this section?

   - A. "You just can't reduce something as complex as human exploration to a single gene," he says, laughing.
   - B. "Genetics doesn't work that way."
   - C. "More likely, different groups of genes contribute to multiple traits, some allowing us to explore, and others, *7R* quite possibly among them, pressing us to do so."
   - D. "It helps, in short, to think not just of the urge to explore but of the ability, not just the motivation but the means."

2. Which statement best evaluates the support for the claim in this section of the article?

   - A. The author provides irrelevant information in his attempt to support the claim that the motivation for human exploration is more complicated than a single gene.
   - B. The author explains how those who believe a single gene can be responsible for "something as complex as human exploration" do not understand how genetics work.
   - C. The author provides sufficient support, citing an expert's explanation of how different genes might contribute to multiple traits that lead to exploration.
   - D. The author uses inductive reasoning with specific evidence and a general conclusion that represents the opinion of most *7R* advocates.

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Close Read

Reread "Restless Genes." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight one word or phrase in the article that caught your attention, either because it was unfamiliar to you or was used in a creative and unexpected way. Use reference materials and context clues to determine the denotative and connotative meanings of the word or phrase. Consider questions such as the following: If this is a multiple-meaning word, which is the meaning that fits the context? What are synonyms for this word or phrase? What are the connotations of this word and phrase as opposed to a synonym? Would a synonym be more, equally, or less effective in this context, and why?
2. Highlight one or two passages that you found particularly interesting or perplexing. Identify any words or phrases in the passage that signal the text structure, and analyze how the text structure conveys the purpose and meaning of the passage.
3. Select a passage that discusses the work of a researcher and shows what that researcher has learned on his or her scientific journey into the study of genes and migration. Describe the researcher's work and explain what it contributes to the article.

COMPARE AND CONTRAST

WRITE

Write a brief essay that compares and contrasts the text structure and claims featured in "Restless Genes" and "The Art of Choosing" excerpt. Provide analysis and relevant evidence to support your response. Your essay must be based on ideas and information that can be found in both texts.

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Apollo 13: Mission Highlights

INFORMATIONAL TEXT
NASA Kennedy Space Center
1970

Introduction

Meet Jim Lovell, Jack Swigert, and Fred Haise. In 1970, their mission was to be an exploration of a lunar highland, following the successful landings of *Apollo 11* and *Apollo 12*. However, *Apollo 13* would prove unlucky. Nearing the moon, both oxygen tanks in the command module (CM) failed, shutting down power and forcing the crew to abandon the mission and focus on getting home safely—all while crammed into the smaller lunar module (LM).

"Ground controllers in Houston faced a formidable task."

NOTES

Mission Highlights

1 The first two days the crew ran into a couple of minor surprises, but generally *Apollo 13* was looking like the smoothest flight of the program. At 46 hours 43 minutes Joe Kerwin, the CapCom on duty, said, "The spacecraft is in real good shape as far as we are concerned. We're bored to tears down here." It was the last time anyone would mention boredom for a long time.

Apollo 13 crew members, pilot Fred Haise, Commander Jim Lovell, and pilot Jack Swigert

2 At 55 hours 46 minutes, as the crew finished a 49-minute TV broadcast showing how comfortably they lived and worked in weightlessness, Lovell stated: "This is the crew of *Apollo 13* wishing everybody there a nice evening, and we're just about ready to close out our inspection of *Aquarius (the LM)* and get back for a pleasant evening in *Odyssey (the CM)*. Good night."

3 Nine minutes later, Oxygen tank No. 2 blew up, causing No. 1 tank also to fail. The *Apollo 13* command module's normal supply of electricity, light, and water was lost, and they were about 200,000 miles from Earth.

4 The message came in the form of a sharp bang and vibration. Jack Swigert saw a warning light that accompanied the bang, and said, "Houston, we've had a problem here." Lovell came on and told the ground that it was a main B bus undervolt[1]. The time was 2108 hours on April 13.

5 Next, the warning lights indicated the loss of two of *Apollo 13's* three fuel cells, which were the spacecraft's prime source of electricity. With warning lights blinking on, one oxygen tank appeared to be completely empty, and

1. **main B bus undervolt** the "B bus," a physical electrical interface, was not receiving enough power

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NOTES

there were indications that the oxygen in the second tank was rapidly being **depleted.**

6 Thirteen minutes after the explosion, Lovell happened to look out of the left-hand window, and saw the final evidence pointing toward **potential** catastrophe. "We are venting something out into the—into space," he reported to Houston. Jack Lousma, the CapCom replied, "Roger, we copy you venting." Lovell said, "It's a gas of some sort." It was oxygen gas escaping at a high rate from the second, and last, oxygen tank.

7 The first thing the crew did, even before discovering the oxygen leak, was to try to close the hatch between the CM and the LM. They reacted spontaneously, like submarine crews, closing the hatches to limit the amount of flooding. First Jack and then Lovell tried to lock the reluctant hatch, but the stubborn lid wouldn't stay shut. Exasperated, and realizing that there wasn't a cabin leak, they strapped the hatch to the CM couch.

8 The pressure in the No. 1 oxygen tank continued to drift downward; passing 300 psi[2], now heading toward 200 psi. Months later, after the accident investigation was complete, it was determined that, when the No. 2 tank blew up, it either ruptured a line on the No. 1 tank, or caused one of the valves to leak. When the pressure reached 200 psi, the crew and ground controllers knew that they would lose all oxygen, which meant that the last fuel cell would also die.

9 At 1 hour and 29 seconds after the bang, Jack Lousma, then CapCom, said after instructions from Flight Director Glynn Lunney: "It is slowly going to zero, and we are starting to think about the LM lifeboat." Swigert replied, "That's what we have been thinking about too."

10 Ground controllers in Houston faced a **formidable** task. Completely new procedures had to be written and tested in the simulator before being passed up to the crew. The navigation problem had to be solved; essentially how, when, and in what altitude to burn the LM descent engine to provide a quick return home.

11 With only 15 minutes of power left in the CM, CapCom told the crew to make their way into the LM. Fred and Jim Lovell quickly floated through the tunnel, leaving Jack to perform the last chores in the Command Module. The first concern was to determine if there were enough consumables to get home? The LM was built for only a 45-hour lifetime, and it needed to be stretched to 90. Oxygen wasn't a problem. The full LM descent tank alone would **suffice**, and in addition, there were two ascent-engine oxygen tanks, and two

2. **psi** pounds per square inch, a unit measuring pressure

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NOTES

backpacks whose oxygen supply would never be used on the lunar surface. Two emergency bottles on top of those packs had six or seven pounds each in them. (At LM jettison[3], just before reentry, 28.5 pounds of oxygen remained, more than half of what was available after the explosion).

12 Power was also a concern. There were 2181 ampere hours[4] in the LM batteries, Ground controllers carefully worked out a procedure where the CM batteries were charged with LM power. All non-critical systems were turned off and energy consumption was reduced to a fifth of normal, which resulted in having 20 percent of our LM electrical power left when Aquarius was jettisoned. There was one electrical close call during the mission. One of the CM batteries vented with such force that it momentarily dropped off the line. Had the battery failed, there would be insufficient power to return the ship to Earth.

13 Water was the main consumable concern. It was estimated that the crew would run out of water about five hours before Earth reentry, which was calculated at around 151 hours. However, data from *Apollo 11* (which had not sent its LM ascent stage crashing into the moon as in subsequent missions) showed that its mechanisms could survive seven or eight hours in space without water cooling. The crew conserved water. They cut down to six ounces each per day, a fifth of normal intake, and used fruit juices; they ate hot dogs and other wet-pack foods when they ate at all. The crew became dehydrated throughout the flight and set a record that stood up throughout *Apollo:* Lovell lost fourteen pounds, and the crew lost a total of 31.5 pounds, nearly 50 percent more than any other crew. Those stringent measures resulted in the crew finishing with 28.2 pounds of water, about 9 percent of the total.

14 Removal of Carbon Dioxide was also a concern. There were enough lithium hydroxide canisters, which remove carbon dioxide from the spacecraft, but the square canisters from the Command Module were not compatible with the round openings in the Lunar Module environmental system. There were four cartridge from the LM, and four from the backpacks, counting backups. However, the LM was designed to support two men for two days and was being asked to care for three men nearly four days. After a day and a half in the LM a warning light showed that the carbon dioxide had built up to a dangerous level. Mission Control **devised** a way to attach the CM canisters to the LM system by using plastic bags, cardboard, and tape—all materials carried on board.

15 One of the big questions was, "How to get back safely to Earth." The LM navigation system wasn't designed to help us in this situation. Before the explosion, at 30 hours and 40 minutes, *Apollo 13* had made the normal midcourse correction, which would take it out of a free-return-to-Earth

3. **jettison** the act of throwing or casting something from a ship or aircraft
4. **ampere hours** a unit of measurement for the amount of energy in a battery

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NOTES

trajectory and put it on a lunar landing course. Now the task was to get back on a free-return course. The ground computed a 35-second burn and fired it 5 hours after the explosion. As they approached the moon, another burn was computed; this time a long 5-minute burn to speed up the return home. It took place 2 hours after rounding the far side of the moon.

• • •

16 The trip was marked by discomfort beyond the lack of food and water. Sleep was almost impossible because of the cold. When the electrical systems were turned off, the spacecraft lost an important source of heat. The temperature dropped to 38 F and condensation formed on all the walls.

17 A most remarkable achievement of Mission Control was quickly developing procedures for powering up the CM after its long cold sleep. Flight controllers wrote the documents for this innovation in three days, instead of the usual three months. The Command Module was cold and clammy at the start of power up. The walls, ceiling, floor, wire harnesses, and panels were all covered with droplets of water. It was suspected conditions were the same behind the panels. The chances of short circuits caused apprehension, but thanks to the safeguards built into the command module after the disastrous *Apollo 1* fire in January 1967, no arcing took place. The droplets furnished one sensation as we decelerated in the atmosphere: it rained inside the CM.

18 Four hours before landing, the crew shed the service module; Mission Control had insisted on retaining it until then because everyone feared what the cold of space might do to the unsheltered CM heat shield. Photos of the Service Module showed one whole panel missing, and wreckage hanging out, it was a sorry mess as it drifted away. Three hours later the crew left the Lunar Module Aquarius and then splashed down gently in the Pacific Ocean near Samoa.

RESEARCH

WRITE

"Apollo 13: Mission Highlights" is written by NASA and includes factual information about critical problems and how they were solved. But how might hearing or reading the voices of the crew themselves, or reading their words, deepen understanding of the crisis and its impact? Research the *The Apollo 13 Flight Journal*, available online, to find information about the mission that is not addressed in the Mission Highlights but that provides crucial insight about the events. Summarize your findings, and explain how they deepened your understanding of the Apollo 13 mission.

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Winning: Is It Everything?

ARGUMENTATIVE TEXT
Point/Counterpoint
2018

Introduction

Sports are a popular and beneficial hobby. No matter your age, gender, or socioeconomic status, involvement in competitive athleticism benefits your mind, body, and character. But how much of that benefit comes from winning? Are the mental and emotional health benefits of athletic involvement tied to winning—or is participating enough? The essays presented here express strong and distinct opinions about these very questions. What do you think? Which argument do you find more persuasive?

"At the end of the day, winning just makes you feel good about yourself."

NOTES

Winning: Is It Everything?

Point: The importance of winning cannot be denied.

1 Let's face facts: the popular saying "It's not whether you win or lose, it's how you play the game" is directly at odds with how we play and watch sports. Practically speaking, if athletes don't win to at least some degree, they won't be able to continue playing, and many sports spectators are "fair-weather fans," meaning that they only watch teams when they are winning. The importance of winning cannot be denied. In fact, winning might just be everything.

Our Heroes Are Winners, and Winners Get Paid

2 The professional athletes whose images are on our cereal boxes, whose names are on our jerseys, are famous and revered for being winners, not for being good losers. If professional athletes don't perform well and lose more than they win, their contracts may not be renewed or they may be traded. Furthermore, the amount of money professional athletes earn is directly tied to winning. For example, NFL Football players can earn over $100,000 for winning the Super Bowl. At other types of sporting events, athletes compete for the "purse," with the winner taking home the most cash. And of course, lucrative brand sponsorships and product endorsements result from the **status** of having a winning record and being popular with fans—not from the status of being a "good sport." The victors, not the vanquished, win the game and the fame.

Amateurs Still Want to Win

3 Winning is highly significant to amateur athletes as well as professional ones. In 2015, National Public Radio (NPR) conducted a poll in cooperation with the Robert Wood Johnson Foundation and the Harvard T.H. Chan School of Public Health and found that the majority of adults who participate in sports reported that winning is important. In fact, only 17% of respondents

SAMPLE ANNOTATION

Central Idea

The author uses zeugma, alliteration, and rhyme to call attention to the benefits of winning. This uses language in a clever and memorable way, though this does not necessarily mean the argument is logical and strong.

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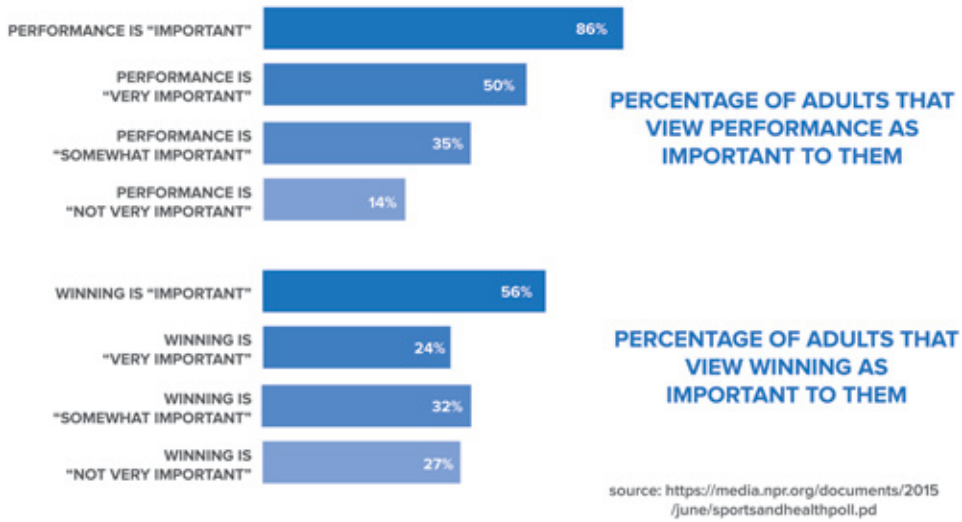
admitted to playing a sport in which winning would be impossible for them. Meanwhile, a whopping 86% of respondents indicated that performance was important, and we all know that people measure their performance by whether they win or lose. The study results clearly show, therefore, that winning is the **predominant** force that drives people onto the field, track, rink, or court.



Winning Extends Beyond the Game Itself

4 At the end of the day, winning just makes you feel good about yourself. According to the Girls and Sports Impact Report from 2018, fifth through ninth grade girls who participate in sports are 11% more likely than other girls to say that they are "happy the way they are." The same report also found that girls who play sports are 16% less likely to want to change the way they look. This shows that winning on the field extends to winning off the field.

5 Winning can also literally make you feel good, on a basic physical level. According to psychology professor Ian H. Robertson of Trinity College in Dublin, "Winning increases testosterone, which in turn increases the chemical messenger dopamine, and that dopamine hits the reward network in the brain, which makes us feel better." This positive physical response to winning can even make us live longer lives. For example, according to an article by CBS news, baseball players who make it into the Hall of Fame live on average two years longer than those who don't. So, yeah, winning is a bit important. If you want to live a happy life of a decent length, you better win.

NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The author inaccurately uses the data to conclude that winning is the reason people play sports. The author is ignoring the second bar graph, which shows 56%, not 86%, say that winning is important.

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6 Robertson, who authored *The Winner Effect: The Neuroscience of Success and Failure*, even goes so far as to declare that "winning's probably the single most important thing in shaping people's lives." It affects an individual's position on the social hierarchy, and that, in turn, impacts a person's overall health, mental function, and mood. Perhaps, then, winning strategies should be **implemented** in all aspects of our lives, not just sports. After all, winning really is EVERYTHING.

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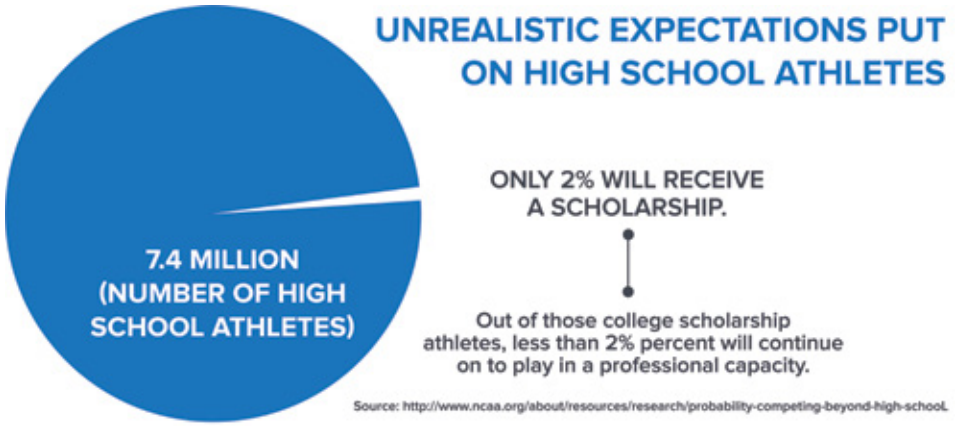
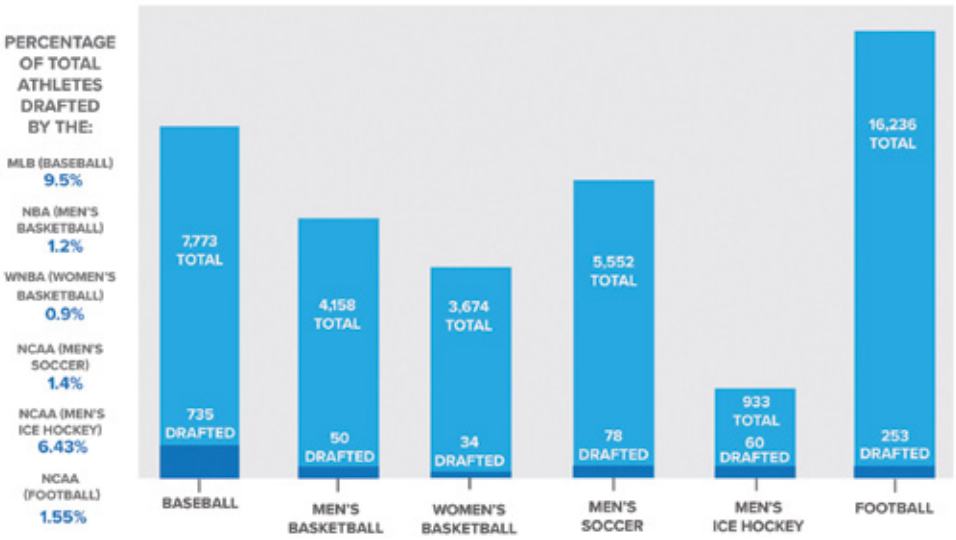
". . . sports matter because, at the end of the day, they unify us."

Counterpoint: Sports offer valuable lessons beyond just winning and losing.

7 Some say winning is the central motivation for playing any sports. While studies show that the majority of adults list winning as a motivating factor, and as exhilarating as winning can feel, it places an unnecessary emphasis on athletic stardom and promotes unrealistic expectations of future success.





(Designed image uses data from graphic above to show total number of athletes in a particular sport and then the number of athletes that got drafted in that sport.)

NOTES

SAMPLE ANNOTATION

Argument – Arguments and Claims

The author acknowledges the allure of winning but provides statistical evidence to support the point that it promotes unrealistic expectations. This approach makes the claim valid and more effective than the Point author's.

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According to the NCAA, only 2% of the approximately 7.4 million high school athletes will receive a college scholarship and, out of those college scholarship athletes, less than 2% will continue on to play in a professional **capacity**.

8 Considering that dreams of a career in athletics are unrealistic for most participants, is playing sports really worth the effort?

9 The answer is yes. Athletic participation teaches social skills, builds mental **stamina**, and creates a community for both participants and spectators.

Sports Teach Social Skills

10 One of the most apparent benefits of sports is how it fosters teamwork among a group of individuals. During practices, players interact with teammates by participating in drills, running plays, and discussing strategies for how to challenge opponents. These team-building activities cultivate trust between players. For example, in a deep pass to the end zone during a football game, the quarterback must release the pass before the wide receiver is in position and consequently must trust that the wide receiver will reach the correct position in time to catch the ball. Simultaneously, the wide receiver relies on the quarterback to release the ball at the precise moment so that he has enough time to catch the pass. For athletes playing individual sports, trust forms in other ways: they learn to accept direction from coaches, and they observe fellow competitors. For example, Patrick Mouratoglou, coach to the legendary Serena Williams, attributes frank and open communication as a key **component** to their success." I would say there are a number of factors behind the success that Serena and I have had. The quality of the relationship, and the quality of the communication, is a key point. I'll always say that for a player to have success, he or she must have a great relationship with his or her coach."

Sports Build Mental Stamina

11 While physicality defines many aspects of the competition, the deeper challenges athletes face are mental. Competitors may wonder if they can meet expectations, if they play better than they did previously, and what it means to be an **exemplary** player. Difficult mental obstacles can manifest when players face hype around a potentially season-ending match or when they encounter overwhelming personal issues. When performing at an advanced level, athletes must block out these types of distractions and concentrate on the immediate demands of competitive game play.

12 The ability to zero in on the game itself and block out distractions prepares athletes for life beyond the game. For example, in basketball, a game can change quickly if one team exploits a weakness in another team, so part of recovery is modifying game play to take advantage of a team's own strengths.

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The same adjusted approach applies to issues in life; whether starting a new career or losing an opportunity, people can use tactics they learned on the court because they already know that it is possible to adjust and still be successful. By applying the principle of adaptability to life, athletes can bring their mental strength from the field to the classroom, boardroom, or wherever life takes them.

Sports Matter Because They Unify

13 Some argue that sports are incredibly important to developing a sense of individual achievement. Sports encourage students to attend and engage in school, and they offer opportunities for personal advancement. While these points contain an element of truth, sports matter because, at the end of the day, they unify us.

14 The existence of temporary stakes is one of the best characteristics of sports because, win or lose, each match brings people together for a finite moment in time. Athletes of various backgrounds compete while fans from all walks of life cheer them on. These same people may have wildly different political or religious beliefs; they may come from vastly disparate cultures. While people participate in or watch a competition, they are together; and, as other aspects of modern life divide and pit people against one another, any possibility to connect and embrace commonality is valuable.

SAMPLE ANNOTATION

Central Idea

The author appeals to ethics by drawing on the audience's shared experiences and values. Pointing out that playing and watching sports brings people together strongly supports the central idea that athletics has benefits beyond trophies.

15 In fact, the Nielsen company's rating system directly reflects the way televised sports brings people together. Of the top ten most viewed broadcasts in 2017, seven were NFL events:

Super Bowl LI (111.3M viewers)
NFC Divisional Playoff (48.5M viewers)
AFC Championship Game (48.0M viewers)
NFC Championship Game (46.3M viewers)
NFC Wild Card Playoff (39.3M viewers)
AFC Divisional Playoff (37.1M viewers)
AFC Wild Card Playoff (29.2M viewers)

16 Whether people chose to watch these events with fellow fans or in their individual homes, these experiences were shared by millions of viewers nationwide.

17 The lessons to be learned from sports far outweigh the temporary state of victory. Yes, winning feels amazing and transformative; however, to emphasize that winning is the ultimate achievement ignores the many benefits that sports offer its players and its fans. By participating in sports, people can develop teamwork, cultivate their resilience, and enjoy a moment that—while fleeting—brings them together.

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First Read

Read "Winning: Is It Everything?" After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does the Point author believe that winning is valuable? What evidence or data does the author use to support his or her claim? Cite specific evidence from the text to support your answer.
2. What does the author of the Counterpoint essay believe about the importance of social interaction in sports? Why does the author believe this? Explain, citing text evidence.
3. What is one way the authors agree that sports benefit a person's mental well-being, regardless of whether or not one wins or loses a game? Cite evidence from the text to support your answer.
4. The word **component** comes from the Latin prefix *com*, which means "together," and *ponere*, which means "to put." With this information in mind and using clues from the Counterpoint argument, what does the word *component* mean? Write the definition here and then make a list of at least five other words that use one or both of these Latin roots.
5. Use context clues to determine the meaning of the word **exemplary** as it is used in the Counterpoint argument. Write your definition of *exemplary* here, along with those words or phrases from the text that helped most. Then, check a dictionary to confirm your understanding.

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify multiple print and graphic text features, note the following:

- ✓ print features, such as:
  - titles and headings
  - boldface words, italicized words, and lists
- ✓ graphic features, such as:
  - photographs and illustrations
  - charts, graphs, and maps
- ✓ the information and ideas that the text features emphasize
- ✓ how the text features affect readers

STEP 2: To analyze how multiple print and graphic text features convey purpose and meaning in informational texts, consider the following questions:

- ✓ What print and graphic features are present in the text?
- ✓ What information is contained in each feature?
- ✓ Why might the author have chosen to use those text features?
- ✓ How do the graphic features support the information presented in the text?
- ✓ Has the author interpreted data in graphics accurately and logically?
- ✓ How do the text and graphic features deepen readers' understanding of the text?
- ✓ How do the text and graphic features work together to convey the text's purpose and meaning?

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Reread paragraphs 8–9 of "Winning: Is it Everything?" and review the chart preceding paragraph 8. Then, using the Checklist on the previous pages, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The main purpose of the bar graph is to show that—

   - ○ A. getting drafted into professional sports is unattainable for most athletes.
   - ○ B. dreaming of playing in a professional league helps athletes perform well.
   - ○ C. thousands of college athletes are eligible to play in professional sports.
   - ○ D. more athletes are drafted into baseball than into any other sport.

2. The main reason the author includes the bar graph in the essay is to support the point that—

   - ○ A. about 7.4 million high school athletes receive scholarships and therefore have a good chance of becoming professional players.
   - ○ B. winning in sports is an important motivation for playing even though a small percentage of student athletes have the opportunities to play to win in professional leagues.
   - ○ C. chances of becoming a professional athlete are slim, but participation in sports offers important benefits that help people lead successful lives.
   - ○ D. high school and college athletes would not play baseball, basketball, football, soccer, and hockey if they could not experience the thrill of winning.

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Reading Skill: Central Idea

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to evaluate the support an author uses to develop a central idea, note the following:

- ✓ the central idea the author states about the topic
- ✓ the key details and support that explain or justify the author's point or message
- ✓ rhetorical appeals, such as:
  - **logos**, an appeal to logic, supported by evidence, facts, or statistics
  - **pathos**, an appeal to emotion by personalizing a situation or occurrence
  - **ethos**, an appeal to ethics and the establishment of the author's credibility
- ✓ rhetorical devices, such as:
  - **zeugma**, the use of one word applied to two other words forming two pairs, in which one pair expresses a literal meaning and the other pair expresses a figurative meaning, such as "she stole my pen and my heart"
- ✓ figurative language, such as:
  - **understatement**, a sentence that presents something as being smaller, worse, or less important than it actually is, such as saying "I did okay" after winning a marathon
- ✓ sound devices that the author uses, such as:
  - **alliteration**, a repetition of initial consonant sounds in two or more neighboring words or syllables, such as "Peter Piper picked a peck of pickled peppers"
- ✓ ways in which the details and support modify or clarify the central idea

STEP 2: To evaluate the support an author uses to develop the central idea(s), consider the following:

- ✓ How effectively do supporting details explain or justify the central idea?
- ✓ How effectively does the author employ rhetorical appeals and devices to develop the central idea?

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Reread paragraph 5 of "Winning: Is It Everything?" Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What rhetorical device does the author use in the sentence "So, yeah, winning is a bit important"?

   - A. zeugma
   - B. understatement
   - C. alliteration
   - D. rhetorical question

2. Which statement best describes the rhetorical appeal that the author uses in paragraph 5?

   - A. The author makes an appeal to emotion, claiming that winning is critical if a person wants to live a long and happy life.
   - B. The author makes an appeal to credibility, claiming that winning is critical if a person wants to live a long and happy life.
   - C. The author makes an appeal to emotion, citing the expert opinion of psychology professor Ian H. Robertson of Trinity College in Dublin.
   - D. The author makes an appeal to credibility, describing the research that shows a link between winning and chemical imbalances in the brain.

3. Which statement best evaluates the support that the author provides in paragraph 5 for the central idea that winning is the most important thing?

   - A. The author's support is strong. The expert opinion tells us that winning will increase dopamine and make a person feel better, and this provides abundant support for the author's broader claim that winning leads to a long and happy life.
   - B. The author's support is weak. The expert opinion tells us that winning will increase dopamine and make a person feel better, but this does not provide sufficient support for the author's broader claim that winning leads to a long and happy life.
   - C. The author's support is strong because he uses powerful emotional language such as "If you want to live a happy life of a decent length, you better win."
   - D. The author's support is weak because he does not cite any experts and instead relies only on emotional language such as "If you want to live a happy life of a decent length, you better win."

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Reading Skill: Argument – Arguments and Claims

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify the development of two opposing arguments on the same topic, note the following:

- ✓ each author's claim indicating his or her position on the topic being debated
- ✓ the reasons and evidence each author presents to support his or her claim
- ✓ the similarities and differences between the arguments

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To compare the development of two opposing arguments on the same topic and evaluate the effectiveness and validity of the claims, consider the following questions:

- ✓ What is each author's claim, or position?
- ✓ How does each author develop his or her claim with reasons and evidence?
- ✓ Are both claims effective and valid, or in other words, do they demonstrate sound reasoning? Why or why not?
- ✓ Does one author demonstrate stronger reasoning? Does he or she make more logical inferences from the evidence? Does he or she present more compelling reasons to support the claim?

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Reread paragraphs 4 and 12 of "Winning: Is It Everything?" Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best evaluates the Point passage's contribution to the validity and effectiveness of the claim?

   - A. The passage contributes to the validity and effectiveness of the claim because the study shows that students are more likely to say they are "happy the way they are" if they are always winning.
   - B. The passage contributes to the validity and effectiveness of the claim because the study shows students are less likely to want to change how they look if they are always winning.
   - C. The passage does not contribute to the validity and effectiveness of the claim because the study shows that participation, not winning, is what makes students feel good about themselves.
   - D. The passage does not contribute to the validity and effectiveness of the claim because it includes only statistical evidence that shows winning makes students feel good about themselves.

2. Which statement best evaluates the Counterpoint passage's contribution to the validity and effectiveness of the claim?

   - A. The passage contributes to the validity and effectiveness of the claim because it logically describes the physical skills and mental strength that a person can gain through sports.
   - B. The passage contributes to the validity and effectiveness of the claim because it logically states that skills learned while playing sports can be applied to real life as well.
   - C. The passage does not contribute to the validity and effectiveness of the claim because it lists percentages without explaining the significance of the numbers given.
   - D. The passage does not contribute to the validity and effectiveness of the claim because it only includes only examples and does not cite case studies.

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Close Read

Reread "Winning: Is It Everything?" As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight examples of the support that develops the central idea, or claim, in the Point article. The support can include reasons, evidence, information in print and graphic features, rhetorical appeals, and rhetorical devices. Evaluate the support and explain how well it develops the claim.

2. Highlight examples of the support that develops the central idea, or claim, in the Counterpoint article. Evaluate the support and explain how well it develops the claim.

3. Highlight passages to compare and contrast the development of the two opposing arguments. Evaluate how each passage contributes to the effectiveness and validity of the claim.

4. Locate details in the text that connect to the unit's Essential Question: What will you learn on your journey? Explain how these details develop the key idea of how sports contribute to personal growth.

ARGUMENTATIVE

WRITE

Write an argument in which you state and defend your own claim on the issue of whether winning is everything. First, distinguish your claim from those of the Point and Counterpoint writers by describing how it relates to each. Does your claim agree more with the Point claim, agree more with the Counterpoint claim, or take a middle-ground approach? After distinguishing your claim, incorporate support for it in the form of strong reasoning and evidence. Your argument should be based on valid inferences drawn from your own personal experiences and from relevant evidence offered in "Winning: Is It Everything?"

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Reading Skill: Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Write one vocabulary word on the front of an index card or slip of paper, write down at least two synonyms for the word on the back of the card. Then show those synonyms to a partner and see if he or she can guess which word you chose. Identifying words with similar meanings helps you develop your understanding of the word. (ex. On the front of one card, I wrote " to ***utilize***," and I wrote "to employ" and "to take advantage of" on the back of it.)

2. Select one of the cards that another student created and give the class clues about which vocabulary word you have selected without using any of the synonyms on the back of the card. (ex. This is an action verb that we perform whenever we fix something with a tool.)

3. Present a nonfiction book or article to the class or a partner and use as many vocabulary words as possible to describe it. Using words that you have recently acquired in conversation and writing can help you remember and clarify what they mean. (ex. The author of this cookbook ***incorporates*** instructions for meeting the needs of people with ***diverse*** dietary needs, and you can find that section under "dietary needs" in the ***index***.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have studied how people learn lessons as they take journeys. If you could go on a journey anywhere today, where would you go? What would you do? Are there certain lessons that you'd hope to learn on it? Who or what would you like to see? And how would you find your way around? Use as many vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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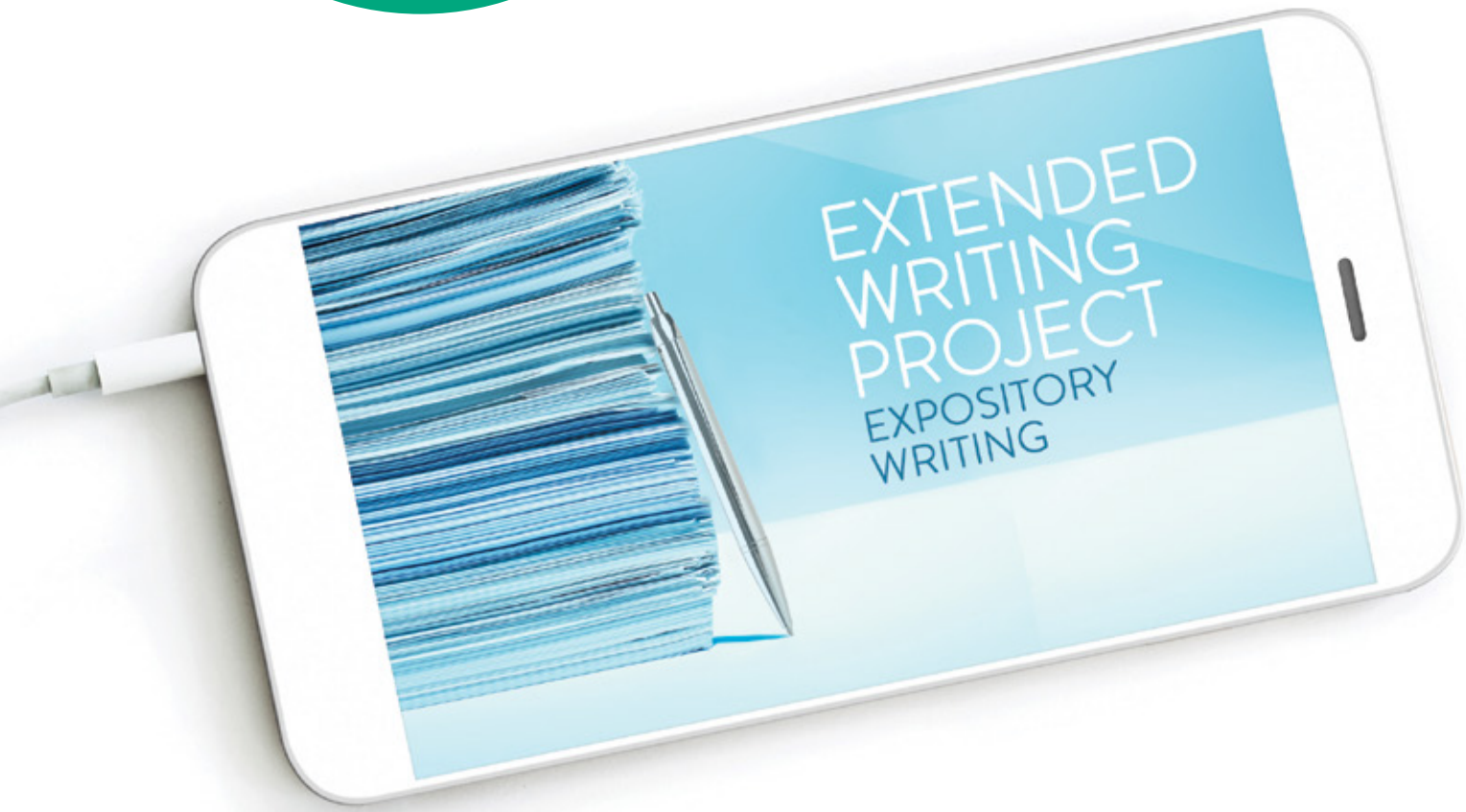
Extended Writing Project and Grammar



Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

"A journey of a thousand miles," wrote the Chinese philosopher Lao-Tzu, "must begin with a single step." Each of these steps brings us closer to our goals, and each step offers a slightly different viewpoint from which to see the world. If we are observant, we just might learn more along the way than we do when we reach our final destination.

Writing Prompt

What can we learn as we journey through life?

From multiple texts in this unit, select two or three individuals who embark on a journey. In an expository essay, describe these journeys and explain how the individuals evolve from beginning to end. As part of your essay, develop a clear central idea to focus your thinking and support it by explaining and analyzing details that show what the individuals learn and how their thinking changes on the paths to their destinations. Use your plan to write your essay, remembering to include the following:

- ✓ a clear central idea
- ✓ a logical organizational structure that helps develop the central idea
- ✓ explanation and analysis of information from multiple sources
- ✓ varied, purposeful transitions
- ✓ appropriate tone

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to:

- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Expository Writing

Expository writing examines a topic and conveys ideas and information through explanation and analysis. Good expository writing effectively uses genre-specific elements and craft, such as a clear central idea and strong, well-organized details that develop and support it. The characteristics of expository writing include the following:

- an **introduction** with a clear central idea
- **body paragraphs** that explain and analyze information from multiple sources using a logical organizational structure
- a **conclusion** that wraps up the text's ideas

In addition to these characteristics, expository text writers also carefully craft their work through their use of varied and purposeful transitions and appropriate tone. Effective expository texts combine these genre characteristics and craft to enhance the writing's clarity and cohesiveness and engage the reader.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of expository writing to create your own expository essay.

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Before you get started on your own expository essay, read this final version that one student, Alexis, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of expository writing that Alexis included in her essay.

STUDENT MODEL

READ AND ANNOTATE

NOTES

Life Is a Journey, Not a Destination

1 Have you ever been on a long trip with someone who kept asking, "Are we there yet?" That person never heard the saying, "It's not the destination, it's the journey." Traveling offers the opportunity to see new places, meet people with different perspectives, and encounter new challenges. The journeys help us grow and change. However, we do not always have to leave home to experience a journey. If we pay attention, we can evolve as a result of our journey through life. The idea that life itself is a journey that transforms us is illustrated by the short story "Volar," the memoir *Wild: From Lost to Found on the Pacific Crest Trail*, and the poem "12 (from 'Gitanjali')."

2 In Judith Ortiz Cofer's short story "Volar," the journeys taken are imaginary but nevertheless transformative and empowering. The narrator has "a recurring dream" that she can change from a skinny kid with dark, curly hair into a powerful superhero with sleek "golden" hair, long legs, arms of "steel," and the ability to fly like "a supersonic missile." She flies around her city looking "inside the homes of people who interested me." These dreams suggest that the narrator longs to transform her looks into a stereotype of American beauty represented by Supergirl but also that she seeks control that she lacks in real life, as indicated by the way she harasses the family's greedy and much-feared landlord in one of them. The narrator's youthful dreams help her cope with, and for a time, transform reality; an ability her mother lacks. The narrator's mother is helpless and hopeless. She wants to go back to Puerto Rico and is always "shifting the topic toward her desire to see her *familia* on the Island." But the narrator's father says they cannot go because there is not enough money or time. Every morning the mother sighs in her kitchen and wishes that she could fly: "Ay, si yo pudiera volar." She is trapped—unlike her daughter, who has learned to use the power of her mind to escape the boundaries of the real world, if only temporarily.

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Readers wonder if the narrator's imagination, like Cofer's own, might one day even provide a more permanent way out of a difficult life.

3 In the *Wild: From Lost to Found on the Pacific Crest Trail*, author Cheryl Strayed embarks on a real-life journey through the wilderness to change her own difficult life. She decides to walk more than two thousand miles along the Pacific Crest Trail in order to "save" herself. Her mother has died, she and her family members have scattered in different directions, her marriage has collapsed, and she has been "pitching [herself] over the edge." Before she even begins walking, she knows that her journey on the trail will be a physical and mental challenge. By the time she loses her boots, she has learned that it is even harder than she imagined. For instance, her boots "had blistered my feet and rubbed them raw." She often "went days without seeing another person." But she also knows that "I was in this alone" and that "each day on the trail was the only possible preparation for . . . what would happen next." As a result of the challenges Strayed faces, she becomes a stronger person. On the day she loses her boots, for example, she determines that she has only one option, and that is "To keep walking." This commitment to her goal shows that she has evolved as a person. She changes from someone who ran away from her problems into someone who accepts that she must walk many miles across a tough trail in her bare feet in order to succeed.

4 Like Cheryl Strayed, the speaker in Rabindranath Tagore's poem "12 (from 'Gitanjali')" understands that life is a journey that changes who you are. In the beginning of the poem, the speaker describes himself as coming "out on the chariot of the first gleam of light" (line 2). He is a young person who "pursued my voyage through the / wildernesses of worlds" (2). Like many young people, his goal is to leave a mark "on many a star and planet" (2). However, during the long process of his journey through life, the speaker discovers something important: in order for a "traveler" to find out who he or she really is as a person, he or she must "knock at every alien door" (4). In other words, the speaker believes that one cannot find the way to oneself or one's "innermost shrine" (4) unless one spends a great deal of time exploring and experiencing the unknown. The poem ends with the speaker finally discovering who he is: "Here art thou!" (5) His questioning cry of "Oh, where?" becomes a flood of joyful

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NOTES

tears and the "assurance 'I am!'" (6) The poem thus reminds readers that life is a difficult journey, and the point of that journey is to experience many different things and figure out who we really are.

5 We do not always have to walk through the wilderness or travel to faraway places; life itself is a journey. Whether we are using our imaginations to transform our realities, as in "Volar," saving ourselves through an extreme challenge, as in *Wild: From Lost to Found on the Pacific Crest Trail*, or voyaging within to discover the self, as in "12 (from 'Gitanjali')," it is the journey through life that matters, not the destination. It is our job to walk along that road, even if it is rocky and even if it takes us to places we did not expect. If we are lucky, we will reach our destinations as wiser, stronger, more self-aware people.

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PLAN YOUR EXPOSITORY ESSAY

WRITE

Writers often take notes about their ideas before they sit down to write. Think about what you've learned so far about informative writing to help you begin prewriting.

- **Purpose**: What thoughts do you want to express about journeys and how they change people?
- **Audience**: Who is your audience and what message do you want to express to your audience?
- **Introduction**: What main idea do you want to write about? Which two or three individuals from the unit best reflect your idea?
- **Body**: What textual evidence might you use to support your ideas?
- **Conclusion**: What insight have you gained about journeys based on these individuals' journeys?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what you will write about in your expository essay.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill: Writing Central Ideas

Before you begin writing your essay, ask yourself the following questions:

- What topic is the prompt asking me to write about?
- What texts from the unit best connect to this topic?
- What central idea links all the texts?
- How can I express my central idea(s) in a thesis statement?
- Is my thesis statement precise, knowledgeable, and specific to my topic?
- Where should I place my thesis statement to best engage the reader and introduce the body of my essay?

Here are some methods to introduce and develop your central idea and topic clearly:

- Think about your central central idea of your essay, considering how closely your central idea is related to your topic and specific to your supporting details.
- Your thesis statement should
  - > help the reader anticipate the content of your essay,
  - > begin your essay in an organized manner,
  - > present your central idea(s) clearly,
  - > respond completely to the writing prompt.
- Consider the best placement for your thesis statement.
  - > If your response is short, you may want to get right to the point and present your thesis statement in the first sentence of the essay.
  - > If your response is longer (as in a formal essay), you can build up your thesis statement and place it at the end of your introductory paragraph.

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YOUR TURN

PRACTICE

Suppose that Alexis had to reference one text in her essay. Read the sentences below. Then, complete the chart by sorting them into those that effectively present a central idea and those that do not.

Sentence Options	
A	Some journeys are difficult.
B	The narrator of "Volar" went on imaginary journeys in order to escape reality.
C	In Judith Ortiz Cofer's short story "Volar," the journeys taken are imaginary but nevertheless transformative and empowering.
D	Cheryl Strayed's memoir, *Wild: From Lost to Found on the Pacific Crest Trail*, shows how life-altering a journey can be.
E	Cheryl Strayed's journey didn't go as planned.
F	The poem "12 (from 'Gitanjali')" teaches us that journeys can be difficult, but they are necessary to learning the truth about ourselves.

Effective Thesis Statement	Ineffective Thesis Statement

WRITING CENTRAL IDEAS

WRITE

Use the questions on the previous page to determine your essay's central idea. Then draft a thesis statement that expresses this central idea and addresses the requirements of the prompt by identifying three texts you will explore.

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Writing Skill: Organizing Expository Writing

As you begin to organize your writing, use the following questions as a guide:

- What is my thesis statement, which presents my central idea?
- Do my central idea and the main ideas I want to explore in each text lend themselves to a particular organizational structure?
- Which organizing structure would best help me present all of my information?

Follow these steps to plan the organization of your expository essay:

- Consider your thesis statement, which presents your central idea.
- Determine which logical organizational structure will best help you present your information and support your central idea:
  - > **description:** details a subject's characteristics
  - > **problem and solution:** presents a problem or series of problems with suggestions on how to solve them
  - > **chronological:** presents facts, events, or details in the order in which they occurred in time
  - > **compare and contrast:** explains similarities and differences between two or more things
  - > **cause and effect:** explains how or why something happened
  - > **sequence:** presents steps in a process
- Consider visual elements to organize and present information:
  - > headings to organize your essay into groups of information
  - > graphics, such as charts or tables, to visually represent large amounts of information
  - > multimedia, such as video, sound, and hypertext links, to aid comprehension

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YOUR TURN

PRACTICE

Read the informational text titles below. Then, complete the chart by writing the organizational structure that would best convey the ideas of each text.

Organizational Structure Options					
sequence	chronological	cause and effect	compare and contrast	problem and solution	description

Text Title	Organizational Structure
"A Timeline of the Revolutionary War"	
"How Recycled Waste Becomes New Products"	
"How to Solve the Problem of Overpopulated Classrooms"	
"Coronavirus: Versus Influenza: No Contest"	
"How the Internet Has Changed Kids' Homework Habits"	
"Defining 'the Singularity'"	

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YOUR TURN

PRACTICE

Complete the chart below by writing a short summary of what you will focus on in each paragraph of your essay.

Paragraph	Summary
Introduction/Thesis Statement	
Body Paragraph 1	
Body Paragraph 2	
Body Paragraph 3	
Conclusion	

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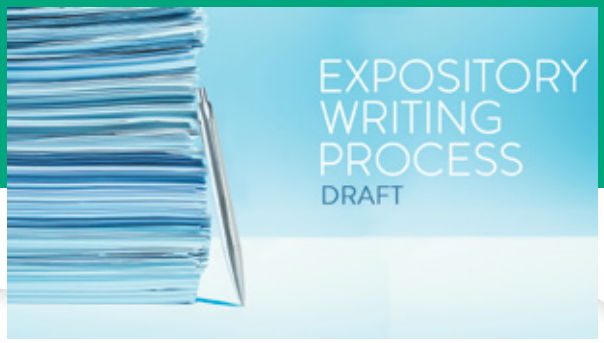

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR EXPOSITORY ESSAY

WRITE

Use your plan and other responses in your Binder to draft your essay. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing has purpose and focus, is organized, and includes strong ideas and details:

You have already made progress toward writing your expository essay. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus**: Have I presented my central idea in a clear thesis statement that addresses the prompt? Have I included only relevant information and details that support my central idea, and nothing extraneous that might confuse my readers? Is my tone, or attitude toward my subject, appropriate for my audience and purpose?
- ☐ **Organization**: Is my organizational structure logical and appropriate for exploring my essay's central idea? Are my ideas within and across paragraphs clearly connected, creating a sense of cohesiveness? Have I included varied and purposeful transitions?
- ☐ **Ideas and Details**: Have I included information from multiple sources? Have I fully explained and analyzed how this information supports my central idea?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Alexis's expository essay. You will see places where she has revised parts of her essay as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Alexis will revise as she works toward her final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

Life Is a Journey, Not a Destination

1 ~~Have you ever heard the saying, "It's not the destination, it's the journey"? When we travel to new places, the journeys help us grow and change. However, we don't always have to leave home to experience a journey. If we pay attention, we can evolve as a result of our journey through life. The idea that life itself is a journey that transforms us is illustrated by the story "Volar," the memoir *Wild: From Lost to Found on the Pacific Crest Trail*, and the poem "12 (from 'Gitanjali')."~~

Have you ever been on a long trip with someone who kept asking, "Are we there yet?" That person never heard the saying, "It's not the destination, it's the journey." Traveling offers the opportunity to see new places, meet people with different perspectives, and encounter new challenges. The journeys help us grow and change. However, we do not always have to leave home to experience a journey. If we pay attention, we can evolve as a result of our journey through life. The idea that life itself is a journey that transforms us is illustrated by the short story "Volar," the memoir *Wild: From Lost to Found on the Pacific Crest Trail*, and the poem "12 (from 'Gitanjali')."

2 ~~In Judith Ortiz Cofer's short story "Volar," the journeys taken are imaginary but nevertheless transformative and empowering. The narrator has "a recurring dream" that she can change from a skinny kid with dark, curly hair into a powerful superhero with sleek "golden" hair, long legs, arms of "steel," and the ability to fly like "a supersonic missile." She flies around her city looking "inside the homes of people who interested me." The narrator's youthful dreams help her cope with, and for a time, transform reality. The narrator's mother is helpless and hopeless. She wants to go back to Puerto Rico, but the narrator's father says they cant. Every morning the mother sighs in her kitchen and wishes that she could fly, "Ay, si yo pudiera volar."~~

Introductions and Conclusions

Alexis notices that her introduction built toward a clear and focused thesis statement that presented her central idea about journeys and identified the texts the essay uses to explore that central idea. However, she recognizes that her introduction is quite brief and could be further developed to better engage her audience and strengthen the connections among ideas.

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Evidence and Analysis

Alexis adds a sentence that explains the significance of the narrator's dreams and analyzes their impact. Alexis's added explanation and analysis provides better support for the paragraph's main idea that the narrator's imaginary journeys are empowering and better connects to the central idea that life is a journey that transforms us.

Improving Writing

Alexis adds the phrase "an ability her mother lacks" to clarify that she is transitioning from discussing the narrator to discussing the narrator's mother. She includes a quotation from the story to illustrate her claim that the mother is "helpless." Finally, Alexis provides a transition to signal a shift back toward discussing the narrator, making writing feel more cohesive.

~~Her daughter has learned to use the power of her mind to escaped the boundaries of the real world, if only temporarly. Readers wonder if the narrator's imagination, like Cofer's own, might one day even provide a more permanent way out of a difficult life.~~

In Judith Ortiz Cofer's short story "Volar," the journeys taken are imaginary but nevertheless transformative and empowering. The narrator has "a recurring dream" that she can change from a skinny kid with dark, curly hair into a powerful superhero with sleek "golden" hair, long legs, arms of "steel," and the ability to fly like "a supersonic missile." She flies around her city looking "inside the homes of people who interested me." These dreams suggest that the narrator longs to transform her looks into a stereotype of American beauty represented by Supergirl but also that she seeks control that she lacks in real life, as indicated by the way she harasses the family's greedy and much-feared landlord in one of them. The narrator's youthful dreams help her cope with, and for a time, transform reality; an ability her mother lacks. The narrator's mother is helpless and hopeless. She wants to go back to Puerto Rico and is always "shifting the topic toward her desire to see her *familia* on the Island." But the narrator's father says they can't go because there isn't enough money or time. Every morning the mother sighs in her kitchen and wishes that she could fly: "Ay, si yo pudiera volar." She is trapped—unlike her daughter, who has learned to use the power of her mind to escape the boundaries of the real world, if only temporarily. Readers wonder if the narrator's imagination, like Cofer's own, might one day even provide a more permanent way out of a difficult life.

The memoir *Wild: From Lost to Found on the Pacific Crest Trail*, is about some woman going through a real-life journey through the wilderness of life. She decides to walk more than two thousand miles along the Pacific Crest Trail in order to "save" herself. Before she even begins walking, she knows that her journey on the trail will be a phisical and mental challenge. Her mother has died, she and her family members have scattered in different directions, her marriage has collapsed, and she has been "pitching [herself] over the edge." By the time she loses her boots, she has learned that it is even harder than she imagined. As a result of the challenges Strayed faces, she becomes a stronger person. On the day she loses her boots, for example, there is nothing she can do. She has only one

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NOTES

option and that is "To keep walking." She's changed as a person, which I think is great. She used to run away from her problems. Now she accepts that she must walk many miles across a tough trail in her bare feet.

4 ~~In the poem "12 (from 'Gitanjali')," the speaker is also on a journey. He describes himself as coming "out on the chairot of the first gleam of light" (line 2). He is a young person, and he "pursued my voyage through the / wildernesses of worlds " (2–3). Like many young people, his goal is to leave a mark "on many a star and planet" (3). During the long process of his journey through life, the speaker discovers something important. In order to find out who you really are as a person, you must "knock at every alien door" (6). You can't find the way to yourself or your "innermost shrine" by going nowhere. You must spend a great deal of time exploring and experiencing the unknown (7). The poem ends with the speaker finally discovering who he is: "here art thou!" (8) His questioning cry of "Oh, where?" becomes a flood of joyful tears and the "assurance 'I am!'" (9–10) The poem reminds readers that life is a difficult journey, and the point of that journey is to experience many different things and figure out who we really are.~~

Like Cheryl Strayed, the speaker in the poem "12 (from 'Gitanjali')" understands that life is a journey that changes who you are. In the beginning of the poem, he describes himself as coming "out on the chairot of the first gleam of light" (line 2). He is a young person, and he "pursued my voyage through the / wildernesses of worlds" (2). Like many young people, his goal is to leave a mark "on many a star and planet" (2). However, during the long process of his journey through life, the speaker discovers something important. In order to find out who you really are as a person, you must "knock at every alien door" (4). In other words, you can't find the way to yourself or your "innermost shrine" (4) by going nowhere. You must spend a great deal of time exploring and experiencing the unknown. The poem ends with the speaker finally discovering who he is: "here art thou!" (5) His questioning cry of "Oh, where?" becomes a flood of joyful tears and the "assurance 'I am!'" (6). The poem thus reminds readers that life is a difficult journey, and the point of that journey is to experience many different things and figure out who we really are.

Transitions

Alexis adds varied and purposeful transitions throughout the paragraph to create cohesiveness among ideas. She adds the phrase "Like Cheryl Strayed" to the beginning of the paragraph to link the ideas in this paragraph to those that came before. She inserts the phrase "In other words" to emphasize that what follows is an explanation of a previous quote. Finally, she uses the word "thus" to sum up the ultimate effect of the poem. Through purposeful and varied transitions, Alexis has created a more cohesive paragraph.

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NOTES

5 Even when we stay at home life is a journey. The texts "Volar," *Wild: From Lost to Found on the Pacific Crest Trail*, and "12 (from 'Gitanjali')" remind us that it is the journey through life that matters, not the destination. It is our job to walk along that road, even if it's rocky and even if it takes us to places we did not expect.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback from adults, peers, and/or online editing tools and note the following:

- where peers, teachers, and/or online editing tools found your writing to be most successful
- where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your central idea could be revised for clarity
  - > your information needs more explanation and analysis for clarity
  - > your ideas could be ordered more logically and cohesively
  - > errors in your spelling, grammar, punctuation, or usage are interfering with understanding
- where teachers, peers, or online editing tools indicated grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example:
  - > revising your central idea or adding details to improve clarity
  - > explaining and analyzing the connections between information from your sources and your central idea to add clarity
  - > revising or adding transitions to increase cohesiveness
  - > addressing problems with conventions

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Alexis received more feedback from another peer. Based on what the reviewer said, which piece of feedback will most help her improve the clarity and cohesiveness of her writing?

> I think that analyzing the significance and impact of the narrator's dreams would better support your central idea. You include lots of good details, but the paragraph could be even stronger with a little more work. I really like your organization in this paragraph. I think you should mention that the narrator isn't named.

- ○ A. I think that analyzing the significance and impact of the narrator's dreams would better support your central idea.
- ○ B. You include lots of good details, but the paragraph could be even stronger with a little more work.
- ○ C. I really like your organization in this paragraph.
- ○ D. I think you should mention that the narrator isn't named.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Alexis's writing?

> I think that analyzing the significance and impact of the narrator's dreams would better support your central idea. You include lots of good details, but the paragraph could be even stronger with a little more work. I really like your organization in this paragraph. I think you should mention that the narrator isn't named.

- ○ A. I think that analyzing the significance and impact of the narrator's dreams would better support your central idea.
- ○ B. You include lots of good details, but the paragraph could be even stronger with a little more work.
- ○ C. I really like your organization in this paragraph.
- ○ D. I think you should mention that the narrator isn't named.

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Evidence and Analysis

To ensure that your evidence and analysis support your central idea, ask yourself the following questions:

- What is my central idea about this topic?
- What does a reader need to know about the topic in order to understand the central idea?
- What kinds of evidence will best support my central idea?
- Does the evidence I have included relate closely to my central idea?
- In what places is the evidence I have included weak or insufficient?
- Where can I find more relevant evidence that will provide stronger support for my ideas?
- Have I explained the evidence that I have provided to support my central idea?
- Have I provided analysis that elaborates on the evidence I have provided and connects it to the central idea?

Here are some suggestions for how you can provide strong explanation and analysis of your evidence:

- Review your central idea.
- Consider what your audience may already know about the topic.
- Note what the audience will need to know to understand the topic.
- Use different types of evidence, such as
  - > facts that are specific to your topic;
  - > definitions to explain difficult concepts, terms, or ideas;
  - > relevant anecdotes that provide deeper insight into your topic;
  - > examples, details, and other information from multiple sources.
- Demonstrate how the evidence provides background information on the topic.
- Explain and analyze how the evidence connects to and supports your central idea.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Alexis wants to improve the evidence in the first body paragraph of a previous draft of her expository essay. How can she rewrite the underlined sentence to provide more support for the main idea that the narrator changes through an imaginary journey?

> The narrator in Judith Ortiz Cofer's short story "Volar" is transformed by an imaginary journey. At night, she dreams of flying like a superhero. In her dream, she changes. She flies around her city looking "inside the homes of people who interested me." The narrator's youthful dreams help her cope with and, for a time, transform reality, an ability her mother lacks.

- ○ A. In her dream, she jumps out of her "fifty-story-high window into the black lake of the sky."
- ○ B. In her dream, she sees her family's landlord counting his money and scatters it by blowing "a little puff of my super-breath into his fireplace."
- ○ C. The narrator notes, "I could more or less program my Supergirl dreams . . . by focusing on the object of my current obsession."
- ○ D. In her dream, she magically changes from a kid "with tight curls" and "skinny arms and legs" into a powerful superhero with sleek "golden" hair.

2. Alexis would like to better explain the evidence in a previous draft of her third body paragraph on "12 (from 'Gitanjali')." Which sentence below, if added to the passage, would best explain the quoted detail in the underlined sentence?

> During the long process of his journey through life, the speaker discovers something important. In order to find out who you really are as a person, you must "knock at every alien door" (6).

- ○ A. He describes himself as coming "out on the chariot of the first gleam of light" (line 2).
- ○ B. The poem ends with the speaker finally discovering who he is: "Here art thou!"(8)
- ○ C. You can't find the way to yourself unless you spend a great deal of time exploring and experiencing the unknown.
- ○ D. His questioning cry of "Oh, where?" becomes a flood of joyful tears and the "assurance 'I am!'" (9–10).

EVIDENCE AND ANALYSIS

WRITE

Use the questions on the previous page to revise the evidence, explanation, and analysis in your expository essay.

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Writing Skill: Introductions and Conclusions

Before you write your introduction and conclusion, ask yourself the following questions:

- What is my central idea? Why is it significant?
- How can I introduce my central idea so it is clear to readers?
- How will I "hook" my reader's interest?
- How can I restate the central idea in my conclusion?
- How can I write my conclusion so that it follows logically from my argument?
- How can I leave a lasting impression?

Below are two strategies to help you write your introduction and conclusion:

- Peer Discussion
  - > Talk about your central idea and what original idea about the topic you will be exploring through it.
  - > Talk about what you want readers to remember when they finish reading your essay.
- Freewriting
  - > Freewrite for ten minutes about your topic.
  - > Focus on discovering new ideas—don't worry about grammar, punctuation, or having fully formed ideas.

After you have either discussed with a peer or done some freewriting, review your notes and do the following:

- Think about what you want to express in your introduction.
  - > Write a possible "hook."
  - > Briefly state your precise central idea, establishing how it is different from other ideas about your topic.
- Think about what you want to express in your conclusion.
  - > Rephrase your central idea to show its importance, to demonstrate your knowledge about it, and to encourage readers to agree with it.
  - > Finish your conclusion with an idea that will be memorable for your reader.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. The following introduction is from a previous draft of Alexis's essay. Alexis would like to replace the underlined sentence with something that better grabs readers' attention and introduces her main idea. Which of these would be the best replacement for the underlined sentence?

> Everyone focuses on the destination. The problem is, when we focus on the destination, we miss what we can learn along the way. Life is like that. If we pay attention, we can change and grow as a result of our journey through life. The idea that life is like a journey that we can learn from is illustrated by the story "Volar," the memoir *Wild: From Lost to Found on the Pacific Crest Trail*, and the poem "12" (from Gitanjali).

- ○ A. "Are we there yet?" How many times have you heard that on a long car trip?
- ○ B. Long trips are boring, even when we are going someplace fun.
- ○ C. People are impatient when it comes to travel.
- ○ D. The journey is much more important than the destination.

2. The following conclusion is from a previous draft of Alexis's essay. Alexis would like to add a sentence to bring her essay to a more effective close. Which sentence could she add after the last sentence to help achieve this goal?

> The texts remind us of the importance of appreciating each journey as a learning experience. In life, it is important to keep walking, even when the journey is difficult or takes an unpleasant turn.

- ○ A. Life cannot always be positive.
- ○ B. I've always thought this.
- ○ C. Some of the toughest journeys teach us the most valuable lessons.
- ○ D. Cheryl Strayed losing her shoes was definitely an unpleasant turn of events.

INTRODUCTIONS AND CONCLUSIONS

WRITE

Use the questions on the previous page to revise the introduction and conclusion of your expository essay.

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Writing Skill: Transitions

The steps and questions in this checklist will help you use transitons in your literary analysis.

Before you revise your current draft to include varied, purposeful transitions, think about:

- the key ideas you discuss,
- the major sections of your essay,
- the organizational structure of your essay (*description, problem and solution, chronological, compare and contrast, cause and effect, sequence*) and appropriate transitions for that structure,
- the relationships among complex ideas.

Next, reread your current draft and note areas in your essay where

- the organizational structure is not yet apparent,
  - > For example, if you are comparing and contrasting two texts, your explanations about how two texts are similar and different should be clearly stated.
- the relationship between ideas from one paragraph to the next is unclear,
  - > For example, describing a process in sequential order should clarify the order of steps using transitional words like *first, then, next*, and *finally*.
- your ideas are not cohesive.

As you work to improve your writing by using varied, purposeful transitions, use the following questions as a guide:

- Do I use varied and appropriate transitions?
- Does each of my transitions have a clear purpose?
- Do I use transitions effectively to connect ideas at the sentence and paragraph level?
- Do my transitions link the major sections of my essay and support the overall organizational structure?
- Are there places in my essay where the information is unclear? How can I use transitions to clarify the relationship between ideas?
- Where do my transitions make ideas very clear and cohesive? How can I use that as a model to strengthen the transitions in other parts of my draft?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is the end of the second paragraph and the beginning of the third paragraph from a previous draft of Alexis's expository essay. Alexis wants to improve the transition between the two paragraphs and their main ideas. Which revision to the beginning of the *Wild* paragraph uses a purposeful transition word or phrase to best accomplish this purpose?

> The narrator in "Volar" comes to realize that she can use her imaginary journey to escape her difficult life. This knowledge is life-changing because it makes her into a more powerful person.
>
> Cheryl Strayed, the author of *Wild: From Lost to Found on the Pacific Crest Trail*, decides to walk more than two thousand miles along the Pacific Crest Trail because her life is falling apart.

- ○ A. I think long hikes are miserable. Cheryl Strayed, the author of *Wild: From Lost to Found on the Pacific Crest Trail*, decides to walk more than two thousand miles along the Pacific Crest Trail because her life is falling apart.
- ○ B. Unlike the narrator in "Volar," Cheryl Strayed, the author of *Wild: From Lost to Found on the Pacific Crest Trail*, is on a real journey that is life-changing. She decides to walk more than two thousand miles along the Pacific Crest Trail because her life is falling apart.
- ○ C. Real journeys are different because they have physical consequences. Cheryl Strayed, the author of *Wild: From Lost to Found on the Pacific Crest Trail*, decides to walk more than two thousand miles along the Pacific Crest Trail because her life is falling apart.
- ○ D. Not all journeys are flights of imagination. Cheryl Strayed, the author of *Wild: From Lost to Found on the Pacific Crest Trail*, decides to walk more than two thousand miles along the Pacific Crest Trail because her life is falling apart.

2. Below is a section from a previous draft of Alexis's expository essay. The connection between the ideas in the underlined sentence and the previous sentence is unclear. What purposeful transition word or phrase should Alexis add to the beginning of the underlined sentence to best improve the clarity of the relationship?

> The challenges Strayed faces make her a stronger person. <u>When she loses her boots she accepts that there is nothing she can do; she has only one option and that is "To keep walking."</u>

- ○ A. For example
- ○ B. In other words
- ○ C. In the meantime
- ○ D. Furthermore

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TRANSITIONS

WRITE

Use the checklist to revise the transitions in a section of your expository essay. Make sure that the transitions you include are varied and purposeful.

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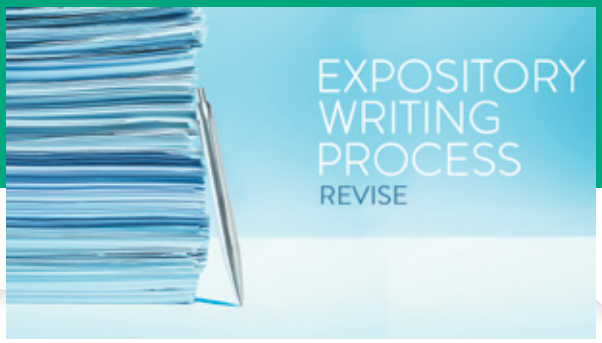

Revise

You have written a draft of your expository essay. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Keep in mind your purpose and audience as you revise for clarity, cohesiveness, structure, word choice, and style. Use the guide below to help you review:

Review	Revise	Example
Clarity		
Annotate places where you need to add specific details, examples, or other information to make key points more clear and understandable to readers.	Make sure to include a quotation or to paraphrase details to support your points.	By the time she loses her boots, she has learned that it is even harder than she imagined. Her boots "had blistered my feet and rubbed them raw." She often "went days without seeing another person." But she also knows that "I was in this alone" and that "each day on the trail was the only possible preparation for what would happen next."
Cohesiveness		
Identify places in which the relationships among your ideas may not be fully clear to readers.	Add purposeful and varied transitions to show the connections among your ideas.	By the time she loses her boots, she has learned that it is even harder than she imagined. For instance, her boots "had blistered my feet and rubbed them raw."

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Review	Revise	Example
Structure		
Review your body paragraphs. Identify and annotate any sentences that don't flow in a clear and logical way.	Rewrite the sentences so they appear in a clear and logical order. Delete details that are repetitive or not essential to supporting the central idea.	She decides to walk more than two thousand miles along the Pacific Crest Trail in order to "save" herself. Her mother has died, she and her family members have scattered in different directions, her marriage has collapsed, and she has been "pitching [herself] over the edge." Before she even begins walking, she knows that her journey on the trail will be a physical and mental challenge. ~~Her mother has died, she and her family members have scattered in different directions, her marriage has collapsed, and she has been "pitching [herself] over the edge."~~ By the time she loses her boots, she has learned that it is even harder than she imagined.
Style: Word Choice		
Identify weak or repetitive words or phrases that do not clearly express your ideas to the reader.	Replace weak and repetitive words and phrases with more descriptive ones that better convey your ideas.	The memoir *Wild: From Lost to Found on the Pacific Crest Trail* is about some woman ~~going~~ embarking on a real-life journey through the wilderness of life.
Style: Sentence Effectiveness		
Read your expository essay aloud. Annotate places where you have too many long or short sentences in a row.	Revise short sentences by linking them together. Shorten longer sentences for clarity or emphasis.	During the long process of his journey through life, the speaker discovers something ~~important. In~~ important: in order to find out who you really are as a person, you must "knock at every alien door" (4).

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REVISE YOUR EXPOSITORY ESSAY

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your expository essay to determine areas that should be revised.

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Writing Skill: Style

In order to establish an appropriate style for your essay, note and adjust the following in your draft:

- sentence structure, especially areas where you could vary type, length, and complexity to create sophistication
  - > Use conjunctions to connect independent clauses, dependent clauses, and phrases.
  - > Use *that* and *which* to create subordinate clauses and construct complex sentences.
  - > Use short sentences to emphasize a point.
- grammar, especially incorrect uses of the conventions of academic English grammar, spelling, capitalization, and punctuation
- tone, or your attitude toward the subject and your audience
  - > Avoid expressing personal judgments to maintain an objective tone.
  - > Use third-person point of view consistently.
- voice, or the personality you express in the essay
  - > Eliminate slang, colloquialisms, contractions, and abbreviations to create a more formal voice.
  - > Use academic language.

In order to maintain an appropriate style in your essay, ask yourself these questions:

- Who is my audience, and what is the purpose of my essay?
- How can I ensure my style is appropriate for the topic and purpose?
- Are my tone and voice appropriate for the task, purpose, and audience? For example, am I using an objective tone and a formal voice for academic writing?
- How can I ensure that I am using varied sentence lengths and structures? Am I including complex structures to create sophistication?
- How can I ensure that I am following the conventions of academic English?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. The following sentence is from a previous draft of Alexis's essay. Alexis wants to make sure her essay maintains an objective tone. What word or phrase would she have to eliminate in this sentence in order to maintain an objective tone that is appropriate to the task?

> She admirably decides to walk more than two thousand miles along the challenging Pacific Crest Trail in order to literally and figuratively "save" herself.

- ○ A. admirably
- ○ B. more than
- ○ C. challenging
- ○ D. literally and figuratively

2. Below is a section from a previous draft of Alexis's essay. Which revision would create a more objective tone, a more formal voice, and a longer compound sentence structure?

> Her mother has died, which is very sad. She and her family members have scattered in different directions, and her marriage has totally blown up.

- ○ A. Her mother has, sadly, died. She and her family members have scattered in different directions, and her marriage has collapsed.
- ○ B. Her mother has died, she and her family members have scattered in different directions, and her marriage has collapsed.
- ○ C. Her mother has died. She and her family members have scattered in different directions. Her marriage has totally blown up.
- ○ D. Her mother has died, she and her family members have scattered in different directions, and her marriage has blown up.

STYLE

WRITE

Use the steps and questions on the previous page to revise a paragraph of your expository essay by using various techniques to create a more formal style and ensure that your tone and voice are appropriate to the task.

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Grammar: Capitalization of Quotations

Direct quotations appear in quotation marks.

A direct quotation is an original statement enclosed in quotation marks. An indirect quotation paraphrases an original statement.

Indirect Quotation	Direct Quotation
The ranger explained that brown bears are plentiful in the park.	The ranger explained, "Brown bears are plentiful in the park."

Follow these rules to correctly capitalize direct quotations:

Rule	Text
If the quotation is a complete sentence, the first word of the quotation should be capitalized even if the quotation begins in the middle of a sentence.	Jem said, "Our daddy's a friend of your daddy's. Scout here, she's crazy—she won't fight you any more." To Kill a Mockingbird
If a new sentence begins the second part of a quotation, put a period after the explanatory phrase and capitalize the second part.	"I buy hair," said Madame. "Take yer hat off and let's have a sight at the looks of it." The Gift of the Magi
When a quoted sentence is interrupted by an explanatory phrase such as *she said*, capitalize the first part but do not capitalize the second part of the sentence.	"Use this," my father said, tapping his head, "and not this," showing us those hands. Only Daughter

Do **not** capitalize the first word of indirect quotations.

Correct	Incorrect
A teacher was quoted as saying that the little boy could also pronounce the names of the foreign cities correctly. The Joy Luck Club	A teacher was quoted as saying that The little boy could also pronounce the names of the foreign cities correctly. The Joy Luck Club

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> "Oh, no!" Eric cried. "we're lost!"

- A. Do not capitalize **Oh.**
- B. Capitalize **we're.**
- C. Do not capitalize **Eric.**
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> "Look over there," Andrea said, "At that mark on the tree. I think it's a blaze."

- A. Do not capitalize **Look.**
- B. Do not capitalize **Andrea.**
- C. Do not capitalize **At.**
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> After Ruth asked Fouziah whether the colorful headscarf she wore had a name, Fouziah answered, "Yes, it does. It's called a hijab."

- A. Do not capitalize **Fouziah.**
- B. Do not capitalize **Yes.**
- C. Do not capitalize **It's.**
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> The review praised the students as "Caring young citizens."

- A. Capitalize **review** and **students.**
- B. Do not capitalize **The.**
- C. Do not capitalize **Caring.**
- D. No change needs to be made to this sentence.

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Grammar: Adjective Clauses

An adjective clause, like an adjective, modifies a noun or pronoun. The clause is a subordinate clause that answers the question *who?, what kind?,* or *which one?* Many adjective clauses begin with a relative pronoun such as *that, which, who, whom,* or *whose.* Adjective clauses might also begin with a subordinating conjunction such as *where* or *when*.

Sometimes, the relative pronoun or subordinating conjunction is left out. For example, *The shirt that I'm wearing* becomes *The shirt I'm wearing*.

Sentence	Noun or Pronoun	Adjective Clause
The flat was seven flights up, and **Winston, who was thirty-nine and had a varicose ulcer above his right ankle**, went slowly resting several times on the way. *1984*	Winston	who was thirty-nine and had a varicose ulcer above his right ankle
It wasn't my neck, but my **understanding which was menaced**. *A Separate Peace*	understanding	which was menaced

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YOUR TURN

PRACTICE

1. Which is the best way to add an adjective clause to the sentence?

Charles Blondin walked across Niagara Falls on a tightrope thinner than wire.

- A. Charles Blondin, who was an expert, walked across Niagara Falls on a tightrope thinner than wire.
- B. Charles Blondin walked across the most dangerous waterfall of all, Niagara Falls, on a tightrope thinner than wire.
- C. Charles Blondin walked across Niagara Falls on the Canadian side on a tightrope thinner than wire.
- D. None of the above.

2. Which is the best way to add an adjective clause to the sentence?

My sister Monica is a very talented radio announcer.

- A. My sister Monica is a special person and a very talented radio announcer.
- B. My sister Monica is a very talented radio announcer on the air on Fridays.
- C. My sister Monica is a very talented radio announcer who gives people advice.
- D. None of the above.

3. Which is the best way to add an adjective clause to the sentence?

Yesterday our family stayed home and played board games.

- A. Yesterday our family stayed home and played board games because it was raining.
- B. Yesterday between seven and ten, our family stayed home and played board games.
- C. Yesterday our family, a fun bunch, stayed home and played board games.
- D. None of the above.

4. Which is the best way to add an adjective clause to the sentence?

The ski instructor moved expertly across the snow.

- A. The ski instructor, a tall man, moved expertly across the snow.
- B. The ski instructor moved expertly across the snow that had fallen overnight.
- C. With grace and dexterity the ski instructor moved expertly across the snow.
- D. None of the above.

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Grammar: Adverb Clauses

Adverb clauses are subordinate clauses that often modify the verb in the main clause of a complex sentence. They can also modify adjectives or adverbs.

Adverb clauses tell *when, where, how, why*, or *under what conditions* the action in the sentence occurs.

Text	Explanation
While the mistress of the home is gradually subsiding from the first stage to the second, take a look at the home. "The Gift of the Magi"	The adverb clause *while the mistress of the home is gradually subsiding from the first stage to the second* modifies the verb *take*. It tells *when* the person being addressed should take a look at the home.
The Greek word *basileus* is usually translated as "king" **wherever it appears in literature**, including in the Iliad and Odyssey. *Ancient Greece: A Political, Social, and Cultural History*	The adverb clause *wherever it appears in literature* modifies the verb *is*. It tells *where* the word *basileus* is translated as "king."
If the mother and father sleep with their legs spread wide, there is room for the legs of the children. *The Harvest Gypsies*	The adverb clause *if the mother and father sleep with their legs spread wide* modifies the verb *is*. It tells *under what condition* there is room for the children's legs.

Adverb clauses begin with subordinating conjunctions.

Common Subordinating Conjunctions				
after although	because before	since than	unless when	whenever while

An adverb clause that seems to have missing words is called "elliptical." The words that are left out are understood in the clause.

Text	Explanation
Joey was three years younger **than I**, and a boy, and therefore vastly inferior. "Marigolds"	The adverbial clause *than I* should be read as *than I was*. The word *was* is left out of the clause.

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YOUR TURN

PRACTICE

1. How should this sentence be changed to include an adverb clause?

My father was shocked.

- A. My father was shocked by the news.
- B. My father was shocked, but I expected that response.
- C. My father was shocked when he heard the news.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed to include an adverb clause?

Because he was under oath, the witness answered honestly.

- A. He was under oath, so the witness answered honestly.
- B. The witness answered honestly because he was under oath.
- C. Because he was under oath, the witness answered honestly in court.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed to include an adverb clause?

The telephone rings.

- A. The telephone rings constantly.
- B. The telephone rings whenever I take a shower.
- C. The telephone rings from the back pocket of my jeans.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed to include an adverb clause?

Sean is a better cook.

- A. Sean is a better cook than I.
- B. Sean is usually a better cook.
- C. Sean is a better cook, but I am a better musician.
- D. No change needs to be made to this sentence.

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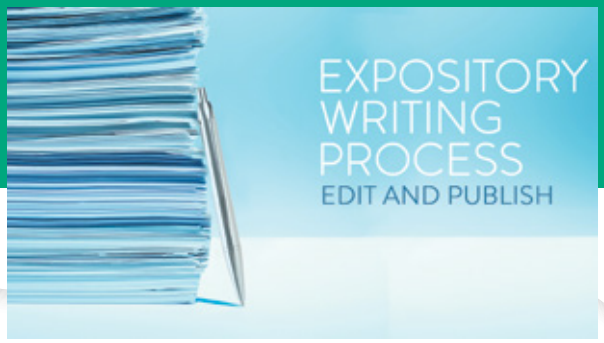

Edit and Publish

You have revised your expository essay based on your peer feedback and your own examination.

Now, it is time to edit your expository essay. When you revised, you focused on the content of your essay. You probably looked at your essay's introduction and conclusion, evidence and analysis, and transitions. When you edit, you focus on the mechanics of your expository essay, paying close attention to things like grammar and punctuation and whether your language establishes an appropriate tone and voice.

Use the checklist below to guide you as you edit:

- ☐ Have I followed the rules for standard capitalization?
- ☐ Have I varied my sentences by using adjective and adverb clauses?
- ☐ Does my language establish an objective tone and a formal voice?
- ☐ Have I spelled everything correctly?

Notice some edits Alexis has made:

- Corrected a spelling error.
- Revised a sentence using an adjective clause to make her writing flow better.
- Revised a passage to eliminate use of the second person and a contraction, establishing a more formal voice and a more objective tone.
- Added an adverb clause for sentence variety.
- Capitalized the beginning of a quotation.

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Like Cheryl Strayed, the speaker in Rabindranath Tagore's poem "12 (from 'Gitanjali')" understands that life is a journey that changes who you are. In the beginning of the poem, he describes himself as coming "out on the ~~chairot~~ chariot of the first gleam of light" (line 2). He is a young person ~~and he~~ who "pursued my voyage through the / wildernesses of worlds" (2). Like many young people, his goal is to leave a mark "on many a star and planet" (2). However, during the long process of his journey through life, the speaker discovers something important: in order for a "traveler" to find out who ~~you~~ he or she really ~~are~~ is as a person, ~~you~~ he or she must "knock at every alien door" (4). In other words, ~~you can't~~ the speaker believes that one cannot find the way to ~~yourself~~ oneself or ~~your~~ one's "innermost shrine" (4) ~~by going nowhere. You must spend~~ unless one spends a great deal of time exploring and experiencing the unknown. The poem ends with the speaker finally discovering who he is: ~~"here~~ Here art thou!" (5) His questioning cry of "Oh, where?" becomes a flood of joyful tears and the "assurance 'I am!'" (6). The poem thus reminds readers that life is a difficult journey, and the point of that journey is to experience many different things and figure out who we really are.

EDIT AND PUBLISH YOUR EXPOSITORY ESSAY

WRITE

Use the questions on the previous page, as well as your peer reviews, to help you evaluate your expository essay to determine areas that need editing. Then edit your essay to correct those errors.

Once you have made all your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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Chasing Deer

FICTION

Introduction

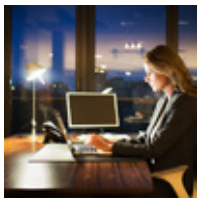
In the mid-1800s, a typical American family consisted of pioneers who traveled far to begin a new life on a new land. In Texas, there was a large population of German immigrants. Families would work together in order to survive. Women and daughters would take care of the home. Fathers would hunt and cut down trees to make room for crops. Sons, like the characters in the following story, would work in the fields and forests with their fathers. A common job of young boys was to chase deer and other animals away from eating the crops. Pioneers had to be brave, strong, and work together to protect their new homeland.

VOCABULARY

READ

command

an order given by a person in authority



continue

to keep going

adventure

an exciting, and sometimes dangerous, activity

fear

an anxious emotion based on the belief of danger or harm

READ

READ AND ANNOTATE

NOTES

1 “Ready. One, two, three, chop! One, two, three, chop!”

2 I hear my father shout the **commands** to the other men in our camp. He always leads the group when we clear the forest. I stand quietly, listening for the distinct sound of a tree trunk crashing to the ground, but I’m rudely interrupted.

3 “Francis! I want to go back, *now*!” whines my little brother. He tugs at my pant leg like a pack of wolves tugging at meat from a dead animal. Even though he’s only six years old, he’s very strong.

4 “Jacob, no. We promised Dad that we would chase the deer away from the clearing. They’ve been eating our crops, and we need as much food as possible before the winter.” Jacob sighs, but he keeps following me.

5 We haven’t been in Texas very long, but it’s already my favorite place. It’s like every piece of land is new, and you get to make your own **adventure**. I secretly wish I could be with my dad and the other men, though. They spend all day in the woods, using their axes to clear land for the crops. They hunt animals for food and clothing. They’re strong and brave. I would do anything to be like them.

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NOTES

6 Unfortunately, I'm stuck babysitting my little brother. This is so unfair. Everyone knows that chasing deer is a child's job, and I'm not a child. I turned thirteen years old in October. I'm practically a man.

7 "Francis!" Jacob is whispering now. He points his finger in the direction of the enemy. As I follow my brother's gaze, I see it. It's a beautiful deer, probably a baby. The deer is eating our crops.

8 These are the crops that my father and the other men have worked so hard to plant. These are the crops that will be our food for the winter. These are the crops that will help my family stay strong so we can **continue** moving West. These crops mean survival.

9 Now I'm angry.

10 I silently signal Jacob to come closer. He looks into my eyes and nods. At the drop of a hat, we will go. He waits for my command. I whisper, "Ready. One, two, three, go!"

11 Jacob and I take off running. We shout at the top of our lungs. Our arms are flapping like the wings of a bird. I look into the deer's eyes, and I see **fear**.

12 The deer runs away, leaving our crops unharmed. Before I can pat Jacob on the back, I feel a hand on my shoulder. I turn around with a jolt. It's my dad.

13 "Well done, Francis! Maybe you could come with me to chop down some trees tomorrow. These crops need more sunlight, and I could use some help."

14 I smile. "Absolutely," I say.

15 Dad shakes my hand. "Do you think you're ready for the adventure?"

16 I smile again. He has no idea.

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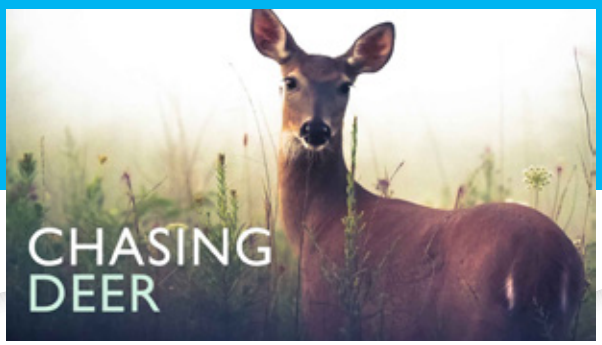

First Read

Read the story. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is the narrator of the story? Give a brief description.

   The narrator of the story is _____

   _____.

2. Write two or three sentences describing the setting of the story.

   The story takes place _____

   _____

   _____.

3. Why does the main character think his situation is unfair? What does he want to do instead?

   He thinks it is unfair because _____.

   Instead he wants to _____.

4. Use context to confirm the meaning of the word *commands* as it is used in "Chasing Deer." Write your definition of *commands* here.

   Commands means _____.

   A context clue is _____.

5. What is another way to say that a journey will *continue*?

   The journey will _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read paragraphs 9–11 from the story. Then, complete the multiple-choice questions below.

from "Chasing Deer"

Now I'm angry.

I silently signal Jacob to come closer. He looks into my eyes and nods. At the drop of a hat, we will go. He waits for my command. I whisper, "Ready. One, two, three, go!"

Jacob and I take off running. We shout at the top of our lungs. Our arms are flapping like the wings of a bird. I look into the deer's eyes, and I see fear.

1. Which line contains an idiom?
   - A. I silently signal Jacob to come closer.
   - B. At the drop of a hat, we will go.
   - C. He waits for my command.
   - D. I whisper, "Ready. One, two, three, go!"

2. What does the expression in paragraph 10 mean?
   - A. The boys will put on hats when they go chase the deer.
   - B. The boys will go immediately, without hesitation.
   - C. The boys will go when they see their father's hat.
   - D. The boys will drop their hats when they go chase the deer.

3. If you shout "at the top of your lungs," how do you shout?
   - A. You shout very loudly.
   - B. You shout with your breath.
   - C. You shout in a high-pitched way.
   - D. You shout without using your voice.

4. How are the boys' arms "like the wings of a bird"?
   - A. Their arms are feathered.
   - B. Their arms are useful.
   - C. Their arms are graceful.
   - D. Their arms are flapping.

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Speaking and Listening Skill: Sharing Information

DEFINE

READ

Sharing information involves asking for and giving information. The process of sharing information with other students can help all students learn more and better understand a text or a topic. You can share information when you participate in **brief** discussions or **extended** speaking assignments.

CHECKLIST

DISCUSS AND ANNOTATE

When you have to speak for an extended period of time, as in a discussion, you ask for and share information. To ask for and share information, you may use the following sentence frames:

- ✓ To ask for information:
  - What do you think about _____?
  - Do you agree that _____?
  - What is your understanding of _____?
- ✓ To give information:
  - I think _____.
  - I agree because _____.
  - My understanding is _____.

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YOUR TURN

PRACTICE

Watch the *Angela's Ashes* StudySyncTV episode. After watching, sort the following statements from the episode into the chart below.

Statements	
A	The narrator learns that Patricia is going to die.
B	Patricia asks the narrator what he looks like.
C	Patricia calls the narrator "boy with the typhoid."
D	Typhoid involves fevers and swelling and pain.
E	Everything the narrator has seems to be taken away from him.
F	Patricia makes the narrator's suffering seem worth it.

Information from *Angela's Ashes*	Shared Information

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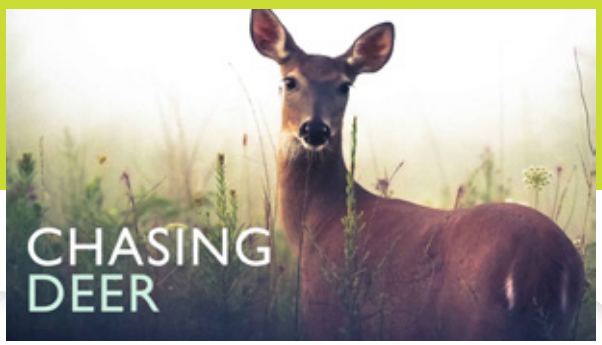

Close Read

PERSONAL NARRATIVE

WRITE

In the story "Chasing Deer," Francis proves he is ready for a new adventure. Write a paragraph that tells about a similar experience you have had. What did you do to prove you were ready to start on a new adventure? What did you learn about yourself? As you work, share your information with a peer to help improve your story. Pay attention to and edit for spelling patterns and rules.

Use the Checklist below to guide you as you write.

- ☐ What adventure did you hope to have?
- ☐ How did you prepare for your adventure?
- ☐ How did you feel? What did you learn?

Use the sentence frames to organize and write your personal narrative.

I had always wanted to _____.

I knew that I would be ready when I _____.

I worked hard to _____.

When I was finally ready, I felt _____. From this experience,

I learned that _____.

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Women with Wings

INFORMATIONAL TEXT

Introduction

The field of aviation has always been dominated by men. However, there have been some very strong women who have set out to change this. Throughout the twentieth century, women in aviation overcame obstacles, stereotypes about race and gender, and difficult upbringings to become successful. Katharine Wright, Bessie Coleman, Amelia Earhart, and Mae Jemison are excellent examples of how following your dreams can take you to new heights.

VOCABULARY

READ

possible

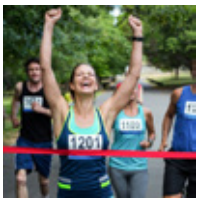
able to be done

aviation

the flying of an aircraft

inspire

to create a positive feeling in someone; to motivate someone



achieve

to reach a goal; to accomplish something

NOTES

READ

READ AND ANNOTATE

1 If you hear *the Wright brothers*, you probably think about flying. You probably think about Wilbur and Orville Wright. You probably don't think about their sister, Katharine Wright. Most people don't know that Katharine Wright made the brothers' famous first flight **possible**. She paid for Orville and Wilbur's flight in 1909. Katharine Wright helped make history, and she **inspired** many other women in **aviation**. The following women didn't give up on their dreams to fly, but it wasn't easy for them.

Katharine Wright with her brothers Orville and Wilbur

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NOTES

2 Bessie Coleman was the first African American woman to be a pilot. She was also the first African American to earn a pilot's license. Bessie grew up in a poor community, but she finished school and moved to France. She became the best female stunt flyer in the world. In 1926, Bessie Coleman died while practicing a trick. Sadly, she was never able to start an aviation school for African Americans like she wanted.

Bessie Coleman

3 Amelia Earhart was the first woman to fly across the Atlantic Ocean as a passenger in 1928. She then flew by herself in 1932. In 1935, Amelia was also the first person to fly by herself across the Pacific Ocean. She was very adventurous. Amelia took off on another flight across the Pacific in 1937. Unfortunately, she was never seen again.

Amelia Earhart

4 Another famous woman in aviation went to space to **achieve** her dreams! In 1987, Mae Jemison became the first African American woman to be in NASA's training program. In 1992, she became the first African American woman in space. She flew with the *Endeavour* mission.

Mae Jemison

5 Katharine Wright, Bessie Coleman, Amelia Earhart, and Mae Jemison are just some of the great women in aviation. They showed us that the sky's the limit. Neither gender or race should stop anyone with a dream. These are women with wings.

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First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is the text mostly about?

   The text is mostly about _____

   _____.

2. What did Amelia Earhart do in 1935?

   In 1935, Amelia Earhart _____

   _____.

3. Who was the first African American woman in NASA's training program?

   The first African American woman in NASA's training program was _____

   _____.

4. Use context to confirm the meaning of the word *achieve* as it is used in "Women with Wings." Write your definition of *achieve* here.

   Achieve means _____.

   A context clue is _____.

5. What is another way to say that a task is *possible*?

   A task is _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
  - Pay attention to coordinating conjunctions.
  - **Coordinating conjunctions** are used to join words or groups of words that have equal grammatical importance.
    - > The coordinating conjunction *and* shows that two or more things are true of a person, object, or event. *Example:* Josefina is a good athlete **and** student.
    - > The coordinating conjunction *or* shows a choice between different possibilities. *Example:* Josefina can either do her homework **or** go for a run.
    - > The coordinating conjunction *but* shows a contrast between people, objects, or events. *Example:* Josefina wants to run **but** should finish her homework first.
  - Break down the sentence into its parts.
    - > Ask yourself: What ideas are expressed in this sentence? Are there conjunctions that join ideas or show contrast?
- ✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Sort the sentence pairs into ideas that are related and ideas that contrast. Write the letter of ideas that are related in the "AND" column. Write the letter of ideas that contrast in the "BUT" column.

	Sentence Pairs
A	The Wright brothers were skilled inventors. They had a sensible plan.
B	Most astronauts in the NASA program were men. Mae Jemison was an exception.
C	Amelia Earhart first flew across the ocean as a passenger. She later took the controls herself.
D	Bessie Coleman earned her pilot's license. She trained to be a stunt flyer.

AND	BUT

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Reading Skill: Visual and Contextual Support

DEFINE

READ

Visual support is an image or an object that helps you understand a text. **Contextual support** is a **feature** that helps you understand a text. By using visual and contextual supports, you can develop your vocabulary so you can better understand a variety of texts.

First, preview the text to identify any visual supports. These might include illustrations, graphics, charts, or other objects in a text. Then, identify any contextual supports. Examples of contextual supports are titles, headers, captions, and boldface terms. Write down your **observations**.

Then, write down what those visual and contextual supports tell you about the meaning of the text. Note any new vocabulary that you see in those supports. Ask your peers and your teacher to **confirm** your understanding of the text.

CHECKLIST

DISCUSS AND ANNOTATE

To use visual and contextual support to understand texts, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Write down the visual and contextual supports in the text.
- ✓ Write down what those supports tell you about the text.
- ✓ Note any new vocabulary that you see in those supports.
- ✓ Create an illustration for the reading and write a descriptive caption.
- ✓ Confirm your observations with your peers and teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, complete the multiple-choice questions below.

from "Women with Wings"

Another famous woman in aviation went to space to **achieve** her dreams! In 1987, Mae Jemison became the first African American woman to be in NASA's training program. In 1992, she became the first African American woman in space. She flew with the *Endeavour* mission.

1. Why is the word *achieve* in boldface type?
   - A. It is a word to be emphasized when reading aloud.
   - B. It is the most important word in the sentence.
   - C. It is a new vocabulary word.
   - D. It is a direct quote about Mae Jemison.

2. The visual support in the text helps readers to—
   - A. imagine themselves as astronauts.
   - B. picture Mae Jemison in their minds.
   - C. understand the history of aviation.
   - D. compare Mae Jemison to the Wright brothers.

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Close Read

PERSONAL RESPONSE

WRITE

"Women with Wings" tells about women in aviation. Do you think that these women were extraordinary? Write a short paragraph in which you explain why you think each woman was remarkable. Use visual or contextual supports to support your statements. Pay attention to and edit for subject-verb agreement.

Use the Checklist below to guide you as you write.

- ☐ Who are the women in the text?
- ☐ What did each woman do?
- ☐ What made each woman remarkable?

Use the sentence frames to organize and write your personal response.

I think that the "Women with Wings" were _____.

I can tell from the photographs that _____.

At the time when some of them lived, _____.

Katharine Wright was remarkable because _____.

Bessie Coleman was remarkable because _____.

Amelia Earhart was remarkable because _____.

Mae Jemison was remarkable because _____. All of these women _____.

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FLORIDA

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UNIT 3

Declaring Your Genius

How do you define intelligence?

Genre Focus: **ARGUMENTATIVE TEXT**

Texts

Paired Readings

334 The Big Idea: Content Vocabulary

336 Señora X No More
Pat Mora **POETRY**

339 from 'The Lost Letters of Frederick Douglass'
Evie Shockley **POETRY**

343 An Indian Father's Plea
Robert Lake-Thom **ARGUMENTATIVE TEXT**

355 Speech to the Troops at Tilbury
Elizabeth I **ARGUMENTATIVE TEXT**

358 Georgia O'Keeffe
Joan Didion **INFORMATIONAL TEXT**

369 The Most Dangerous Game
Richard Connell **FICTION**

394 Outliers: The Story of Success
Malcolm Gladwell **ARGUMENTATIVE TEXT**

398 The Origin of Intelligence
Point/Counterpoint **ARGUMENTATIVE TEXT**

412 The Secret to Raising Smart Kids
Carol S. Dweck **ARGUMENTATIVE TEXT**

420 The Odyssey (A Graphic Novel)
Gareth Hinds **FICTION**

433 Odyssey (Book XII)
Homer (translated by Robert Fagles) **POETRY**

446 The Talented Tenth
W. E. B. Du Bois **ARGUMENTATIVE TEXT**

449 Vocabulary Review

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Extended Writing Project and Grammar

452 Plan
Claims and Reasoning
Evaluating Sources
Organizing Argumentative Writing
Evidence and Elaboration

470 Draft
Improving Writing
Transitions
Sources and Citations

482 Revise
Style
Grammar: Parallel Structure
Grammar: Noun Clauses
Grammar: Semicolons

492 Edit and Publish

English Language Learner Resources

494 Judging the Arts
ARGUMENTATIVE TEXT

504 The Importance of Mind-set
ARGUMENTATIVE TEXT

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Author Biographies

JOAN DIDION

In her first collection of essays, *Slouching Towards Bethlehem*, Joan Didion (b. 1934) wrote, "My only advantage as a reporter is that I am so physically small, so temperamentally unobtrusive, and so neurotically inarticulate that people tend to forget that my presence runs counter to their best interests." Born in Sacramento, California, Didion has penned some of the most commanding examples of modern prose, with an unflinching eye toward her subjects and the myths that make up American society.

W.E.B. DUBOIS

W.E.B. Du Bois (1868–1963) was a writer, sociologist, civil rights activist, the first African American to obtain a PhD from Harvard, and a founder of the NAACP. Throughout his life, Du Bois strove to achieve full civil rights for African Americans—something he believed would come about through "the talented tenth." Du Bois was targeted by the FBI during the anti-communist fervor of the 1950s, but his trial was dismissed when it was announced that Albert Einstein had offered to appear as a character witness.

CAROL S. DWECK

Leaders across the world have benefited from Carol Dweck (b. 1946) and her research on how mindset influences motivation and success. Dweck's interest in mindset began in her sixth-grade classroom, when her teacher made the class sit according to their scores on an IQ test. This early experience impacted Dweck and eventually led her to develop the theory of fixed vs. growth mindset—a theory heavily influences the fields of psychology and education today.

QUEEN ELIZABETH I

For one of the most famous rulers of all time, England's Queen Elizabeth I (1533–1603) had a tumultuous early life. Her father, King Henry VIII, was dismayed at her birth—having hoped for a son—and ordered the beheading of her mother when Elizabeth was just two years old. After a period of imprisonment, Elizabeth rose to the English throne at the age of twenty-five. Her 45-year reign is considered a golden age in English history, during which the arts flourished and England emerged as a world power, defeating the famed Spanish Armada.

MALCOLM GLADWELL

The son of a Jamaican psychotherapist and an English mathematics professor, Malcolm Gladwell (b. 1963) is one of the most popular theorists of a generation. After graduating from college, Gladwell decided to pursue a career in advertising—and was promptly rejected by every company he applied to. Fortunately, Gladwell turned to journalism instead. In his many articles and five bestselling books, Gladwell has explored the intersection of stories and statistics—popularizing a style of narrative research now coined "Gladwellian."

GARETH HINDS

Growing up in small-town Vermont, Gareth Hinds (b. 1971) was, in his own words, "a nerdy kid who drew all the time." His love of drawing and literature led him to create graphic novels based on some of the most classic stories of all time—including works by Shakespeare, Homer, and others. In doing so, he has helped elevate the graphic novel form to its literary heights and has given students and adults alike a thrilling new way to discover some of the world's most influential texts.

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HOMER

Ancient Greek poet Homer is the author of two of the most important works of Western literature—the *Iliad* and the *Odyssey*. Though Homer's words resonate through history, the poet's identity has largely remained a mystery. While some attest that he was a blind man from Ionia (present-day Turkey), other scholars argue that there was no single Homer and that the name refers instead to a poetic tradition, passed down and revised by multiple storytellers. Whoever Homer was, these epic poems have inspired humankind for millennia.

PAT MORA

Born in El Paso, Texas, Mexican American author Pat Mora (b. 1942) has published numerous poetry collections and children's books—many of which focus on the experiences of Latinos in the US In the mid-1990s. To promote family literacy, Mora founded Children's Day/Book Day, a two-part event that is committed to cultivating the joy of reading through book celebrations that unite communities. Since its founding, the event has grown to include children of all cultures and languages.

EVIE SHOCKLEY

Poet Evie Shockley (b. 1965) has worked throughout her career blending the personal with the political and defying expectations of what poetry can and should be. In an interview, Shockley asserted, "I've tried to write poetry so as to confound the applicability of categories to my work—and, as far as is possible, to blur the boundaries between most categories of poetry beyond recognition." Born and raised in Nashville, Tennessee, Shockley writes poetry that is influenced by the sights, sounds, and customs of the American South.

RICHARD CONNELL

A veteran of World War I, Richard Connell (1893–1949) was a journalist, screenwriter, and short story author. A Harvard graduate, Connell sold his first short story a few months after returning from war in 1919. During the following decades, Connell wrote prodigiously. His most enduring work, "The Most Dangerous Game," was published in *Collier's* magazine in 1924. Ever since, readers have been drawn to this macabre thriller and the questions it poses about violence, competition, and human nature.

ROBERT LAKE-THOM

Robert Lake-Thom (b. 1944), also known as Medicine Grizzly Bear, is of Karuk, Seneca, and Cherokee descent. Educated in both Western and Native American traditions, Lake-Thom works as a traditional Native Healer, an author, and an academic. In his writing, he explores tensions that arise from the interplay of Native American culture with Western society. In "An Indian Father's Plea," Lake-Thom explores how these often-conflicting viewpoints influence how we perceive intelligence.

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The Big Idea: Content Vocabulary

Terms About Intelligence

Content knowledge vocabulary, or domain-specific vocabulary, consists of words or phrases that are directly related to a particular subject or used to explain concepts in academic texts, lectures, and discussions across a number of disciplines. Science, medicine, biology, law, and history are all examples of areas in which specific terms and concepts are integral to conceptual understanding and building knowledge.

Learning and using content vocabulary is essential to college and career readiness. Gaining the knowledge of domain-specific vocabulary gives you the ability to discuss and explore various topics and fields with a richer understanding.

Term	Form	Definition	Sample Sentence
knack	noun	an ability or skill that one does easily	She has a knack for repairing and reusing old furniture.
interpersonal	adjective	involving any connection or interaction between people	The job requires interpersonal skills because the company values collaboration.
intrapersonal	adjective	existing or occurring within the self or within one's mind	His intrapersonal doubts about his own skills prevented him from pursuing his goals.
reflective	adjective	related to thinking seriously or contemplating; thoughtful	She became reflective after listening to a speech about violence and nonviolence.
confirm	verb	to establish validity; to verify, to prove	Emilia can confirm that her friend was at the park yesterday afternoon because she was there at the same time.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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Señora X No More

POETRY
Pat Mora
1991

Introduction

Pat Mora (b. 1942) is a prolific author, speaker, and educational consultant. A former teacher, she began writing in the early 1980s and has published numerous poetry collections and children's books. Much of her work highlights the experiences of Mexican Americans, as Mora has long sought to give a platform to new voices in literature. In this poem, "Señora X No More," a speaker describes learning how to write. However, in this personal tale of well-earned triumph, both the student and her journey are unique.

"'Señora, don't let it slip away,' she says"

NOTES

Straight as a nun I sit.
My fingers foolish before paper and pen
hide in my palms. I hear the slow, **accented** echo
How are yu? I ahm fine. How are yu?
of the other women who **clutch** notebooks and blush
at their stiff lips resting
sounds that float graceful as
bubbles from their children's mouths.
My teacher bends over me, gently squeezes
my shoulders, the squeeze I give my sons,
hands louder than words.
She slides her arms around me:
a warm **shawl**, lifts my left arm
onto the cold, lined paper.
"**Señora**, don't let it slip away," she says
and opens the ugly, soap-wrinkled fingers of my right hand
with a pen like I **pry** open the lips of a stubborn grandchild.
My hand cramps around the thin hardness.
"Let it breathe," says this woman who knows
my hand and tongue knot, but she guides
and I dig the tip of my pen into that white.
I carve my crooked name, and again at night
until my hand and arm are sore,
I carve my crooked name,
my name.

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LITERARY ANALYSIS

WRITE

How does figurative language such as personification, simile, and metaphor help reveal the intensity of the speaker's struggle to learn to speak and write in another language? Write an analysis of the poet's use of figurative language to reveal the intensity of the speaker's struggle. Remember to cite specific evidence from the text to support your ideas.

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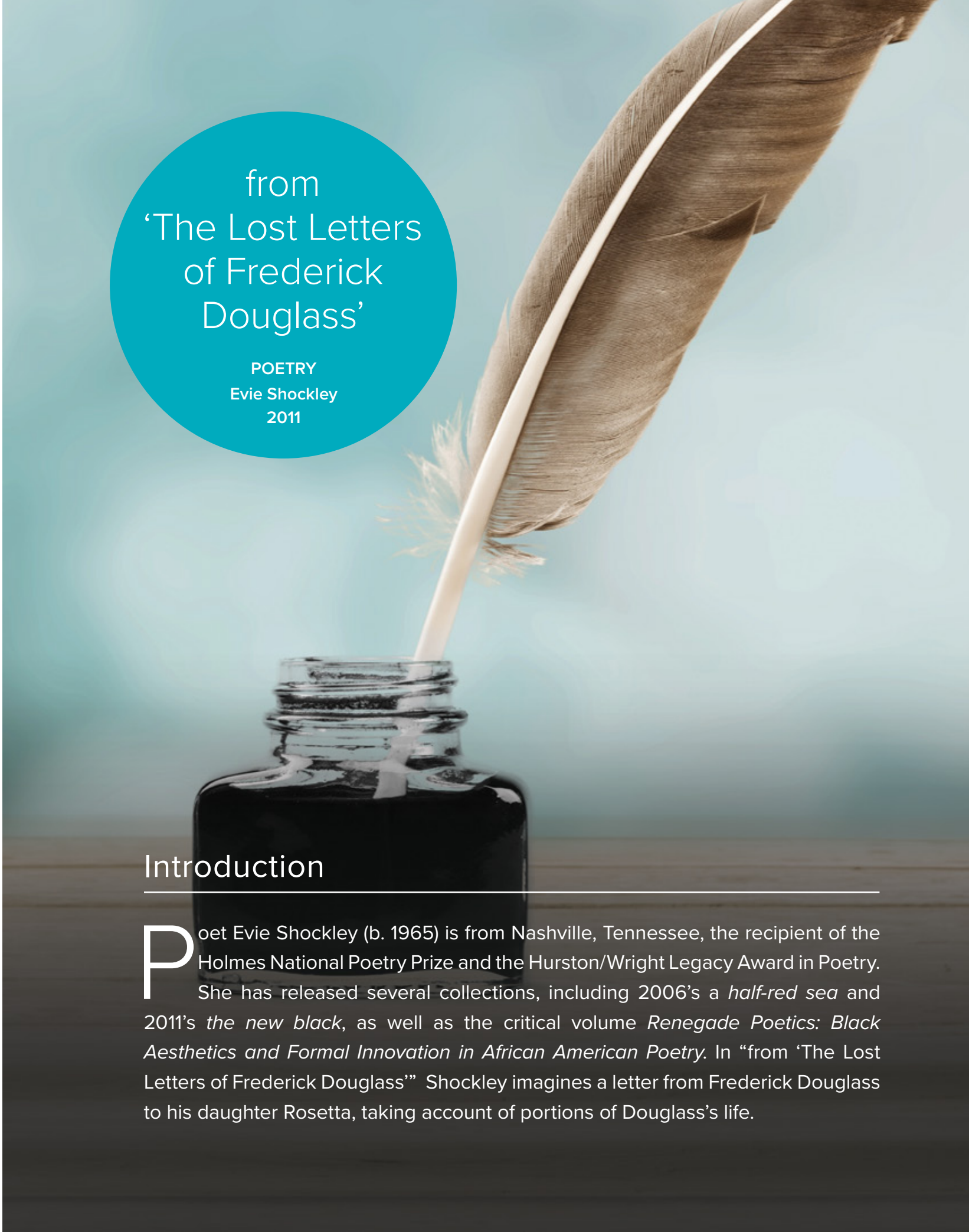

from ‘The Lost Letters of Frederick Douglass’

POETRY
Evie Shockley
2011

Introduction

Poet Evie Shockley (b. 1965) is from Nashville, Tennessee, the recipient of the Holmes National Poetry Prize and the Hurston/Wright Legacy Award in Poetry. She has released several collections, including 2006’s a *half-red sea* and 2011’s *the new black*, as well as the critical volume *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry*. In “from ‘The Lost Letters of Frederick Douglass’” Shockley imagines a letter from Frederick Douglass to his daughter Rosetta, taking account of portions of Douglass’s life.

"Your mother's eyes stare out at me through yours, of late."

NOTES

June 5, 1892

Dear Daughter,
Can you be fifty-three this
month? I still look for you to peek around
my door as if you'd discovered a toy
you thought gone for good, ready at my smile
to run up and press your fist into my
broken palm. But your own girls have outgrown
such games, and I cannot pilfer back time
I spent pursuing Freedom. Fair to you,
to your brothers, your mother? Hardly.

But

what other choice did I have? What sham,
what shabby love could I offer you, so
long as Thomas Auld[1] held the law over
my head? And when the personal threat was
ended, whose eyes could mine enter without
shame, if turning toward my wife and children
meant turning my back?

Your mother's eyes stare
out at me through yours, of late. You think I
didn't love her, that my quick remarriage
makes a Gertrude of me[2], a corseted
Hamlet of you. You're as wrong as you are
lucky. Had Anna Murray had your
education as a girl, my love for
her would have been as passionate as it

1. **Thomas Auld** Frederick Douglass was enslaved by Thomas Auld, but he escaped and later became a famous abolitionist.
2. **a Gertrude of me**, a corseted Hamlet of you: a reference to William Shakespeare's *Hamlet,* in which Gertrude, Prince Hamlet's mother, marries her deceased husband's brother after he murders Hamlet's father, the King

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NOTES

was grateful. But she died illiterate,
when I had risked my life to master language.
The pleasures of book and pen **retain**
the thrill of danger even now, and you
may understand why Ottilie Assing,
come into our house to translate me into
German, could **command** so many hours,
years, of my time—or, as you would likely
say, of your mother's time.

Forgive me,
Rosetta, for broaching such indelicate
subjects, but as my eldest child and
only living daughter, I want you to
feel certain that Helen became the new
Mrs. Douglass because of what we shared
in sheaves of my papers: let no one
persuade you I coveted her skin.
I am not proud of how I husbanded
your mother all those years, but marriage,
too, is a peculiar institution.
I could not have stayed so unequally yoked
so long, without a kind of Freedom in
it. Anna accepted this, and I don't
have to tell you that her lot was better
and she, happier, than if she'd squatted
with some other man in a **mutual**
ignorance.

Perhaps I will post, rather
than burn, this letter, this time. I've written it
so often, right down to these closing lines,
in which I beg you to be kinder, much
kinder, to your step-mother. You two are
of an age to be sisters, and of like
temperament—under other **circumstances**,
you might have found Friendship in each other.

With regards to your husband—I am, as
ever, your loving father—

Frederick Douglass

Evie Shockley, "from The Lost Letters of Frederick Douglass" from the new black (C) 2011 by Evie Shockley. Published by Wesleyan University Press. Used by permission.

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ARGUMENTATIVE

WRITE

What view does Rosetta have of her father, Frederick Douglass? Consider the silent criticism Douglass is responding to in his letter. Is Rosetta's criticism fair? What message might the poet be sending about Douglass's attitude toward his relationships and what does this, in turn, suggest about his attitude toward intelligence, literacy, and priorities in life? Use your background knowledge and conduct further research as necessary to support your claim.

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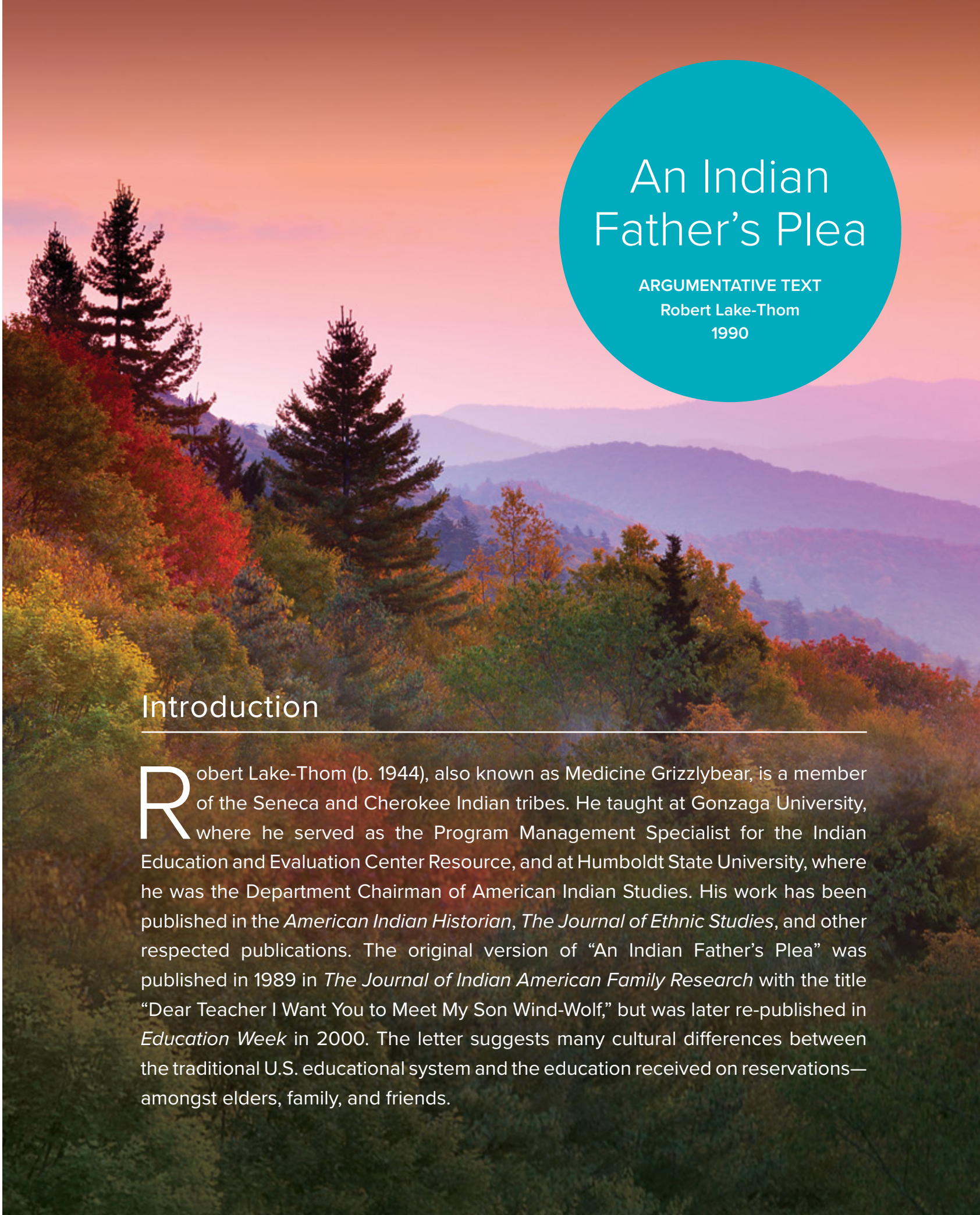

An Indian Father's Plea

ARGUMENTATIVE TEXT
Robert Lake-Thom
1990

Introduction

Robert Lake-Thom (b. 1944), also known as Medicine Grizzlybear, is a member of the Seneca and Cherokee Indian tribes. He taught at Gonzaga University, where he served as the Program Management Specialist for the Indian Education and Evaluation Center Resource, and at Humboldt State University, where he was the Department Chairman of American Indian Studies. His work has been published in the *American Indian Historian*, *The Journal of Ethnic Studies*, and other respected publications. The original version of "An Indian Father's Plea" was published in 1989 in *The Journal of Indian American Family Research* with the title "Dear Teacher I Want You to Meet My Son Wind-Wolf," but was later re-published in *Education Week* in 2000. The letter suggests many cultural differences between the traditional U.S. educational system and the education received on reservations—amongst elders, family, and friends.

"He is caught between two worlds, torn by two distinct cultural systems."

NOTES

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

The word reservation is a homonym, and in this context, it refers to land designated by the U.S. government for Native Americans.

SAMPLE ANNOTATION

Argument – Reasoning

One reason the father provides to support his argument is that his son has already had quite an education in the first few years of his life. The father later provides evidence in the form of examples of the sensory-rich family life and the skills his son has learned.

1 Dear teacher, I would like to introduce you to my son, Wind-Wolf. He is probably what you would consider a typical Indian kid. He was born and raised on the reservation[1]. He has black hair, dark brown eyes, and an olive complexion. And like so many Indian children his age, he is shy and quiet in the classroom. He is 5 years old, in kindergarten, and I can't understand why you have already labeled him a "slow learner."

2 At the age of 5, he has already been through quite an education compared with his peers in Western society. As his first introduction into this world, he was bonded to his mother and to the Mother Earth in a traditional native childbirth ceremony. And he has been continuously cared for by his mother, father, sisters, cousins, aunts, uncles, grandparents, and extended tribal family since this ceremony.

3 From his mother's warm and loving arms, Wind-Wolf was placed in a secure and specially designed Indian baby basket. His father and the medicine elders conducted another ceremony with him that served to bond him with the essence of his genetic father, the Great Spirit, the Grandfather Sun, and the Grandmother Moon. This was all done in order to introduce him properly into the new and natural world, not the world of **artificiality**, and to protect his sensitive and delicate soul. It is our people's way of showing the newborn respect, ensuring that he starts his life on the path of spirituality.

4 The traditional Indian baby basket became his "turtle's shell" and served as the first seat for his classroom. He was strapped in for safety, protected from injury by the willow roots and hazel wood construction. The basket was made by a tribal elder who had gathered her materials with prayer and in a ceremonial way. It is the same kind of basket that our people have used for thousands of years. It is specially designed to provide the child with the kind of knowledge and experience he will need in order to survive in his culture and environment.

5 Wind-Wolf was strapped in snugly with a deliberate restriction upon his arms and legs. Although you in Western society may argue that such a method serves to hinder motor-skill development and **abstract** reasoning, we believe

1. **reservation** a legally-designated area of land within the US borders which is federally recognized to be managed and governed by a Native American tribe

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NOTES

it forces the child to first develop his intuitive faculties, rational intellect, symbolic thinking, and five senses. Wind-Wolf was with his mother constantly, closely bonded physically, as she carried him on her back or held him in front while breast-feeding. She carried him everywhere she went, and every night he slept with both parents. Because of this, Wind-Wolf's educational setting was not only a "secure" environment, but it was also very colorful, complicated, sensitive, and diverse. He has been with his mother at the ocean at daybreak when she made her prayers and gathered fresh seaweed from the rocks, he has sat with his uncles in a rowboat on the river while they fished with gill nets, and he has watched and listened to elders as they told creation stories and animal legends and sang songs around the campfires.

6 He has attended the sacred and ancient White Deerskin Dance of his people and is well-acquainted with the cultures and languages of other tribes. He has been with his mother when she gathered herbs for healing and watched his tribal aunts and grandmothers gather and prepare traditional foods such as acorn, smoked salmon, eel, and deer meat. He has played with abalone shells, pine nuts, iris grass string, and leather while watching the women make beaded jewelry and traditional native **regalia**. He has had many opportunities to watch his father, uncles, and ceremonial leaders use different kinds of colorful feathers and sing different kinds of songs while preparing for the sacred dances and rituals.

7 As he grew older, Wind-Wolf began to crawl out of the baby basket, develop his motor skills, and explore the world around him. When frightened or sleepy, he could always return to the basket, as a turtle withdraws into its shell. Such an inward journey allows one to reflect in privacy on what he has learned and to carry the new knowledge deeply into the unconscious and the soul. Shapes, sizes, colors, texture, sound, smell, feeling, taste, and the learning process are therefore functionally integrated—the physical and spiritual, matter and energy, conscious and unconscious, individual and social.

8 This kind of learning goes beyond the basics of distinguishing the difference between rough and smooth, square and round, hard and soft, black and white, similarities and extremes.

9 For example, Wind-Wolf was with his mother in South Dakota while she danced for seven days straight in the hot sun, fasting, and piercing herself in the sacred Sun Dance Ceremony of a distant tribe. He has been doctored in a number of different healing ceremonies by medicine men and women from diverse places ranging from Alaska and Arizona to New York and California. He has been in more than 20 different sacred sweat-lodge rituals—used by native tribes to purify mind, body, and soul—since he was 3 years old, and he has already been exposed to many different religions of his racial brothers: Protestant, Catholic, Asian Buddhist, and Tibetan Lamaist.

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10 It takes a long time to absorb and reflect on these kinds of experiences, so maybe that is why you think my Indian child is a slow learner. His aunts and grandmothers taught him to count and know his numbers while they sorted out the complex materials used to make the abstract designs in the native baskets. He listened to his mother count each and every bead and sort out numerically according to color while she painstakingly made complex beaded belts and necklaces. He learned his basic numbers by helping his father count and sort the rocks to be used in the sweat lodge—seven rocks for a medicine sweat, say, or 13 for the summer solstice ceremony. (The rocks are later heated and doused with water to create purifying steam.) And he was taught to learn mathematics by counting the sticks we use in our traditional native hand game. So I realize he may be slow in grasping the methods and tools that you are now using in your classroom, ones quite familiar to his white peers, but I hope you will be patient with him. It takes time to adjust to a new cultural system and learn new things.

11 He is not culturally "disadvantaged," but he is culturally "different." If you ask him how many months there are in a year, he will probably tell you 13. He will respond this way not because he doesn't know how to count properly, but because he has been taught by our traditional people that there are 13 full moons in a year according to the native tribal calendar and that there are really 13 planets in our solar system and 13 tail feathers on a perfectly balanced eagle, the most powerful kind of bird to use in ceremony and healing.

12 But he also knows that some eagles may only have 12 tail feathers, or seven, that they do not all have the same number. He knows that the flicker has exactly 10 tail feathers; that they are red and black, representing the directions of east and west, life and death; and that this bird is considered a "fire" bird, a power used in native doctoring and healing. He can probably count more than 40 different kinds of birds, tell you and his peers what kind of bird each is and where it lives, the seasons in which it appears, and how it is used in a sacred ceremony. He may have trouble writing his name on a piece of paper, but he knows how to say it and many other things in several different Indian languages. He is not fluent yet because he is only 5 years old and required by law to attend your educational system, learn your language, your values, your ways of thinking, and your methods of teaching and learning.

13 So you see, all of these influences together make him somewhat shy and quiet—and perhaps "slow" according to your standards. But if Wind-Wolf was not prepared for his first tentative foray into your world, neither were you appreciative of his culture. On the first day of class, you had difficulty with his name. You wanted to call him Wind, insisting that Wolf somehow must be his middle name. The students in the class laughed at him, causing further embarrassment.

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14 While you are trying to teach him your new methods, helping him learn new tools for self discovery and adapt to his new learning environment, he may be looking out the window as if daydreaming. Why? Because he has been taught to watch and study the changes in nature. It is hard for him to make the appropriate psychic switch from the right to the left hemisphere of the brain when he sees the leaves turning bright colors, the geese heading south, and the squirrels scurrying around for nuts to get ready for a harsh winter. In his heart, in his young mind, and almost by instinct, he knows that this is the time of year he is supposed to be with his people gathering and preparing fish, deer meat, and native plants and herbs, and learning his assigned tasks in this role. He is caught between two worlds, torn by two distinct cultural systems.

15 Yesterday, for the third time in two weeks, he came home crying and said he wanted to have his hair cut. He said he doesn't have any friends at school because they make fun of his long hair. I tried to explain to him that in our culture, long hair is a sign of masculinity and balance and is a source of power. But he remained adamant in his position.

16 To make matters worse, he recently encountered his first harsh case of racism. Wind-Wolf had managed to adopt at least one good school friend. On the way home from school one day, he asked his new pal if he wanted to come home to play with him until supper. That was OK with Wind-Wolf's mother, who was walking with them. When they all got to the little friend's house, the two boys ran inside to ask permission while Wind-Wolf's mother waited. But the other boy's mother lashed out: "It is OK if you have to play with him at school, but we don't allow those kind of people in our house!'' When my wife asked why not, the other boy's mother answered, "Because you are Indians and we are white, and I don't want my kids growing up with your kind of people."

17 So now my young Indian child does not want to go to school anymore (even though we cut his hair). He feels that he does not belong. He is the only Indian child in your class, and he is well-aware of this fact. Instead of being proud of his race, heritage, and culture, he feels ashamed. When he watches television, he asks why the white people hate us so much and always kill our people in the movies and why they take everything away from us. He asks why the other kids in school are not taught about the power, beauty, and essence of nature or provided with an opportunity to experience the world around them firsthand. He says he hates living in the city and that he misses his Indian cousins and friends. He asks why one young white girl at school who is his friend always tells him, "I like you, Wind-Wolf, because you are a good Indian."

18 Now he refuses to sing his native songs, play with his Indian artifacts, learn his language, or participate in his sacred ceremonies. When I ask him to go

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NOTES

to an urban powwow[2] or help me with a sacred sweat-lodge ritual, he says no because "that's weird" and he doesn't want his friends at school to think he doesn't believe in God.

19 So, dear teacher, I want to introduce you to my son, Wind-Wolf, who is not really a "typical'' little Indian kid after all. He stems from a long line of hereditary chiefs, medicine men and women, and ceremonial leaders whose accomplishments and unique forms of knowledge are still being studied and recorded in **contemporary** books. He has seven different tribal systems flowing through his blood; he is even part white. I want my child to succeed in school and in life. I don't want him to be a dropout or juvenile delinquent or to end up on drugs and alcohol because he is made to feel inferior or because of discrimination. I want him to be proud of his rich heritage and culture, and I would like him to develop the necessary capabilities to adapt to, and succeed in, both cultures. But I need your help.

20 What you say and what you do in the classroom, what you teach and how you teach it, and what you don't say and don't teach will have a significant effect on the potential success or failure of my child. Please remember that this is the primary year of his education and development. All I ask is that you work with me, not against me, to help educate my child in the best way. If you don't have the knowledge, preparation, experience, or training to effectively deal with culturally different children, I am willing to help you with the few resources I have available or direct you to such resources.

21 Millions of dollars have been **appropriated** by Congress and are being spent each year for "Indian Education.'' All you have to do is take advantage of it and encourage your school to make an effort to use it in the name of "equal education.'' My Indian child has a constitutional right to learn, retain, and maintain his heritage and culture. By the same token, I strongly believe that non-Indian children also have a constitutional right to learn about our Native American heritage and culture, because Indians play a significant part in the history of Western society. Until this reality is equally understood and applied in education as a whole, there will be a lot more school children in grades K-2 identified as "slow learners."

22 My son, Wind-Wolf, is not an empty glass coming into your class to be filled. He is a full basket coming into a different environment and society with something special to share. Please let him share his knowledge, heritage, and culture with you and his peers.

By Robert Lake (Medicine Grizzly Bear), 2000. Used by permission of Robert Lake (Medicine Grizzly Bear).

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2. **powwow** a Native American social gathering

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First Read

Read "An Indian Father's Plea." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does the father describe his son? Cite specific evidence from the text to support your answer.

2. Based on the text, how has kindergarten affected his son? Citing at least two descriptive passages in the letter, explain how school has affected him.

3. What is the purpose of the letter? Support your answer with evidence from the text.

4. Use context clues to determine the meaning of the word **regalia** as it is used in the text. In your own words, define *regalia* and explain how you found the meaning.

5. Read the following dictionary entry:

   contemporary
   con•tem•po•rar•y /kən'tempə'rerē/

   adjective

   1. living or occurring at the same time
   2. belonging to or happening at the present time

   Decide which definition better matches **contemporary** as it is used in the text. Write that definition of *contemporary* here and indicate which clues found in the text helped you determine the meaning.

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Reading Skill: Context and Connotation – Word Relationships

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to apply knowledge of word relationships, note the following:

- ✓ unfamiliar words
- ✓ words in the surrounding text that may be synonyms or antonyms
- ✓ signal words that indicate a synonym or an antonym relationship, such as:
  - *like, just like, as, similarly* to signal synonyms
  - *but, always/never, from/to* to signal antonyms
- ✓ homonyms (words that have the same pronunciation and spelling but different meanings)
- ✓ homophones (words that have the same pronunciation but different spellings and meanings)
- ✓ homographs (words that have the the same spelling but different pronunciations and meanings)

STEP 2: To apply knowledge of word relationships to determine the denotative and connotative meanings of words or phrases, consider the following questions:

- ✓ How does the word or phrase function in the sentence?
- ✓ Is the word related to another word? How?
- ✓ Are there clues in the surrounding text that can help me make an educated guess about the meaning of the word or phrase?
- ✓ How can I use the relationship between words to better understand the meaning being expressed?
- ✓ Have I consulted a dictionary or thesaurus for denotative and connotative meanings?
- ✓ Does the word have positive, negative, or neutral associations? What specific ideas or feelings are associated with the word?

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Reread paragraph 13 of "Indian Father's Plea." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best describes the word relationships and the purpose of the phrase "shy and quiet—and perhaps 'slow'"?

   - A. The words *shy, quiet,* and *slow* are antonyms that express the father's belief that his son is not a "slow learner," as the teacher has labeled him.
   - B. The words *shy, quiet,* and *slow* are antonyms that explain Wind-Wolf is not a slow learner, but a shy and quiet boy.
   - C. The words *shy* and *quiet* are synonyms that describe Wind-Wolf and help to explain why the teacher may have mislabeled him as a "slow" learner.
   - D. The words *shy* and *quiet* are synonyms that describe Wind-Wolf and contrast with the teacher's use of an antonym *slow* to mislabel him.

2. Which statement best describes the connotations of the phrase "shy and quiet—and perhaps 'slow'"?

   - A. The phrase "shy and quiet" has a neutral connotation of being reserved and hesitant to speak; whereas, "slow" has a negative connotation of being less capable.
   - B. The phrase "shy and quiet" has a positive connotation of being reserved and hesitant to speak; whereas, the word "slow" has a neutral connotation of being less capable.
   - C. The phrase "shy and quiet" has a negative connotation of being fearful; the word "slow" similarly has a negative connotation and implies being less capable.
   - D. The phrase "shy and quiet" has a neutral connotation of being fearful; the word "slow" similarly has a neutral connotation and implies the idea of being less capable.

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Reading Skill: Argument – Reasoning

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify the development of an argument in response to an opposing perspective, note the following:

- ✓ the claim or central idea of the argument
- ✓ the opposing claim that the author is responding to
- ✓ the reasons and evidence provided to support the author's claim
- ✓ the type of reasoning—inductive, abductive, or deductive—used in the argument

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To evaluate the development, effectiveness, and validity of an argument in response to an opposing perspective, consider the following questions:

- ✓ What is the author's claim?
- ✓ What is the opposing claim?
- ✓ What are the reasons and evidence that support the author's claim?
- ✓ How effective and valid is the author's reasoning, or way of thinking, about the topic?
- ✓ How convincing are the reasons and evidence? How well do they support the effectiveness and validity of the claim?

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Reread paragraph 10 of "An Indian Father's Plea." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which excerpt from paragraph 10 suggests a reason why Wind-Wolf may have been inaccurately labeled as "a slow learner" in a Western classroom?

   - A. "His aunts and grandmothers taught him to count and know his numbers while they sorted out the complex materials used to make the abstract designs in the native baskets."
   - B. "He listened to his mother count each and every bead and sort out numerically according to color while she painstakingly made complex beaded belts and necklaces."
   - C. "He learned his basic numbers by helping his father count and sort the rocks to be used in the sweat lodge—seven rocks for a medicine sweat, say, or 13 for the summer solstice ceremony."
   - D. "So I realize he may be slow in grasping the methods and tools that you are now using in your classroom, ones quite familiar to his white peers, but I hope you will be patient with him. It takes time to adjust to a new cultural system and learn new things."

2. Which statement below best evaluates the evidence the author provides in paragraph 10 to support the claim that his son had a rich educational environment at home?

   - A. The detailed examples of the indoor and outdoor activities of many different family members, including aunts, grandmothers, mother, and father, provide effective evidence to support the claim.
   - B. The detailed examples of how his son learned and demonstrated knowledge of counting through the various activities of his Native American family provide effective evidence to support the claim.
   - C. The examples of how his son learned to count through the activities of his Native American family lack variety and detail and therefore, do not provide effective evidence to support the claim.
   - D. The examples of how his son learned to count through the activities of his Native American family do not logically relate to the claim and therefore, do not provide effective evidence to support the claim.

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Close Read

Reread "Indian Father's Plea." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. In paragraph 5, identify the author's acknowledgement of a point that could be made by the opposition. Explain how the author uses logos, or a logical appeal, to counter this point and reinforce his own claim about his son's education.

2. Highlight the reason the author gives in paragraph 10 to further explain why his son is struggling in school. Explain how this reason develops his overall perspective in the letter.

3. In paragraph 12, identify the author's acknowledgement of a point made by the opposition. Explain how he responds to it using a rhetorical appeal. Recall that the traditional rhetorical appeals include appeals to logic, ethics, and emotion.

4. Highlight at least one example of figurative language in the letter. Explain how the author uses figurative language to support his purpose and perspective.

5. Annotate a passage in "An Indian Father's Plea" that describes his son's form of intelligence. Compare and contrast this form of intelligence with the type displayed by the adult student in "Señora X No More" and the type the speaker seems to favor in "from The Lost Letters of Frederick Douglass."

EXPOSITORY

WRITE

What specific goals does the author hope to accomplish by writing to his son's teacher, and how is the structure of his letter carefully designed to accomplish these goals? As part of your analysis, consider what Lake's main claim is, what evidence he uses to support the claim, and how he uses logical, ethical, and emotional appeals.

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Speech to the Troops at Tilbury

ARGUMENTATIVE TEXT
Elizabeth I
1588

Introduction

studysync tv

In August of 1588, King Philip II of Spain sent the huge fleet of warships known as the Spanish Armada to attack and invade England. To prepare for this expected attack, ground troops and others assembled at Tilbury on the banks of the Thames River. Elizabeth I (1533–1603), the queen of England, went to Tilbury to review the troops and delivered this speech. The Armada was ultimately defeated at sea and never reached England's shores. This text is accompanied by George Gower's *Armada Portrait of Elizabeth I of England,* ca. 1588.

"...we shall shortly have a famous victory over these enemies..."

NOTES

My loving people,

Armada Portrait of Elizabeth I of England, by George Gower, ca. 1588

1 We have been persuaded by some that are careful of our safety, to take heed how we commit ourselves to armed multitudes, for fear of **treachery**; but I assure you I do not desire to live to distrust my faithful and loving people.

2 Let **tyrants** fear. I have always so behaved myself that, under God, I have placed my chiefest strength and safeguard in the loyal hearts and good-will of my subjects; and therefore I am come amongst you, as you see, at this time, not for my recreation and **disport**, but being resolved, in the midst and heat of the battle, to live and die amongst you all; to lay down for my God, and for my kingdom, and my people, my honour and my blood, even in the dust.

3 I know I have the body of a weak, feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma[1] or Spain, or any prince of Europe, should dare to invade the borders of my realm; to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.

4 I know already, for your forwardness you have deserved rewards and crowns; and We do assure you on a word of a prince, they shall be duly paid. In the mean time, my lieutenant general shall be in my stead, than whom never prince commanded a more noble or worthy subject; not doubting but by your obedience to my general, by your **concord** in the camp, and your **valour** in the field, we shall shortly have a famous victory over these enemies of my God, of my kingdom, and of my people

1. **Parma** the dukedom of Parma, in northern Italy, an ally of Spain in the effort to invade England

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ARGUMENTATIVE

WRITE

The great respect and trust that Elizabeth had for her troops came through powerfully when she addressed them at Tilbury. Write an argumentative speech in which you adopt a similar tone for a subject that you feel strongly about. Express your ideas in language that emphasizes your perspective on the issue and will convince others to take action.

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Georgia O'Keeffe

INFORMATIONAL TEXT
Joan Didion
1979

Introduction

Joan Didion (b. 1934) is an American novelist and essayist whose contributions to the written word span decades. Born in California, Didion graduated from the University of California, Berkeley, in 1956 and worked at *Vogue* as a copy editor for a short time before starting her long career as a heralded novelist and essayist. In 2005, she won the National Book Award for nonfiction and was a finalist for the National Book Critics Circle Award and the Pulitzer Prize for Biography or Autobiography. In her essay "Georgia O'Keeffe," Didion discusses O'Keeffe's defiance in the face of critics and how she fought to be recognized as a strong female artist whose artwork provided a way to communicate her vision of the world.

"She is simply hard, a straight shooter, a woman clean of received wisdom and open to what she sees."

1 "Where I was born and where and how I have lived is unimportant," Georgia O'Keeffe told us in the book of paintings and words published in her ninetieth year on earth. She seemed to be advising us to forget the beautiful face in the Stieglitz[1] photographs. She appeared to be dismissing the rather condescending romance that had attached to her by then, the romance of extreme good looks and advanced age and deliberate isolation. "It is what I have done with where I have been that should be of interest." I recall an August afternoon in Chicago in 1973 when I took my daughter, then seven, to see what Georgia O'Keeffe had done with where she had been. One of the vast O'Keeffe "Sky Above Clouds" canvases floated over the back stairs in the Chicago Art Institute that day, dominating what seemed to be several stories of empty light, and my daughter looked at it once, ran to the landing, and kept on looking. "Who drew it," she whispered after a while. I told her. "I need to talk to her," she said finally.

2 My daughter was making, that day in Chicago, an entirely unconscious, but quite basic **assumption** about people and the work they do. She was assuming that the glory she saw in the work reflected a glory in its maker, that the painting was the painter as the poem is the poet, that every choice one made alone—every word chosen or rejected, every brush stroke laid or not laid down—betrayed one's character. Style is character. It seemed to me that afternoon that I had rarely seen so instinctive an application of this familiar principle, and I recall being pleased not only that my daughter responded to style as character but that it was Georgia O'Keeffe's particular style to which she responded: this was a hard woman who had imposed her 192 square feet of clouds on Chicago.

3 "Hardness" has not been in our century a quality much admired in women, nor in the past twenty years has it even been in official favor for men. When hardness surfaces in the very old we tend to transform it into "crustiness" or **eccentricity**, some tonic pepperiness to be indulged at a distance. On the evidence of her work and what she has said about it, Georgia O'Keeffe is

1. **Stieglitz** Alfred Stieglitz, an American photographer in the late 19th and early 20th century who married Georgia O'Keeffe

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Didion opens up with a quotation to introduce readers to O'Keeffe, where she shares what is important to the artist. She then includes another quotation to clarify this idea that O'Keeffe wants people to remember her for what she has accomplished.

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NOTES

SAMPLE ANNOTATION

Context and Connotation – Context Clues

O'Keeffe used the word sentimental to describe people's opinions of her flower paintings. Sentimental seems to have a negative connotation, because it is modified by the word merely and O'Keeffe thinks people's sentimental appreciation of her work was "missing her point."

This quotation about the flower paintings suggests that the denotative meaning of sentimental has to do with lighthearted feelings that touch someone's heart.

neither "crusty" nor eccentric. She is simply hard, a straight shooter, a woman clean of received wisdom and open to what she sees. This is a woman who could early on dismiss most of her contemporaries as "dreamy," and would later single out one she liked as "a very poor painter." (And then add, apparently by way of softening the judgment: "I guess he wasn't a painter at all. He had no courage and I believe that to create one's own world in any of the arts takes courage.") This is a woman who in 1939 could advise her admirers that they were missing her point, that their appreciation of her famous flowers was merely *sentimental*. "When I paint a red hill," she observed coolly in the catalogue for an exhibition that year, "you say it is too bad that I don't always paint flowers. A flower touches almost everyone's heart. A red hill doesn't touch everyone's heart." This is a woman who could describe the **genesis** of one of her most well-known paintings—the "Cow's Skull: Red, White and Blue" owned by the Metropolitan[2]—as an act of quite deliberate and derisive orneriness. "I thought of the city men I had been seeing in the East," she wrote. "They talked so often of writing the Great American Novel—the Great American Play—the Great American Poetry. . . . So as I was painting my cow's head on blue I thought to myself, 'I'll make it an American painting. They will not think it great with the red stripes down the sides—Red, White and Blue—but they will notice it.'"

4 *The city men. The men. They.* The words crop up again and again as this astonishingly aggressive woman tells us what was on her mind when she was making her astonishingly aggressive paintings. It was those city men who stood accused of sentimentalizing her flowers: "I made you take time to look at what I saw and when you took time to really notice my flower you hung all your associations with flowers on my flower and you write about my flower as if I think and see what you think and see—and I don't." And I don't. Imagine those words spoken, and the sound you hear is don't tread on me. "The men" believed it impossible to paint New York, so Georgia O'Keeffe painted New York. "The men" didn't think much of her bright color, so she made it brighter. The men yearned toward Europe so she went to Texas, and then New Mexico. The men talked about Cézanne[3], "long involved remarks about the 'plastic quality' of his form and color," and took one another's long involved remarks, in the view of this angelic rattlesnake in their midst, altogether too seriously. "I can paint one of those dismal-colored paintings like the men," the woman who regarded herself always as an outsider remembers thinking one day in 1922, and she did: a painting of a shed "all low-toned and dreary with the tree beside the door."

5 She called the act of **rancor** "The Shanty" and hung it in her next show. "The men seemed to approve of it," she reported fifty-four years later, her contempt

2. **Metropolitan** New York's Metropolitan Museum of Art, colloquially called 'The Met'
3. **Cézanne** Paul Cézanne, a 19th-century artist and painter from France

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NOTES

undimmed. "They seemed to think that maybe I was beginning to paint. That was my only low-toned dismal-colored painting."

6 Some women fight and others do not. Like so many successful guerrillas in the war between the sexes, Georgia O'Keeffe seems to have been equipped early with an immutable sense of who she was and a fairly clear understanding that she would be required to prove it. On the surface her upbringing was conventional.

7 She was a child on the Wisconsin prairie who played with china dolls and painted watercolors with cloudy skies because sunlight was too hard to paint and, with her brother and sisters, listened every night to her mother read stories of the Wild West, of Texas, of Kit Carson[4] and Billy the Kid[5]. She told adults that she wanted to be an artist and was embarrassed when they asked what kind of artist she wanted to be: she had no idea "what kind." She had no idea what artists did. She had never seen a picture that interested her, other than a pen-and-ink Maid of Athens in one of her mother's books, some Mother Goose illustrations printed on cloth, a tablet cover that showed a little girl with pink roses, and the painting of Arabs on horseback that hung in her grandmother's parlor. At thirteen, in a Dominican convent, she was **mortified** when the sister corrected her drawing. At Chatham Episcopal Institute in Virginia she painted lilacs and sneaked time alone to walk out to where she could see the line of the Blue Ridge Mountains on the horizon. At the Art Institute in Chicago she was shocked by the presence of live models and wanted to abandon anatomy lessons. At the Art Students League in New York one of her fellow students advised her that, since he would be a great painter and she would end up teaching painting in a girls' school, any work of hers was less important than modeling for him. Another painted over her work to show her how the Impressionists[6] did trees. She had not before heard how the Impressionists did trees and she did not much care.

8 At twenty-four she left all those opinions behind and went for the first time to live in Texas, where there were no trees to paint and no one to tell her how not to paint them. In Texas there was only the horizon she craved. In Texas she had her sister Claudia with her for a while, and in the late afternoons they would walk away from town and toward the horizon and watch the evening star come out. "That evening star fascinated me," she wrote. "It was in some way very exciting to me. My sister had a gun, and as we walked she would throw bottles in the air and shoot as many as she could before they hit the ground. I had nothing but to walk into nowhere and the wide sunset space with the star. Ten watercolors were made from that star." In a way one's interest

4. **Kit Carson** an early-19th-century American frontiersman and Army officer
5. **Billy the Kid** a famous outlaw from the Old West
6. **Impressionists** artists associated with a 19th-century art movement known as Impressionism, which was characterized by bright colors and the depiction of natural or ordinary settings

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NOTES

is compelled as much by the sister Claudia with the gun as by the painter Georgia with the star, but only the painter left us this shining record. Ten watercolors were made from that star.

"Georgia O'Keeffe" by Joan Didion.
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First Read

Read "Georgia O'Keeffe." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What story does Didion share at the beginning of her essay?

2. What caused O'Keeffe to paint her cow's head as she did? Use specific details from the text to support your answer.

3. How did the critics describe O'Keeffe's paintings? Use examples from the text to support your answer.

4. The Latin *rancidus* means "stinking." With this information in mind, write a definition for the word **rancor** as it is used in the text. What context clues helped you write your definition?

5. Based on context clues in the fifth paragraph, what do you think the word **mortified** means? Write your best definition of *mortified* here, and explain how you arrived at its meaning.

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Reading Skill: Context and Connotation – Context Clues

Georgia O'Keeffe

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify context clues to determine the meaning of an unknown word or phrase, note the following:

- ✓ the topic of the text
- ✓ clues about the word's part of speech
- ✓ a definition embedded in the text
- ✓ signal words that cue a type context clue, such as:
  - "for example" or "for instance" signal an example context clue
  - "like," "similarly," or "just as" signal a synonym clue
  - "but," "however," or "unlike" signal an antonym context clue
- ✓ clues in the surrounding text that help you use reasoning and background knowledge to make an inference, or educated guess, about the word or phrase

STEP 2: To apply knowledge of context clues to determine the meaning of an unfamiliar word or phrase, consider the following questions:

- ✓ What is the overall sentence, paragraph, or passage about?
- ✓ What clues help identify its part of speech?
- ✓ Does the text include a definition or examples of the word or phrase's meaning?
- ✓ Does the text include synonyms or antonyms of the word or phrase?
- ✓ How can I use reasoning and background knowledge to make an inference, or an educated guess, about the word or phrase's meaning?
- ✓ What is the denotation, or literal meaning of the word or phrase? What might be its connotation, or suggested ideas and emotions?
- ✓ Are the connotations positive, negative, or neutral? How do the connotations compare to another word or phrase with a similar meaning, such as *innocent* versus *immature*?

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Reread paragraph 3 of "Georgia O'Keeffe." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Applying knowledge of context clues and your background knowledge, what is most likely the denotative meaning of the word *pepperiness*?

   - A. a state of being unique
   - B. a state of being creative
   - C. a state of being old and flaky
   - D. a state of being rude and harsh

2. Using your background knowledge, which statement best compares the connotation of the word *pepperiness* with the connotation of a word with a similar meaning?

   - A. *Pepperiness* and *fiery* both have neutral connotations.
   - B. *Pepperiness* and *fiery* both have positive connotations.
   - C. *Pepperiness* has a negative connotation, but *high-spirited* has a positive connotation.
   - D. *Pepperiness* has a negative connotation, but *high-spirited* has a neutral connotation.

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Reading Skill: Purpose and Perspective

Georgia O'Keeffe

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify how an author establishes and achieves purpose(s) through style and language use, note the following:

- ✓ the subject of the text and the intended audience
- ✓ the author's style choices and use of language to reveal his or her perspective, including word choice, descriptive language, and figurative language and devices

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To analyze how an author establishes and achieves a purpose and conveys his or her perspective, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What is the author's perspective? How do you know?
- ✓ How does the author establish and achieve purpose and express perspective through writing style and use of language?

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Reread paragraphs 6–7 of "Georgia O'Keeffe." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The sentence "Georgia O'Keeffe seems to have been equipped early with an immutable sense of who she was and a fairly clear understanding that she would be required to prove it" develops the author's purpose by—

   - A. providing an additional example of what life was like for her growing up.
   - B. showing that she doubted herself at times when she was challenged by men.
   - C. revealing that she always pushed forward because she was afraid of failure.
   - D. reinforcing the idea that she was a passionate and defiant person.

2. Biographical information in paragraph 7 reinforces the idea that the author's purpose is—

   - A. to persuade.
   - B. to entertain.
   - C. to inform.
   - D. none of the above.

3. Which evidence from paragraph 7 best supports the author's perspective that Georgia O'Keeffe was not affected by the opinions of others?

   - A. "She was a child on the Wisconsin prairie who played with china dolls and painted watercolors with cloudy skies . . ."
   - B. "She had never seen a picture that interested her, other than a pen-and-ink Maid of Athens in one of her mother's books . . ."
   - C. "At Chatham Episcopal Institute in Virginia she painted lilacs and sneaked time alone to walk out to where she could see the line of the Blue Ridge Mountains . . ."
   - D. "She had not before heard how the Impressionists did trees and she did not much care."

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Close Read

Reread "Georgia O'Keeffe." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight the use of parallelism and repetition in the first paragraph. Explain what this example of language use reveals about Georgia O'Keeffe and how it helps to convey the author's perspective of the artist?

2. The author uses the words *hard* and *hardness* to describe O'Keeffe not literally but figuratively. Identify context clues in paragraph 3 that help the reader determine what the author was expressing about O'Keeffe through the figurative use of the words *hard* and *hardness*.

3. Highlight evidence in the text that shows O'Keeffe is a "straight shooter" and an independent thinker. Explain how the evidence supports this perspective.

4. In paragraph 4, the author describes O'Keeffe using the metaphor "angelic rattlesnake." Highlight the metaphor and then explain what you think the author means by this comparison.

5. Reread paragraph 8. What is the significance of setting in O'Keeffe's life? How does this setting reveal the way O'Keeffe defined her own place and intelligence in the world of the arts? Highlight evidence that helps you respond to this question and explain your response.

RHETORICAL ANALYSIS

WRITE

What message does the writer seek to convey about Georgia O'Keeffe as both an artist and a human being when she assigns the word "hard" to O'Keefe's character, and how does the evidence she provides support this message?

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The Most Dangerous Game

FICTION
Richard Connell
1924

Introduction

studysync tv

During the 1920s and 30s, the work of author Richard Connell (1893–1949) appeared frequently in magazines and newspapers before he became a successful, Oscar-nominated screenwriter. To this day, his most beloved and anthologized work remains the short story "The Most Dangerous Game," a suspenseful tale first published in *Collier's* magazine. In this story, a famous big-game hunter becomes stranded on a dreaded island in the Caribbean, where he soon finds himself the pawn of an aristocrat's twisted new hobby.

"The world is made up of two classes—the hunters and the huntees. Luckily, you and I are hunters."

NOTES

1 "Off there to the right—somewhere—is a large island," said Whitney." It's rather a mystery—"

2 "What island is it?" Rainsford asked.

3 "The old charts call it 'Ship-Trap Island,'" Whitney replied. "A suggestive name, isn't it? Sailors have a curious dread of the place. I don't know why. Some superstition—"

4 "Can't see it," remarked Rainsford, trying to peer through the dank tropical night that was palpable as it pressed its thick warm blackness in upon the yacht.

5 "You've good eyes," said Whitney, with a laugh, "and I've seen you pick off a moose moving in the brown fall bush at four hundred yards, but even you can't see four miles or so through a moonless Caribbean night."

6 "Nor four yards," admitted Rainsford. "Ugh! It's like moist black velvet."

7 "It will be light enough in Rio," promised Whitney. "We should make it in a few days. I hope the jaguar guns have come from Purdey's. We should have some good hunting up the Amazon. Great sport, hunting."

8 "The best sport in the world," agreed Rainsford.

9 "For the hunter," amended Whitney. "Not for the jaguar."

10 "Don't talk rot, Whitney," said Rainsford. "You're a big-game hunter, not a philosopher. Who cares how a jaguar feels?"

11 "Perhaps the jaguar does," observed Whitney.

12 "Bah! They've no understanding."

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13 “Even so, I rather think they understand one thing—fear. The fear of pain and the fear of death.”

14 “Nonsense,” laughed Rainsford. “This hot weather is making you soft, Whitney. Be a realist. The world is made up of two classes—the hunters and the huntees. Luckily, you and I are hunters. Do you think we’ve passed that island yet?”

15 “I can’t tell in the dark. I hope so.”

16 “Why? “ asked Rainsford.

17 “The place has a reputation—a bad one.”

18 “Cannibals?” suggested Rainsford.

19 “Hardly. Even cannibals wouldn’t live in such a God-forsaken place. But it’s gotten into sailor lore, somehow. Didn’t you notice that the crew’s nerves seemed a bit jumpy today?”

20 “They were a bit strange, now you mention it. Even Captain Nielsen—”

21 “Yes, even that tough-minded old Swede, who’d go up to the devil himself and ask him for a light. Those fishy blue eyes held a look I never saw there before. All I could get out of him was `This place has an evil name among seafaring men, sir.’ Then he said to me, very gravely, `Don’t you feel anything?’—as if the air about us was actually poisonous. Now, you mustn’t laugh when I tell you this—I did feel something like a sudden chill.

22 “There was no breeze. The sea was as flat as a plate-glass window. We were drawing near the island then. What I felt was a—a mental chill; a sort of sudden dread.”

23 “Pure imagination,” said Rainsford.

24 “One superstitious sailor can taint the whole ship’s company with his fear.”

25 “Maybe. But sometimes I think sailors have an extra sense that tells them when they are in danger. Sometimes I think evil is a **tangible** thing—with wave lengths, just as sound and light have. An evil place can, so to speak, broadcast vibrations of evil. Anyhow, I’m glad we’re getting out of this zone. Well, I think I’ll turn in now, Rainsford.”

26 “I’m not sleepy,” said Rainsford. “I’m going to smoke another pipe up on the afterdeck.”

NOTES

SAMPLE ANNOTATION

Literary Elements

Rainsford says he’s lucky to be a hunter, which creates uneasiness about whether his luck will change, which it does. The passage foreshadows Rainford’s switch from hunter to hunted and where it happens: the island he asks about.

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NOTES

27 "Good night, then, Rainsford. See you at breakfast."

28 "Right. Good night, Whitney."

29 There was no sound in the night as Rainsford sat there but the muffled throb of the engine that drove the yacht swiftly through the darkness, and the swish and ripple of the wash of the propeller.

30 Rainsford, reclining in a steamer chair, **indolently** puffed on his favorite brier. The **sensuous** drowsiness of the night was on him." It's so dark," he thought, "that I could sleep without closing my eyes; the night would be my eyelids—"

31 An abrupt sound startled him. Off to the right he heard it, and his ears, expert in such matters, could not be mistaken. Again he heard the sound, and again. Somewhere, off in the blackness, someone had fired a gun three times.

32 Rainsford sprang up and moved quickly to the rail, mystified. He strained his eyes in the direction from which the reports had come, but it was like trying to see through a blanket. He leaped upon the rail and balanced himself there, to get greater elevation; his pipe, striking a rope, was knocked from his mouth. He lunged for it; a short, hoarse cry came from his lips as he realized he had reached too far and had lost his balance. The cry was pinched off short as the blood-warm waters of the Caribbean Sea dosed over his head.

33 He struggled up to the surface and tried to cry out, but the wash from the speeding yacht slapped him in the face and the salt water in his open mouth made him gag and strangle. Desperately he struck out with strong strokes after the receding lights of the yacht, but he stopped before he had swum fifty feet. A certain coolheadedness had come to him; it was not the first time he had been in a tight place. There was a chance that his cries could be heard by someone aboard the yacht, but that chance was slender and grew more slender as the yacht raced on. He wrestled himself out of his clothes and shouted with all his power. The lights of the yacht became faint and ever-vanishing fireflies; then they were blotted out entirely by the night.

34 Rainsford remembered the shots. They had come from the right, and doggedly he swam in that direction, swimming with slow, deliberate strokes, conserving his strength. For a seemingly endless time he fought the sea. He began to count his strokes; he could do possibly a hundred more and then—

35 Rainsford heard a sound. It came out of the darkness, a high screaming sound, the sound of an animal in an extremity of anguish and terror.

36 He did not recognize the animal that made the sound; he did not try to; with fresh **vitality** he swam toward the sound. He heard it again; then it was cut short by another noise, crisp, staccato.

SAMPLE ANNOTATION

Literary Elements

Rainsford hears an animal "screaming" in "terror" but doesn't recognize what it is. The description creates tension and foreshadows his later discovery that General Zaroff hunts people. The passage marks the start of the rising action.

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NOTES

37 "Pistol shot," muttered Rainsford, swimming on.

38 Ten minutes of determined effort brought another sound to his ears—the most welcome he had ever heard—the muttering and growling of the sea breaking on a rocky shore. He was almost on the rocks before he saw them; on a night less calm he would have been shattered against them. With his remaining strength he dragged himself from the swirling waters. Jagged crags appeared to jut up into the opaqueness; he forced himself upward, hand over hand. Gasping, his hands raw, he reached a flat place at the top. Dense jungle came down to the very edge of the cliffs. What perils that tangle of trees and underbrush might hold for him did not concern Rainsford just then. All he knew was that he was safe from his enemy, the sea, and that utter weariness was on him. He flung himself down at the jungle edge and tumbled headlong into the deepest sleep of his life.

39 When he opened his eyes he knew from the position of the sun that it was late in the afternoon. Sleep had given him new vigor; a sharp hunger was picking at him. He looked about him, almost cheerfully.

40 "Where there are pistol shots, there are men. Where there are men, there is food," he thought. But what kind of men, he wondered, in so forbidding a place? An unbroken front of snarled and ragged jungle fringed the shore.

41 He saw no sign of a trail through the closely knit web of weeds and trees; it was easier to go along the shore, and Rainsford floundered along by the water. Not far from where he landed, he stopped.

42 Some wounded thing—by the evidence, a large animal—had thrashed about in the underbrush; the jungle weeds were crushed down and the moss was lacerated; one patch of weeds was stained crimson. A small, glittering object not far away caught Rainsford's eye and he picked it up. It was an empty cartridge.

43 "A twenty-two," he remarked. "That's odd. It must have been a fairly large animal too. The hunter had his nerve with him to tackle it with a light gun. It's clear that the brute put up a fight. I suppose the first three shots I heard was when the hunter flushed his quarry and wounded it. The last shot was when he trailed it here and finished it."

44 He examined the ground closely and found what he had hoped to find—the print of hunting boots. They pointed along the cliff in the direction he had been going. Eagerly he hurried along, now slipping on a rotten log or a loose stone, but making headway; night was beginning to settle down on the island.

45 Bleak darkness was blacking out the sea and jungle when Rainsford sighted the lights. He came upon them as he turned a crook in the coast line; and his

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NOTES

first thought was that he had come upon a village, for there were many lights. But as he forged along he saw to his great astonishment that all the lights were in one enormous building—a lofty structure with pointed towers plunging upward into the gloom. His eyes made out the shadowy outlines of a palatial chateau; it was set on a high bluff, and on three sides of it cliffs dived down to where the sea licked greedy lips in the shadows.

46 "**Mirage**," thought Rainsford. But it was no mirage, he found, when he opened the tall spiked iron gate. The stone steps were real enough; the massive door with a leering gargoyle for a knocker was real enough; yet above it all hung an air of unreality.

47 He lifted the knocker, and it creaked up stiffly, as if it had never before been used. He let it fall, and it startled him with its booming loudness. He thought he heard steps within; the door remained closed. Again Rainsford lifted the heavy knocker, and let it fall. The door opened then—opened as suddenly as if it were on a spring—and Rainsford stood blinking in the river of glaring gold light that poured out. The first thing Rainsford's eyes discerned was the largest man Rainsford had ever seen—a gigantic creature, solidly made and black bearded to the waist. In his hand the man held a long-barreled revolver, and he was pointing it straight at Rainsford's heart.

48 Out of the snarl of beard two small eyes regarded Rainsford.

49 "Don't be alarmed," said Rainsford, with a smile which he hoped was disarming. "I'm no robber. I fell off a yacht. My name is Sanger Rainsford of New York City."

50 The menacing look in the eyes did not change. The revolver pointing as rigidly as if the giant were a statue. He gave no sign that he understood Rainsford's words, or that he had even heard them. He was dressed in uniform—a black uniform trimmed with gray astrakhan.

51 "I'm Sanger Rainsford of New York," Rainsford began again. "I fell off a yacht. I am hungry."

52 The man's only answer was to raise with his thumb the hammer of his revolver. Then Rainsford saw the man's free hand go to his forehead in a military salute, and he saw him click his heels together and stand at attention. Another man was coming down the broad marble steps, an erect, slender man in evening clothes. He advanced to Rainsford and held out his hand.

53 In a cultivated voice marked by a slight accent that gave it added precision and deliberateness, he said, "It is a very great pleasure and honor to welcome Mr. Sanger Rainsford, the celebrated hunter, to my home."

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NOTES

54 Automatically Rainsford shook the man's hand.

55 "I've read your book about hunting snow leopards in Tibet, you see," explained the man. "I am General Zaroff."

56 Rainsford's first impression was that the man was singularly handsome; his second was that there was an original, almost bizarre quality about the general's face. He was a tall man past middle age, for his hair was a vivid white; but his thick eyebrows and pointed military mustache were as black as the night from which Rainsford had come. His eyes, too, were black and very bright. He had high cheekbones, a sharpcut nose, a spare, dark face—the face of a man used to giving orders, the face of an aristocrat. Turning to the giant in uniform, the general made a sign. The giant put away his pistol, saluted, withdrew.

57 "Ivan is an incredibly strong fellow," remarked the general, "but he has the misfortune to be deaf and dumb. A simple fellow, but, I'm afraid, like all his race, a bit of a savage."

58 "Is he Russian?"

59 "He is a Cossack," said the general, and his smile showed red lips and pointed teeth. "So am I."

60 "Come," he said, "we shouldn't be chatting here. We can talk later. Now you want clothes, food, rest. You shall have them. This is a most-restful spot."

61 Ivan had reappeared, and the general spoke to him with lips that moved but gave forth no sound.

62 "Follow Ivan, if you please, Mr. Rainsford," said the general. "I was about to have my dinner when you came. I'll wait for you. You'll find that my clothes will fit you, I think."

63 It was to a huge, beam-ceilinged bedroom with a canopied bed big enough for six men that Rainsford followed the silent giant. Ivan laid out an evening suit, and Rainsford, as he put it on, noticed that it came from a London tailor who ordinarily cut and sewed for none below the rank of duke.

64 The dining room to which Ivan conducted him was in many ways remarkable. There was a medieval magnificence about it; it suggested a baronial hall of feudal times with its oaken panels, its high ceiling, its vast refectory tables where twoscore men could sit down to eat. About the hall were mounted heads of many animals—lions, tigers, elephants, moose, bears; larger or more perfect specimens Rainsford had never seen. At the great table the general was sitting, alone.

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NOTES

65 "You'll have a cocktail, Mr. Rainsford," he suggested. The cocktail was surpassingly good; and, Rainsford noted, the table appointments were of the finest—the linen, the crystal, the silver, the china.

66 They were eating *borsch*, the rich, red soup with whipped cream so dear to Russian palates. Half apologetically General Zaroff said, "We do our best to preserve the amenities of civilization here. Please forgive any lapses. We are well off the beaten track, you know. Do you think the champagne has suffered from its long ocean trip?"

67 "Not in the least," declared Rainsford. He was finding the general a most thoughtful and affable host, a true cosmopolite[1]. But there was one small trait of the general's that made Rainsford uncomfortable. Whenever he looked up from his plate he found the general studying him, appraising him narrowly.

68 "Perhaps," said General Zaroff, "you were surprised that I recognized your name. You see, I read all books on hunting published in English, French, and Russian. I have but one passion in my life, Mr. Rainsford, and it is the hunt."

69 "You have some wonderful heads here," said Rainsford as he ate a particularly well-cooked *filet mignon*. "That Cape buffalo is the largest I ever saw."

70 "Oh, that fellow. Yes, he was a monster."

71 "Did he charge you?"

72 "Hurled me against a tree," said the general. "Fractured my skull. But I got the brute."

73 "I've always thought," said Rainsford, "that the Cape buffalo is the most dangerous of all big game."

74 For a moment the general did not reply; he was smiling his curious red-lipped smile. Then he said slowly, "No. You are wrong, sir. The Cape buffalo is not the most dangerous big game." He sipped his wine. "Here in my preserve on this island," he said in the same slow tone, "I hunt more dangerous game."

75 Rainsford expressed his surprise. "Is there big game on this island?"

76 The general nodded. "The biggest."

77 "Really?"

78 "Oh, it isn't here naturally, of course. I have to stock the island."

1. **cosmopolite** a person with a sophisticated perspective informed by worldwide travel

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NOTES

79 "What have you imported, general?" Rainsford asked. "Tigers?"

80 The general smiled. "No," he said. "Hunting tigers ceased to interest me some years ago. I exhausted their possibilities, you see. No thrill left in tigers, no real danger. I live for danger, Mr. Rainsford."

81 The general took from his pocket a gold cigarette case and offered his guest a long black cigarette with a silver tip; it was perfumed and gave off a smell like incense.

82 "We will have some capital hunting, you and I," said the general. "I shall be most glad to have your society."

83 "But what game—" began Rainsford.

84 "I'll tell you," said the general. "You will be amused, I know. I think I may say, in all modesty, that I have done a rare thing. I have invented a new sensation. May I pour you another glass of port?"

85 "Thank you, general."

86 The general filled both glasses, and said, "God makes some men poets. Some He makes kings, some beggars. Me He made a hunter. My hand was made for the trigger, my father said. He was a very rich man with a quarter of a million acres in the Crimea, and he was an ardent sportsman. When I was only five years old he gave me a little gun, specially made in Moscow for me, to shoot sparrows with. When I shot some of his prize turkeys with it, he did not punish me; he complimented me on my marksmanship. I killed my first bear in the Caucasus when I was ten. My whole life has been one prolonged hunt. I went into the army—it was expected of noblemen's sons—and for a time commanded a division of Cossack cavalry, but my real interest was always the hunt. I have hunted every kind of game in every land. It would be impossible for me to tell you how many animals I have killed."

87 The general puffed at his cigarette.

88 "After the debacle in Russia[2] I left the country, for it was imprudent for an officer of the Czar to stay there. Many noble Russians lost everything. I, luckily, had invested heavily in American securities, so I shall never have to open a tearoom in Monte Carlo or drive a taxi in Paris. Naturally, I continued to hunt—grizzlies in your Rockies, crocodiles in the Ganges, rhinoceroses in East Africa. It was in Africa that the Cape buffalo hit me and laid me up for six months. As soon as I recovered I started for the Amazon to hunt jaguars, for I had heard they were unusually cunning. They weren't." The Cossack sighed.

2. **the debacle in Russia** referring to the Russian Revolution of 1917, which led to the rise of the Soviet Union

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NOTES

"They were no match at all for a hunter with his wits about him, and a high-powered rifle. I was bitterly disappointed. I was lying in my tent with a splitting headache one night when a terrible thought pushed its way into my mind. Hunting was beginning to bore me! And hunting, remember, had been my life. I have heard that in America businessmen often go to pieces when they give up the business that has been their life."

89 "Yes, that's so," said Rainsford.

90 The general smiled. "I had no wish to go to pieces," he said. "I must do something. Now, mine is an analytical mind, Mr. Rainsford. Doubtless that is why I enjoy the problems of the chase."

91 "No doubt, General Zaroff."

92 "So," continued the general, "I asked myself why the hunt no longer fascinated me. You are much younger than I am, Mr. Rainsford, and have not hunted as much, but you perhaps can guess the answer."

93 "What was it?"

94 "Simply this: hunting had ceased to be what you call 'a sporting proposition.' It had become too easy. I always got my quarry. Always. There is no greater bore than perfection."

95 The general lit a fresh cigarette.

96 "No animal had a chance with me any more. That is no boast; it is a mathematical certainty. The animal had nothing but his legs and his instinct. Instinct is no match for reason. When I thought of this it was a tragic moment for me, I can tell you."

97 Rainsford leaned across the table, absorbed in what his host was saying.

98 "It came to me as an inspiration what I must do," the general went on.

99 "And that was?"

100 The general smiled the quiet smile of one who has faced an obstacle and surmounted it with success. "I had to invent a new animal to hunt," he said.

101 "A new animal? You're joking."

102 "Not at all," said the general. "I never joke about hunting. I needed a new animal. I found one. So I bought this island and built this house, and here I do

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NOTES

my hunting. The island is perfect for my purposes—there are jungles with a maze of trails in them, hills, swamps—"

103 "But the animal, General Zaroff?"

104 "Oh," said the general, "it supplies me with the most exciting hunting in the world. No other hunting compares with it for an instant. Every day I hunt, and I never grow bored now, for I have a quarry with which I can match my wits."

105 Rainsford's bewilderment showed in his face.

106 "I wanted the ideal animal to hunt," explained the general. "So I said, 'What are the attributes of an ideal quarry?' And the answer was, of course, 'It must have courage, cunning, and, above all, it must be able to reason.'"

107 "But no animal can reason," objected Rainsford.

108 "My dear fellow," said the general, "there is one that can."

109 "But you can't mean—" gasped Rainsford.

110 "And why not?"

111 "I can't believe you are serious, General Zaroff. This is a grisly joke."

112 "Why should I not be serious? I am speaking of hunting."

113 "Hunting? Great Guns, General Zaroff, what you speak of is murder."

114 The general laughed with entire good nature. He regarded Rainsford quizzically. "I refuse to believe that so modern and civilized a young man as you seem to be harbors romantic ideas about the value of human life. Surely your experiences in the war—"

115 "Did not make me condone cold-blooded murder," finished Rainsford stiffly.

116 Laughter shook the general. "How extraordinarily droll you are!" he said. "One does not expect nowadays to find a young man of the educated class, even in America, with such a naive, and, if I may say so, mid-Victorian point of view. It's like finding a snuffbox in a limousine. Ah, well, doubtless you had Puritan ancestors. So many Americans appear to have had. I'll wager you'll forget your notions when you go hunting with me. You've a genuine new thrill in store for you, Mr. Rainsford."

117 "Thank you, I'm a hunter, not a murderer."

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NOTES

118 “Dear me,” said the general, quite unruffled, “again that unpleasant word. But I think I can show you that your scruples are quite ill-founded.”

119 “Yes?”

120 “Life is for the strong, to be lived by the strong, and, if needs be, taken by the strong. The weak of the world were put here to give the strong pleasure. I am strong. Why should I not use my gift? If I wish to hunt, why should I not? I hunt the scum of the earth: sailors from tramp ships—lassars, blacks, Chinese, whites, mongrels—a thoroughbred horse or hound is worth more than a score of them.”

121 “But they are men,” said Rainsford hotly.

122 “Precisely,” said the general. “That is why I use them. It gives me pleasure. They can reason, after a fashion. So they are dangerous.”

123 “But where do you get them?”

124 The general’s left eyelid fluttered down in a wink. “This island is called Ship-Trap,” he answered. “Sometimes an angry god of the high seas sends them to me. Sometimes, when Providence is not so kind, I help Providence a bit. Come to the window with me.”

125 Rainsford went to the window and looked out toward the sea.

126 “Watch! Out there!” exclaimed the general, pointing into the night. Rainsford’s eyes saw only blackness, and then, as the general pressed a button, far out to sea Rainsford saw the flash of lights.

127 The general chuckled. “They indicate a channel,” he said, “where there’s none; giant rocks with razor edges crouch like a sea monster with wide-open jaws. They can crush a ship as easily as I crush this nut.” He dropped a walnut on the hardwood floor and brought his heel grinding down on it. “Oh, yes,” he said, casually, as if in answer to a question, “I have electricity. We try to be civilized here.”

128 “Civilized? And you shoot down men?”

129 A trace of anger was in the general’s black eyes, but it was there for but a second; and he said, in his most pleasant manner, “Dear me, what a righteous young man you are! I assure you I do not do the thing you suggest. That would be barbarous. I treat these visitors with every consideration. They get plenty of good food and exercise. They get into splendid physical condition. You shall see for yourself tomorrow.”

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NOTES

130 "What do you mean?"

131 "We'll visit my training school," smiled the general. "It's in the cellar. I have about a dozen pupils down there now. They're from the Spanish bark *San Lucar* that had the bad luck to go on the rocks out there. A very inferior lot, I regret to say. Poor specimens and more accustomed to the deck than to the jungle." He raised his hand, and Ivan, who served as waiter, brought thick Turkish coffee. Rainsford, with an effort, held his tongue in check.

132 "It's a game, you see," pursued the general blandly. "I suggest to one of them that we go hunting. I give him a supply of food and an excellent hunting knife. I give him three hours' start. I am to follow, armed only with a pistol of the smallest caliber and range. If my quarry eludes me for three whole days, he wins the game. If I find him"—the general smiled—"he loses."

133 "Suppose he refuses to be hunted?"

134 "Oh," said the general, "I give him his option, of course. He need not play that game if he doesn't wish to. If he does not wish to hunt, I turn him over to Ivan. Ivan once had the honor of serving as official knouter[3] to the Great White Czar, and he has his own ideas of sport. Invariably, Mr. Rainsford, invariably they choose the hunt."

135 "And if they win?"

136 The smile on the general's face widened. "To date I have not lost," he said. Then he added, hastily: "I don't wish you to think me a braggart, Mr. Rainsford. Many of them afford only the most elementary sort of problem. Occasionally I strike a tartar[4]. One almost did win. I eventually had to use the dogs."

137 "The dogs?"

138 "This way, please. I'll show you."

139 The general steered Rainsford to a window. The lights from the windows sent a flickering illumination that made grotesque patterns on the courtyard below, and Rainsford could see moving about there a dozen or so huge black shapes; as they turned toward him, their eyes glittered greenly.

140 "A rather good lot, I think," observed the general. "They are let out at seven every night. If anyone should try to get into my house—or out of it—something extremely regrettable would occur to him." He hummed a snatch of song from the *Folies Bergere*.

3. **knouter** an executioner that uses a whip
4. **tartar** a more challenging opponent than anticipated

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NOTES

141 "And now," said the general, "I want to show you my new collection of heads. Will you come with me to the library?"

142 "I hope," said Rainsford, "that you will excuse me tonight, General Zaroff. I'm really not feeling well."

143 "Ah, indeed?" the general inquired solicitously. "Well, I suppose that's only natural, after your long swim. You need a good, restful night's sleep. Tomorrow you'll feel like a new man, I'll wager. Then we'll hunt, eh? I've one rather promising prospect—" Rainsford was hurrying from the room.

144 "Sorry you can't go with me tonight," called the general. "I expect rather fair sport—a big, strong, black. He looks resourceful—Well, good night, Mr. Rainsford; I hope you have a good night's rest."

145 The bed was good, and the pajamas of the softest silk, and he was tired in every fiber of his being, but nevertheless Rainsford could not quiet his brain with the opiate of sleep. He lay, eyes wide open. Once he thought he heard stealthy steps in the corridor outside his room. He sought to throw open the door; it would not open. He went to the window and looked out. His room was high up in one of the towers. The lights of the chateau were out now, and it was dark and silent; but there was a fragment of sallow moon, and by its wan light he could see, dimly, the courtyard. There, weaving in and out in the pattern of shadow, were black, noiseless forms; the hounds heard him at the window and looked up, expectantly, with their green eyes. Rainsford went back to the bed and lay down. By many methods he tried to put himself to sleep. He had achieved a doze when, just as morning began to come, he heard, far off in the jungle, the faint report of a pistol.

146 General Zaroff did not appear until luncheon. He was dressed faultlessly in the tweeds of a country squire. He was solicitous about the state of Rainsford's health.

147 "As for me," sighed the general, "I do not feel so well. I am worried, Mr. Rainsford. Last night I detected traces of my old complaint."

148 To Rainsford's questioning glance the general said, "Ennui. Boredom."

149 Then, taking a second helping of *crêpes Suzette*, the general explained: "The hunting was not good last night. The fellow lost his head. He made a straight trail that offered no problems at all. That's the trouble with these sailors; they have dull brains to begin with, and they do not know how to get about in the woods. They do excessively stupid and obvious things. It's most annoying. Will you have another glass of *Chablis*, Mr. Rainsford?"

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NOTES

150 "General," said Rainsford firmly, "I wish to leave this island at once."

151 The general raised his thickets of eyebrows; he seemed hurt. "But, my dear fellow," the general protested, "you've only just come. You've had no hunting—"

152 "I wish to go today," said Rainsford. He saw the dead black eyes of the general on him, studying him. General Zaroff's face suddenly brightened.

153 He filled Rainsford's glass with venerable *Chablis* from a dusty bottle.

154 "Tonight," said the general, "we will hunt—you and I."

155 Rainsford shook his head. "No, general," he said. "I will not hunt."

156 The general shrugged his shoulders and delicately ate a hothouse grape. "As you wish, my friend," he said. "The choice rests entirely with you. But may I not venture to suggest that you will find my idea of sport more diverting than Ivan's?"

157 He nodded toward the corner to where the giant stood, scowling, his thick arms crossed on his hogshead of chest.

158 "You don't mean—" cried Rainsford.

159 "My dear fellow," said the general, "have I not told you I always mean what I say about hunting? This is really an inspiration. I drink to a foeman worthy of my steel—at last." The general raised his glass, but Rainsford sat staring at him.

160 "You'll find this game worth playing," the general said enthusiastically. "Your brain against mine. Your woodcraft against mine. Your strength and stamina against mine. Outdoor chess! And the stake is not without value, eh?"

161 "And if I win—" began Rainsford huskily.

162 "I'll cheerfully acknowledge myself defeat if I do not find you by midnight of the third day," said General Zaroff. "My sloop will place you on the mainland near a town." The general read what Rainsford was thinking.

163 "Oh, you can trust me," said the Cossack. "I will give you my word as a gentleman and a sportsman. Of course you, in turn, must agree to say nothing of your visit here."

164 "I'll agree to nothing of the kind," said Rainsford.

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NOTES

165 "Oh," said the general, "in that case—But why discuss that now? Three days hence we can discuss it over a bottle of *Veuve Cliquot*, unless—"

166 The general sipped his wine.

167 Then a businesslike air animated him. "Ivan," he said to Rainsford, "will supply you with hunting clothes, food, a knife. I suggest you wear moccasins; they leave a poorer trail. I suggest, too, that you avoid the big swamp in the southeast corner of the island. We call it Death Swamp. There's quicksand there. One foolish fellow tried it. The deplorable part of it was that Lazarus followed him. You can imagine my feelings, Mr. Rainsford. I loved Lazarus; he was the finest hound in my pack. Well, I must beg you to excuse me now. I always take a siesta after lunch. You'll hardly have time for a nap, I fear. You'll want to start, no doubt. I shall not follow till dusk. Hunting at night is so much more exciting than by day, don't you think? Au revoir[5], Mr. Rainsford, au revoir." General Zaroff, with a deep, courtly bow, strolled from the room.

168 From another door came Ivan. Under one arm he carried khaki hunting clothes, a haversack of food, a leather sheath containing a long-bladed hunting knife; his right hand rested on a cocked revolver thrust in the crimson sash about his waist.

169 Rainsford had fought his way through the bush for two hours. "I must keep my nerve. I must keep my nerve," he said through tight teeth.

170 He had not been entirely clearheaded when the chateau gates snapped shut behind him. His whole idea at first was to put distance between himself and General Zaroff; and, to this end, he had plunged along, spurred on by the sharp rowers of something very like panic. Now he had got a grip on himself, had stopped, and was taking stock of himself and the situation. He saw that straight flight was futile; inevitably it would bring him face to face with the sea. He was in a picture with a frame of water, and his operations, clearly, must take place within that frame.

171 "I'll give him a trail to follow," muttered Rainsford, and he struck off from the rude path he had been following into the trackless wilderness. He executed a series of intricate loops; he doubled on his trail again and again, recalling all the lore of the fox hunt, and all the dodges of the fox. Night found him leg-weary, with hands and face lashed by the branches, on a thickly wooded ridge. He knew it would be insane to blunder on through the dark, even if he had the strength. His need for rest was imperative and he thought, "I have played the fox, now I must play the cat of the fable." A big tree with a thick trunk and outspread branches was near by, and, taking care to leave not the slightest mark, he climbed up into the crotch, and, stretching out on one of

5. **Au revoir** (French) "goodbye"

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NOTES

the broad limbs, after a fashion, rested. Rest brought him new confidence and almost a feeling of security. Even so zealous a hunter as General Zaroff could not trace him there, he told himself; only the devil himself could follow that complicated trail through the jungle after dark. But perhaps the general was a devil—

172 An apprehensive night crawled slowly by like a wounded snake and sleep did not visit Rainsford, although the silence of a dead world was on the jungle. Toward morning when a dingy gray was varnishing the sky, the cry of some startled bird focused Rainsford's attention in that direction. Something was coming through the bush, coming slowly, carefully, coming by the same winding way Rainsford had come. He flattened himself down on the limb and, through a screen of leaves almost as thick as tapestry, he watched. . . That which was approaching was a man.

173 It was General Zaroff. He made his way along with his eyes fixed in utmost concentration on the ground before him. He paused, almost beneath the tree, dropped to his knees and studied the ground. Rainsford's impulse was to hurl himself down like a panther, but he saw that the general's right hand held something metallic—a small automatic pistol.

174 The hunter shook his head several times, as if he were puzzled. Then he straightened up and took from his case one of his black cigarettes; its pungent incenselike smoke floated up to Rainsford's nostrils.

175 Rainsford held his breath. The general's eyes had left the ground and were traveling inch by inch up the tree. Rainsford froze there, every muscle tensed for a spring. But the sharp eyes of the hunter stopped before they reached the limb where Rainsford lay; a smile spread over his brown face. Very deliberately he blew a smoke ring into the air; then he turned his back on the tree and walked carelessly away, back along the trail he had come. The swish of the underbrush against his hunting boots grew fainter and fainter.

176 The pent-up air burst hotly from Rainsford's lungs. His first thought made him feel sick and numb. The general could follow a trail through the woods at night; he could follow an extremely difficult trail; he must have uncanny powers; only by the merest chance had the Cossack failed to see his quarry.

177 Rainsford's second thought was even more terrible. It sent a shudder of cold horror through his whole being. Why had the general smiled? Why had he turned back?

178 Rainsford did not want to believe what his reason told him was true, but the truth was as evident as the sun that had by now pushed through the morning mists. The general was playing with him! The general was saving him for

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NOTES

another day's sport! The Cossack was the cat; he was the mouse. Then it was that Rainsford knew the full meaning of terror.

179 "I will not lose my nerve. I will not."

180 He slid down from the tree, and struck off again into the woods. His face was set and he forced the machinery of his mind to function. Three hundred yards from his hiding place he stopped where a huge dead tree leaned precariously on a smaller, living one. Throwing off his sack of food, Rainsford took his knife from its sheath and began to work with all his energy.

181 The job was finished at last, and he threw himself down behind a fallen log a hundred feet away. He did not have to wait long. The cat was coming again to play with the mouse.

182 Following the trail with the sureness of a bloodhound came General Zaroff. Nothing escaped those searching black eyes, no crushed blade of grass, no bent twig, no mark, no matter how faint, in the moss. So intent was the Cossack on his stalking that he was upon the thing Rainsford had made before he saw it. His foot touched the protruding bough that was the trigger. Even as he touched it, the general sensed his danger and leaped back with the agility of an ape. But he was not quite quick enough; the dead tree, delicately adjusted to rest on the cut living one, crashed down and struck the general a glancing blow on the shoulder as it fell; but for his alertness, he must have been smashed beneath it. He staggered, but he did not fall; nor did he drop his revolver. He stood there, rubbing his injured shoulder, and Rainsford, with fear again gripping his heart, heard the general's mocking laugh ring through the jungle.

183 "Rainsford," called the general, "if you are within sound of my voice, as I suppose you are, let me congratulate you. Not many men know how to make a Malay mancatcher. Luckily for me I, too, have hunted in Malacca. You are proving interesting, Mr. Rainsford. I am going now to have my wound dressed; it's only a slight one. But I shall be back. I shall be back."

184 When the general, nursing his bruised shoulder, had gone, Rainsford took up his flight again. It was flight now, a desperate, hopeless flight, that carried him on for some hours. Dusk came, then darkness, and still he pressed on. The ground grew softer under his moccasins; the vegetation grew ranker, denser; insects bit him savagely.

185 Then, as he stepped forward, his foot sank into the ooze. He tried to wrench it back, but the muck sucked viciously at his foot as if it were a giant leech. With a violent effort, he tore his feet loose. He knew where he was now. Death Swamp and its quicksand.

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186 His hands were tight closed as if his nerve were something tangible that someone in the darkness was trying to tear from his grip. The softness of the earth had given him an idea. He stepped back from the quicksand a dozen feet or so and, like some huge prehistoric beaver, he began to dig.

187 Rainsford had dug himself in in France when a second's delay meant death. That had been a placid pastime compared to his digging now. The pit grew deeper; when it was above his shoulders, he climbed out and from some hard saplings cut stakes and sharpened them to a fine point. These stakes he planted in the bottom of the pit with the points sticking up. With flying fingers he wove a rough carpet of weeds and branches and with it he covered the mouth of the pit. Then, wet with sweat and aching with tiredness, he crouched behind the stump of a lightning-charred tree.

188 He knew his pursuer was coming; he heard the padding sound of feet on the soft earth, and the night breeze brought him the perfume of the general's cigarette. It seemed to Rainsford that the general was coming with unusual swiftness; he was not feeling his way along, foot by foot. Rainsford, crouching there, could not see the general, nor could he see the pit. He lived a year in a minute. Then he felt an impulse to cry aloud with joy, for he heard the sharp crackle of the breaking branches as the cover of the pit gave way; he heard the sharp scream of pain as the pointed stakes found their mark. He leaped up from his place of concealment. Then he cowered back. Three feet from the pit a man was standing, with an electric torch in his hand.

189 "You've done well, Rainsford," the voice of the general called. "Your Burmese tiger pit has claimed one of my best dogs. Again you score. I think, Mr. Rainsford, I'll see what you can do against my whole pack. I'm going home for a rest now. Thank you for a most amusing evening."

190 At daybreak Rainsford, lying near the swamp, was awakened by a sound that made him know that he had new things to learn about fear. It was a distant sound, faint and wavering, but he knew it. It was the baying of a pack of hounds.

191 Rainsford knew he could do one of two things. He could stay where he was and wait. That was suicide. He could flee. That was postponing the inevitable. For a moment he stood there, thinking. An idea that held a wild chance came to him, and, tightening his belt, he headed away from the swamp.

192 The baying of the hounds drew nearer, then still nearer, nearer, ever nearer. On a ridge Rainsford climbed a tree. Down a watercourse, not a quarter of a mile away, he could see the bush moving. Straining his eyes, he saw the lean figure of General Zaroff; just ahead of him Rainsford made out another figure whose wide shoulders surged through the tall jungle weeds; it was the giant

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Ivan, and he seemed pulled forward by some unseen force; Rainsford knew that Ivan must be holding the pack in leash.

193 They would be on him any minute now. His mind worked frantically. He thought of a native trick he had learned in Uganda. He slid down the tree. He caught hold of a springy young sapling and to it he fastened his hunting knife, with the blade pointing down the trail; with a bit of wild grapevine he tied back the sapling. Then he ran for his life. The hounds raised their voices as they hit the fresh scent. Rainsford knew now how an animal at bay feels.

194 He had to stop to get his breath. The baying of the hounds stopped abruptly, and Rainsford's heart stopped too. They must have reached the knife.

195 He shinned excitedly up a tree and looked back. His pursuers had stopped. But the hope that was in Rainsford's brain when he climbed died, for he saw in the shallow valley that General Zaroff was still on his feet. But Ivan was not. The knife, driven by the recoil of the springing tree, had not wholly failed.

196 Rainsford had hardly tumbled to the ground when the pack took up the cry again.

197 "Nerve, nerve, nerve!" he panted, as he dashed along. A blue gap showed between the trees dead ahead. Ever nearer drew the hounds. Rainsford forced himself on toward that gap. He reached it. It was the shore of the sea. Across a cove he could see the gloomy gray stone of the chateau. Twenty feet below him the sea rumbled and hissed. Rainsford hesitated. He heard the hounds. Then he leaped far out into the sea. . .

198 When the general and his pack reached the place by the sea, the Cossack stopped. For some minutes he stood regarding the blue-green expanse of water. He shrugged his shoulders. Then he sat down, took a drink of brandy from a silver flask, lit a cigarette, and hummed a bit from *Madame Butterfly*.

199 General Zaroff had an exceedingly good dinner in his great paneled dining hall that evening. With it he had a bottle of *Pol Roger* and half a bottle of *Chambertin*. Two slight annoyances kept him from perfect enjoyment. One was the thought that it would be difficult to replace Ivan; the other was that his quarry had escaped him; of course, the American hadn't played the game—so thought the general as he tasted his after-dinner liqueur. In his library he read, to soothe himself, from the works of Marcus Aurelius. At ten he went up to his bedroom. He was deliciously tired, he said to himself, as he locked himself in. There was a little moonlight, so, before turning on his light, he went to the window and looked down at the courtyard. He could see the great hounds, and he called, "Better luck another time," to them. Then he switched on the light.

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200 A man, who had been hiding in the curtains of the bed, was standing there.

201 "Rainsford!" screamed the general. "How in God's name did you get here?"

202 "Swam," said Rainsford. "I found it quicker than walking through the jungle."

203 The general sucked in his breath and smiled. "I congratulate you," he said. "You have won the game."

204 Rainsford did not smile. "I am still a beast at bay," he said, in a low, hoarse voice. "Get ready, General Zaroff."

205 The general made one of his deepest bows. "I see," he said. "Splendid! One of us is to furnish a repast for the hounds. The other will sleep in this very excellent bed. On guard, Rainsford." . . .

206 He had never slept in a better bed, Rainsford decided.

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First Read

Read "The Most Dangerous Game." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What personal traits aid Rainsford's survival? Explain, citing specific evidence and examples from the text.

2. How does General Zaroff justify his sport? What does this tell you about his character? Explain, citing evidence from the text.

3. What geographic qualities make Ship-Trap Island an ideal location for General Zaroff? Explain, citing evidence from the text.

4. Use context to determine the meaning of the word **indolently** as it is used in the text. Double check your answer by looking the word up in a dictionary. In your own words, write a definition for *indolently* here.

5. Use your knowledge of the root *sens* ("to feel"), occurring in such words as *sense* and *sensory*, along with context clues, to find the meaning of **sensuous** in the text.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify key elements of meaning and style, focusing on how foreshadowing in the plot creates suspense, note the following:

- ✓ what characters say that might foreshadow, or hint at what will come later
- ✓ descriptions of events or settings that might foreshadow future events
- ✓ a feeling of suspense, or dread of what will happen next, that you, as the reader feel while reading the story

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To explain how foreshadowing creates suspense, consider the following questions:

- ✓ Does a character say anything that might be a clue of what will happen in the story?
- ✓ Does the story contain descriptions that seem to hint at what's to come next?
- ✓ Does anything in the narration, descriptions, or dialogue create feelings of uneasiness? Why do you think that is?
- ✓ How does the use of foreshadowing create mystery and suspense?

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Reread paragraphs 1–13 of "The Most Dangerous Game." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In paragraph 3, the nickname "Ship-Trap Island" and the dread sailors feel toward this island foreshadows—

   - ○ A. General Zaroff's desire to live a sophisticated and civilized life on the island.
   - ○ B. Rainsford's voyage to hunt large game in Rio along the Amazon River.
   - ○ C. Rainsford's ability to outsmart his enemy and win the most dangerous game.
   - ○ D. Rainsford discovery of how General Zaroff lures and captures sailors as prey for his hunts.

2. How does the conversation between Rainsford and Whitney in paragraphs 8–10 help develop the plot?

   - ○ A. It reveals Rainsford's respect for the animals he hunts, which later affects his attitude toward Zaroff's dogs.
   - ○ B. It provides insight into Rainsford's confidence, which never falters during Zaroff's final game on the island.
   - ○ C. It creates a sense of uneasiness that Rainsford will soon discover how it actually feels to become prey.
   - ○ D. It highlights Rainsford's insensitivity toward mankind, which later causes him to appreciate Zaroff's game.

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Close Read

Reread "The Most Dangerous Game." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify examples of foreshadowing in the story. Explain how they create suspense and hint at future events.

2. The story contains several examples of figurative language, including similes and metaphors. Highlight one or two examples and explain how the use of figurative language helps to create the mood of the story.

3. Locate a passage during the dinner conversation in which Zaroff shares views that are both similar to and different from those shared by Rainsford at the beginning of the story. Compare and contrast the two men's perspectives regarding hunting, explaining how Zaroff functions as a character foil for Rainsford. Note that a character foil is a character that acts as a contrast to the main character in order to highlight the main character's qualities or beliefs.

4. Identify details during the hunt that show changes in Rainsford's character from the beginning of the story. Explain how Rainsford's characterization helps develop a theme in the story.

5. Annotate Rainsford's dialogue, actions, and thoughts in the final three paragraphs of the story. Explain what these details might suggest about Rainsford.

LITERARY ANALYSIS

WRITE

How does the use of General Zaroff as a supporting character for Rainsford help the author develop universal themes? (Recall that a universal theme is relevant across time and place and conveys a general statement about universal situations, such an individual's struggle against nature, the conflict between humans, or the loss of innocence.) As part of your analysis, address how Rainsford's notions about the hunt change from the beginning to the end of the story, as a result of his encounter with General Zaroff.

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Outliers:
The Story of Success

ARGUMENTATIVE TEXT
Malcolm Gladwell
2008

Introduction

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Malcolm Gladwell (b. 1963) wrote *Outliers: The Story of Success* to unravel some of the conventional wisdom about what sets extremely high achievers apart from the rest of us. In this excerpt, Gladwell argues that practice is far more important than natural talent, and explains the 10,000-hour rule, which holds that it takes that much practice time to achieve true mastery at anything.

"The question is this: is there such a thing as innate talent?"

NOTES

from Chapter Two: The 10,000-Hour Rule

1 For almost a generation, psychologists around the world have been engaged in a spirited debate over a question that most of us would consider to have been settled years ago. The question is this: is there such a thing as **innate** talent? The obvious answer is yes. Not every hockey player born in January ends up playing at the professional level. Only some do—the innately talented ones. Achievement is talent plus preparation. The problem with this view is that the closer psychologists look at the careers of the gifted, the smaller the role innate talent seems to play and the bigger the role preparation seems to play.

2 Exhibit A in the talent argument is a study done in the early 1990s by the psychologist K. Anders Ericsson and two colleagues at Berlin's elite Academy of Music. With the help of the Academy's professors, they divided the school's violinists into three groups. In the first group were the stars, the students with the potential to become world-class soloists. In the second were those judged to be merely "good." In the third were students who were unlikely to ever play professionally and who intended to be music teachers in the public school system. All of the violinists were then asked the same question: over the course of your entire career, ever since you first picked up the violin, how many hours have you practiced?

3 Everyone from all three groups started playing at roughly the same age, around five years old. In those first few years, everyone practiced roughly the same amount, about two or three hours a week. But when the students were around the age of eight, real differences started to emerge. The students who would end up the best in their class began to practice more than everyone else: six hours a week by age nine, eight hours a week by age twelve, sixteen hours a week by age fourteen, and up and up, until by the age of twenty they were practicing—that is, **purposefully** and single-mindedly playing their instruments with the intent to get better—well over thirty hours a week. In fact, by the age of twenty, the elite performers had each totaled ten thousand hours of practice. By contrast, the merely good students had totaled

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NOTES

eight thousand hours, and the future music teachers had totaled just over four thousand hours.

4 Ericsson and his colleagues then compared amateur pianists with professional pianists. The same pattern emerged. The amateurs never practiced more than about three hours a week over the course of their childhood, and by the age of twenty they had totaled two thousand hours of practice. The professionals, on the other hand, steadily increased their practice time every year, until by the age of twenty they, like the violinists, had reached ten thousand hours.

5 The striking thing about Ericsson's study is that he and his colleagues couldn't find any "naturals," musicians who floated effortlessly to the top while practicing a fraction of the time their peers did. Nor could they find any "grinds," people who worked harder than everyone else, yet just didn't have what it takes to break the top ranks. Their research suggests that once a musician has enough ability to get into a top music school, the thing that distinguishes one performer from another is how hard he or she works. That's it. And what's more, the people at the very top don't work just harder or even much harder than everyone else. They work much, *much* harder.

6 The idea that excellence at performing a complex task requires a **critical** minimum level of practice surfaces again and again in studies of **expertise**. In fact, researchers have settled on what they believe is the magic number for true expertise: ten thousand hours.

7 "The emerging picture from such studies is that ten thousand hours of practice is required to achieve the level of mastery associated with being a world-class expert—in anything," writes the neurologist Daniel Levitin. "In study after study, of composers, basketball players, fiction writers, ice skaters, concert pianists, chess players, master criminals, and what have you, this number comes up again and again. Of course, this doesn't address why some people get more out of their practice sessions than others do. But no one has yet found a case in which true world-class expertise was accomplished in less time. It seems that it takes the brain this long to **assimilate** all that it needs to know to achieve true mastery."

8 This is true even of people we think of as prodigies. Mozart, for example, famously started writing music at six. But, writes the psychologist Michael Howe in his book *Genius Explained,*

9 > ". . . by the standards of mature composers, Mozart's early works are not outstanding. The earliest pieces were all probably written down by his father, and perhaps improved in the process. Many of Wolfgang's childhood compositions, such as the first seven of his concertos for

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NOTES

piano and orchestra, are largely arrangements of works by other composers. Of those concertos that only contain music original to Mozart, the earliest that is now regarded as a masterwork (No. 9, K. 271) was not composed until he was twenty-one: by that time Mozart had already been composing concertos for ten years."

10 The music critic Harold Schonberg goes further: Mozart, he argues, actually "developed late," since he didn't produce his greatest work until he had been composing for more than twenty years.

Excerpted from *Outliers: The Story of Success* by Malcolm Gladwell, published by Little, Brown and Company.

PERSONAL RESPONSE

WRITE

Does the text's argument that success may be more dependent on practice than on natural ability correspond to what you have read, seen, experienced, or believe to be true? In what way is your own perspective on the topic similar or different? Respond to points made in the text with evidence from your reading and personal experience.

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The Origin of Intelligence

ARGUMENTATIVE TEXT
Point/Counterpoint
2018

Introduction

Intelligence is a very desirable trait, and one of the best predictors of everything from good grades to earning potential. Your intelligence is at least partially determined by your genetics, but are there other factors? Can a child born with a low or average IQ become a genius with just the right set of influences and choices? Both essays present strong opinions about whether our intelligence is locked in by nature or determined over time by our environment. Which do you find more persuasive?

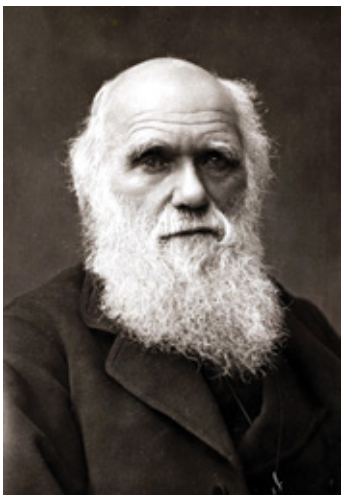
"Intelligence deals with our ability to learn from experience and to adapt our behavior accordingly."

NOTES

The Origin of Intelligence

Point: Intelligence: It's All in the Genes

1 Charles Darwin believed that his own intellectual capabilities were **innate** and that education and environment had little effect on basic intelligence. In Darwin's opinion, intelligence evolved over time, and the ability to learn was a key attribute of natural selection. If you could not learn, you could not survive, and thus those who learned best survived to pass on their genes.



Charles Darwin (1809–1882) was a naturalist, geologist, and biologist whose revolutionary book, *On the Origin of Species,* serves as the foundation for the modern evolutionary theory.

2 When I look around today at the families I know, Darwin's ideas, though limited, seem logical. Most of the students who perform best in my high school come from families where both parents and children are highly accomplished and obviously intelligent. If one student takes an AP class, you can expect that his or her siblings will also take that class as they move through the grades. **Extrapolating** outward, you can predict a correlation between parents' intelligence and that of their children.

3 Now, you may notice that if this were 100 percent true, we would never see a first-generation college student or a child who succeeds in life at a level far beyond his or her parents' abilities. I am the first to admit that genetics is not the whole story—but it is indisputably crucial. It is not a life sentence, but it is a very good predictor.

SAMPLE ANNOTATION

Central Idea

The writer acknowledges the oppposing argument and provides a logical example that supports the opposing viewpoint. This strengthens the writer's own position because it leaves room for exceptions, such as first-generation college students. Then the writer uses the rhetorical device of parallelism to respond to this opposing viewpoint.

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SAMPLE ANNOTATION

Structure – Print and Graphic Features

This heading suggests the author's purpose and what the text will be about. Italics show key terms that I should note. These features are useful because they organize the text and help readers follow the information.

The Heritability of Intelligence

4 It appears from the science that has taken place to date that there is no one set of genes that determines intelligence. Instead, it is likely that a complex combination of genetic factors has an effect. It is difficult to differentiate genetic effects from environmental effects in human studies, but a 2014 study of chimpanzees found that general intelligence, spatial memory, and communication ability were clearly inheritable. If we could eliminate variables such as books in the home, economic stability, and quality of day care from human studies, we would doubtless reach the same conclusions about people that the 2014 study reached about chimps.

5 *Heritability* is a measure of the proportion of observed differences in a trait that are due to genetics. Estimates by scientists who have studied the genetics of intelligence range between 60 and 80 percent for the heritability of intelligence. (Some recent studies say 50 percent, but they are too recent and untested to include here.) The heritability of height is also about 60 to 80 percent, and like intelligence, height is controlled by multiple genes.

Correlations and IQ Tests[1]

6 There are many varieties of tests, but amazingly, results on most of those tests correlate very well. For example, a test-taker who performs well in a verbal test is likely to perform well on a spatial or memory test. A test-taker who performs poorly on a spatial test is likely to perform poorly on a memory or verbal test. So even though people may say, "Oh, IQ tests are not valid because people have different intelligences and are good at different things," it seems clear that even if you believe that you are visually intelligent and do best on non-verbal tests, the odds are good that if you do well on those, you will also succeed on other forms of tests. If you take one of the many standard IQ tests, you will find that it includes a variety of types of tests whose scores are put together to make up your IQ score. So not only are you given a test that examines multiple intelligences, but you are also given a test whose various components correlate well.

Why It Matters

7 As Darwin suggested, intelligence deals with our ability to learn from experience and to adapt our behavior accordingly. Those of us with "good" genes—parents and grandparents with high IQs—arrive on the planet with an advantage. Whether or not we make the most of that advantage is, of course, up to us. However, if we choose to ignore the heritability aspect of intelligence, we will simply continue carelessly to pour money into over-educating people who may never accomplish the goals we seek, forcing them into failure and breaking their spirit.

1. **IQ Tests** abbreviated for Intelligence Quotient, IQ tests are exams intended to provide an objective measurement of a person's relative intelligence

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"Recent brain studies indicate that the brain is malleable over time."

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Counterpoint: Your Childhood IQ Does Not Limit You

8 Whether intelligence depends on nature (heredity) or nurture (environment) is a point hotly debated by researchers and scientists. Recent brain studies indicate that the brain is **malleable** over time. It grows and develops and matures, just as the rest of the body does. For that reason, it is important to create an environment in which the brains of children and young people can flourish, reaching their highest achievable potential.

9 How many times have you heard a friend sigh, "I just can't get this, I'm not smart enough"? That self-defeating attitude is all too common, but it assumes a fixed level of intelligence that is **belied** by history. If you were born "not smart enough," was Einstein born a genius? Considering that Einstein was slow to speak as a child and was thrown out of school at one point, it certainly does not seem that he was. If your level of intelligence were fixed at birth, why couldn't you read or drive a car as a toddler?

Research on Children

10 Research on related children who did not grow up in the same environment shows that while genetics may set the baseline for intelligence, it does not determine potential. A 2015 study looked at brothers raised in different families and found that those who grew up in families with more educated parents had IQ scores 4.4 points higher than their siblings raised in more impoverished environments. Twin studies do indicate a higher correlation between the IQs of identical twins than of fraternal twins[2], which might imply that intelligence is mainly genetic. However, studies of adopted children show that adoptees show some similarity in IQ both to their adoptive parents and to other children raised in the same household who are unrelated to them. In fact, a French study showed that transferring babies from impoverished households to wealthy ones improved childhood IQ scores by 12 to 16 points.

2. **fraternal twins** non-identical twins, caused not by a fertilized egg dividing into two separate zygotes in the womb, but by two different eggs being fertilized at the same time

SAMPLE ANNOTATION

Arguments and Claims

The Counterpoint writer uses data from scientific studies to support his claim that intelligence is not fixed at birth. This argument is based on fact, not personal observations, so the Counterpoint writer's claim is more valid and effective than the Point author's.

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11 So, socioeconomic status has a strong effect on intelligence. It is possible, then, to improve intelligence by offering the kinds of enriching opportunities to disadvantaged children that more advantaged children automatically expect. For example, some US studies showed that students from households with low resources and parents with low IQs improved their IQ scores dramatically when they received high-quality day care from the age of three months on. It is true that such a manipulated study does not reflect the real-life experiences of most children from impoverished backgrounds. However, it does indicate that change is possible, even if implementing change on a large scale might be difficult to do.

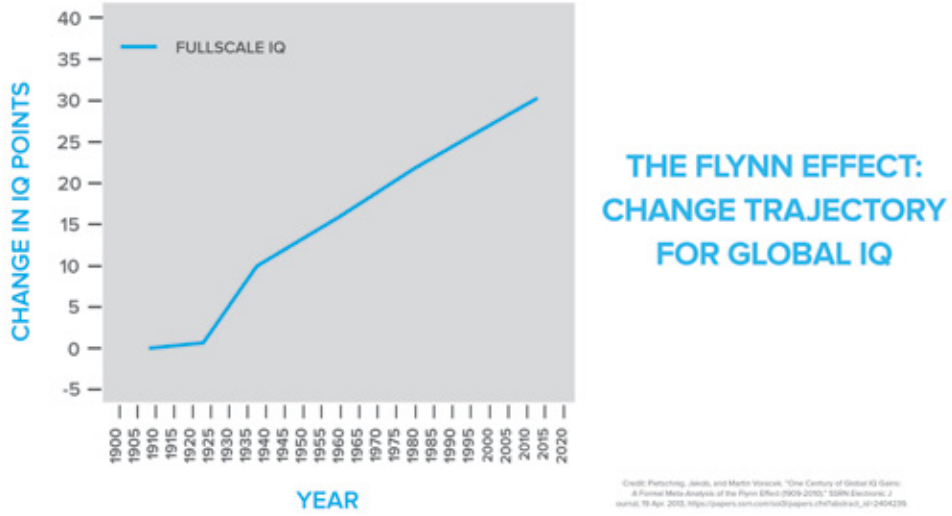
The Flynn Effect

12 A fascinating study that supports the notion that nurture affects intelligence is the 1980s Flynn study, which found that IQ was steadily increasing around the world at an average rate of 3 IQ points each decade. Ulric Neisser of Cornell University posited that the so-called Flynn effect was due to the way humans are **inundated** with visual images on television, in video games, and in ads. He thought that these images assisted people in solving the sorts of visual puzzles found on IQ tests. In other words, do not worry about all that time your kid brother spends playing Minecraft—it may be helping to boost his IQ!

SAMPLE ANNOTATION

Structure – Print and Graphic Features

This graph illustrates the Flynn effect. It helps readers visualize information already provided in the text about the Flynn effect and provides additional details about the topic.



THE FLYNN EFFECT: CHANGE TRAJECTORY FOR GLOBAL IQ

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Why It Matters

13 You may wonder why it matters that intelligence is not fixed at birth. It turns out that IQ correlates with many positive things, from good grades to income to personal satisfaction and happiness. If you assume that the intelligence assigned to you at birth is all you can ever achieve, you are condemning yourself to a life in which your income and happiness are preset as well! That sort of predetermined life sounds dreary and sad to me, as it should to anyone who hopes to achieve great things.

14 People who believe strongly that intelligence is genetic have used comparative IQ scores to argue that one group of people is superior to another. Such an argument is not only racist, but it is also hopeless. Surely it is preferable to assume that we can affect intelligence by offering rich educational experiences in children's early years and by providing young people with varied opportunities to stretch and grow their brains. We may not all develop into Einsteins, but given the right environment, we will surely all develop, and achieve, and succeed.

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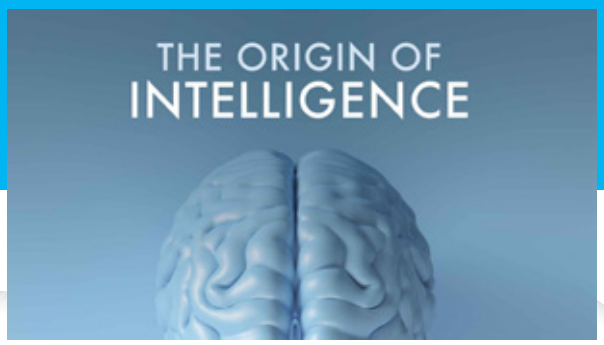

First Read

Read "The Origin of Intelligence." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the author of the Point essay think about intelligence tests? How does the author use IQ testing to support his or her argument? Give details.

2. Briefly explain the Flynn effect, and how it reinforces the Counterpoint essay's notion that our intelligence is drastically affected by our environment.

3. In the Counterpoint essay, the author argues that there is an element of danger in the belief that one's intelligence is fixed at birth. What is this danger, and how would it be avoided by adopting the author's viewpoint in the essay? Explain.

4. Based on context clues in the first paragraph of the Counterpoint essay, what do you think the word **malleable** means? Write your best definition of *malleable* here, explaining how you arrived at its meaning.

5. The Latin word *nasci* means "to be born," and the prefix *in-* means "in." The combination of these roots gives us the adjective **innate**. With this in mind, try to infer the meaning of the word *innate* as it is used in the first paragraph of the Point essay. Write your best definition of the word here, along with another word that features the Latin root *-nasci-* and another word that features the prefix *in-*. Finally, use a print or digital dictionary to validate the precise meaning of *innate*.

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Reading Skill: Structure – Print and Graphic Features

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify print and graphic text features, note the following:

- ✓ print features, such as:
  - titles and headings
  - bolded words, italicized words, and bulleted lists
  - tables of contents, indexes, glossaries, and appendices
  - footnotes, sidebars, captions, and annotations
- ✓ graphic features, such as:
  - photographs, slideshows, videos, and illustrations
  - charts, graphs, and maps
- ✓ the information and ideas that the text features emphasize
- ✓ how the text features inform readers

STEP 2: To analyze how print and graphic text features convey purpose and meaning in informational texts, consider the following questions:

- ✓ What print and graphic features are present in the text?
- ✓ What information is contained in each feature?
- ✓ What is the purpose of the text feature?
- ✓ How does the text feature help to convey meaning and information?

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Reread paragraph 12 of "The Origin of Intelligence." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best analyzes the purpose of the heading in this passage?

   - A. The author uses the heading to organize the text by topic.
   - B. The author uses the heading to elaborate on a key term.
   - C. The author uses the heading to explain the graphic.
   - D. The author uses the heading to highlight different types of intelligence.

2. Which statement best analyzes the meaning conveyed by the Flynn Effect graph?

   - A. The author included the graph to show that global IQ has sometimes decreased.
   - B. The author included the graph to show that global IQ has always climbed at the same steady pace.
   - C. The author included the graph to illustrate the point made in the text that intelligence around the world is increasing.
   - D. The author included the graph to show that intelligence is related to how much television people watch.

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Reading Skill: Central Idea

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to evaluate the support an author uses to develop a central idea, note the following:

- ✓ the central idea the author states about the topic
- ✓ the key details and support that explain or justify the author's point or message
- ✓ rhetorical appeals, such as:
  - **logos:** an appeal to logic, supported by evidence, facts, or statistics
  - **pathos:** an appeal to emotion by personalizing a situation or occurrence
  - **ethos:** an appeal to ethics and the establishment of the author's credibility
- ✓ rhetorical devices, such as:
  - **parallelism:** repetition of grammatical structures, such as verbs, phrases, or clauses, within a sentence
- ✓ ways in which the details and support modify or clarify the central idea

STEP 2: To evaluate the support an author uses to develop the central idea(s), consider the following:

- ✓ How effectively do supporting details explain or justify the central idea?
- ✓ How effectively does the author employ rhetorical appeals and devices to develop the central idea?

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Reread paragraph 7 of "The Origin of Intelligence." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What rhetorical devices does the writer use in the phrase "forcing them into failure and breaking their spirit"?

   - A. alliteration, parallelism, and idiom
   - B. alliteration, idiom, and rhetorical question
   - C. verbal irony, simile, and parallelism
   - D. antithesis, simile, and rhetorical question

2. Which statement best describes the rhetorical appeals that the writer uses in paragraph 7?

   - A. The writer makes an appeal to credibility by citing Darwin and an appeal to emotion by discussing the process of adapting behavior.
   - B. The writer makes an appeal to credibility by citing Darwin and an appeal to emotion by saying overeducation can break someone's spirit.
   - C. The writer makes an appeal to credibility by mentioning his high IQ and an appeal to emotion by discussing the process of adapting behavior.
   - D. The writer makes an appeal to credibility by discussing educational funding and an appeal to emotion by saying overeducation can break someone's spirit.

3. What statement below provides the best evaluation of the support and central idea in paragraph 7?

   - A. The suggestion that people should be protected from overeducation "breaking their spirit" is unethical because it can be used to deprive people of educational opportunities.
   - B. The suggestion that people should be protected from overeducation "breaking their spirit" is reasonable because it ensures that people receive a level of education appropriate for their abilities.
   - C. The belief in the heritability of intelligence is illogical because all the scientific studies have disproved it.
   - D. The belief in the heritability of intelligence is logical because Darwin suggested this in the 19th century.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify the development of two opposing arguments on the same topic, note the following:

- ✓ each writer's claim, indicating his or her position on the topic being debated
- ✓ the reasons and evidence each writer presents to support his or her claim
- ✓ the similarities and differences between the arguments

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To compare the development of two opposing arguments on the same topic and evaluate the effectiveness and validity of the claims, consider the following questions:

- ✓ What is each writer's claim, or position?
- ✓ How does each writer develop his or her claim with reasons and evidence?
- ✓ Are both claims effective and valid, or in other words, do they demonstrate sound reasoning? Why or why not?
- ✓ Does one writer demonstrate stronger reasoning? Does he or she make more logical inferences from the evidence? Does he or she present more compelling reasons to support his or her claim?

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Reread paragraphs 4 and 10 of "The Origin of Intelligence." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which statement best evaluates the validity and effectiveness of the claims in the two paragraphs?

- A. The claim made by the Point article seems valid and more effective than the Counterpoint because it cites a study.
- B. The claim made by the Point article seems valid and more effective than the Counterpoint because it discusses genetic factors that determine intelligence.
- C. The claim made by the Counterpoint article seems valid and more effective than the Point article because it lists specific IQ scores. The Point article describes only more general qualities of intelligence.
- D. The claim made by the Counterpoint article seems valid and more effective than the Point article because it cites multiple human studies. The Point article cites only a chimpanzee study.

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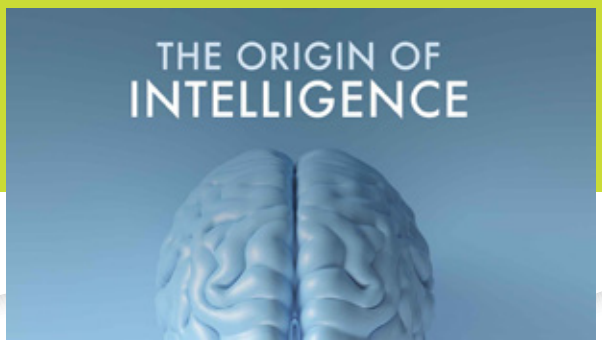

Close Read

Reread "The Origin of Intelligence." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Examine the photograph and caption used by the Point author. Analyze their purpose and meaning and evaluate how effective these features are in convincing you to support the Point author's position.

2. Highlight examples of the support that develops the central idea, or claim, in the Point article. The support can include reasons, evidence, information in print and graphic features, rhetorical appeals, and rhetorical devices. Evaluate the support and explain how well it develops the claim.

3. Highlight examples of the support that develops the central idea, or claim, in the Counterpoint article. Evaluate the support and explain how well it develops the claim.

4. Highlight a passage that you had a strong reaction to. What do you think about that passage? How does it connect with your perspective on what defines intelligence? Explain your response to that passage in an annotation.

ARGUMENTATIVE

WRITE

Which argument—Point or Counterpoint—do you find more effective, valid, and convincing? Write an argumentative essay that includes a claim about which text makes a better case about intelligence. Support your position by acknowledging reasons, evidence, graphic features, and logical weaknesses in the arguments, and use logical, emotional, and ethical appeals to convince your readers that your claim is correct.

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The Secret to Raising Smart Kids

ARGUMENTATIVE TEXT
Carol S. Dweck
2015

Introduction

Carol S. Dweck, Ph.D (b. 1946) is an acclaimed American researcher and the Lewis and Virginia Eaton Professor of Psychology at Stanford University. Dr. Dweck has made important contributions in the fields of social and developmental psychology during her career; leaders across the world have benefited from Dweck's research on how mind-sets influence motivation and success. In the excerpt, Dweck suggests that people react to setbacks in different ways; some persist while others give in to defeat. Dweck holds that there are two views of intelligence: whereas one side believes that it is innate or "fixed," others view intelligence as a result of effort and hard work—the "growth" mind-set.

"Hard work and discipline contribute more to school achievement than IQ does."

NOTES

1 A brilliant student, Jonathan sailed through grade school. He completed his assignments easily and routinely earned As. Jonathan puzzled over why some of his classmates struggled, and his parents told him he had a special gift. In the seventh grade, however, Jonathan suddenly lost interest in school, refusing to do homework or study for tests. As a consequence, his grades plummeted. His parents tried to boost their son's confidence by assuring him that he was very smart. But their attempts failed to motivate Jonathan (who is a composite drawn from several children). Schoolwork, their son maintained, was boring and pointless.

2 Our society worships talent, and many people assume that possessing superior intelligence or ability—along with confidence in that ability—is a recipe for success. In fact, however, more than 35 years of scientific investigation suggests that an overemphasis on intellect or talent leaves people vulnerable to failure, fearful of challenges and unwilling to remedy their shortcomings.

3 The result plays out in children like Jonathan, who coast through the early grades under the dangerous notion that no-effort academic achievement defines them as smart or gifted. Such children hold an **implicit** belief that intelligence is **innate** and fixed, making striving to learn seem far less important than being (or looking) smart. This belief also makes them see challenges, mistakes and even the need to exert effort as threats to their ego rather than as opportunities to improve. And it causes them to lose confidence and motivation when the work is no longer easy for them.

4 Praising children's innate abilities, as Jonathan's parents did, reinforces this mind-set, which can also prevent young athletes or people in the workforce and even marriages from living up to their potential. On the other hand, our studies show that teaching people to have a "growth mind-set," which encourages a focus on "process" (consisting of personal effort and effective strategies) rather than on intelligence or talent, helps make them into high achievers in school and in life.

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NOTES

The Opportunity of Defeat

5 I first began to investigate the underpinnings of human motivation—and how people persevere after setbacks—as a psychology graduate student at Yale University in the 1960s. Animal experiments by psychologists Martin Seligman, Steven Maier and Richard Solomon, all then at the University of Pennsylvania, had shown that after repeated failures, most animals conclude that a situation is hopeless and beyond their control. After such an experience, the researchers found, an animal often remains passive even when it can effect change—a state they called learned helplessness.

6 People can learn to be helpless, too, but not everyone reacts to setbacks this way. I wondered: Why do some students give up when they encounter difficulty, whereas others who are no more skilled continue to strive and learn? One answer, I soon discovered, lay in people's beliefs about *why* they had failed.

7 In particular, **attributing** poor performance to a lack of ability depresses motivation more than does the belief that lack of effort is to blame. In 1972, when I taught a group of elementary and middle school children who displayed helpless behavior in school that a lack of effort (rather than lack of ability) led to their mistakes on math problems, the kids learned to keep trying when the problems got tough. They also solved many more problems even in the face of difficulty. Another group of helpless children who were simply rewarded for their success on easier problems did not improve their ability to solve hard math problems. These experiments were an early indication that a focus on effort can help resolve helplessness and engender success.

8 Subsequent studies revealed that the most **persistent** students do not ruminate about their own failure much at all but instead think of mistakes as problems to be solved. At the University of Illinois in the 1970s I, along with my then graduate student Carol Diener, asked 60 fifth graders to think out loud while they solved very difficult pattern-recognition problems. Some students reacted defensively to mistakes, denigrating their skills with comments such as "I never did have a good rememory," and their problem-solving strategies deteriorated.

9 Others, meanwhile, focused on fixing errors and honing their skills. One advised himself: "I should slow down and try to figure this out." Two schoolchildren were particularly inspiring. One, in the wake of difficulty, pulled up his chair, rubbed his hands together, smacked his lips and said, "I love a challenge!" The other, also confronting the hard problems, looked up at the experimenter and approvingly declared, "I was *hoping* this would be informative!" Predictably, the students with this attitude outperformed their cohorts in these studies.

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NOTES

Two Views of Intelligence

10 Several years later I developed a broader theory of what separates the two general classes of learners—helpless versus mastery-oriented. I realized that these different types of students not only explain their failures differently, but they also hold different "theories" of intelligence. The helpless ones believe that intelligence is a fixed trait: you have only a certain amount, and that's that. I call this a "fixed mind-set." Mistakes crack their self-confidence because they attribute errors to a lack of ability, which they feel powerless to change. They avoid challenges because challenges make mistakes more likely and looking smart less so. Like Jonathan, such children shun effort in the belief that having to work hard means they are dumb.

11 The mastery-oriented children, on the other hand, think intelligence is malleable and can be developed through education and hard work. They want to learn above all else. After all, if you believe that you can expand your intellectual skills, you want to do just that. Because slipups stem from a lack of effort or acquirable skills, not fixed ability, they can be remedied by perseverance. Challenges are energizing rather than intimidating; they offer opportunities to learn. Students with such a growth mind-set, we predicted, were destined for greater academic success and were quite likely to outperform their counterparts.

12 We validated these expectations in a study published in early 2007. Psychologists Lisa Blackwell, then at Columbia University, and Kali H. Trzesniewski, then at Stanford University, and I monitored 373 students for two years during the transition to junior high school, when the work gets more difficult and the grading more stringent, to determine how their mind-sets might affect their math grades. At the beginning of seventh grade, we assessed the students' mind-sets by asking them to agree or disagree with statements such as "Your intelligence is something very basic about you that you can't really change." We then assessed their beliefs about other aspects of learning and looked to see what happened to their grades.

13 As we had predicted, the students with a growth mind-set felt that learning was a more important goal in school than getting good grades. In addition, they held hard work in high regard, believing that the more you labored at something, the better you would become at it. They understood that even geniuses have to work hard for their great accomplishments. Confronted by a setback such as a disappointing test grade, students with a growth mind-set said they would study harder or try a different strategy for mastering the material.

14 The students who held a fixed mind-set, however, were concerned about looking smart with less regard for learning. They had negative views of effort, believing that having to work hard at something was a sign of low ability. They

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thought that a person with talent or intelligence did not need to work hard to do well. Attributing a bad grade to their own lack of ability, those with a fixed mind-set said that they would study *less* in the future, try never to take that subject again and consider cheating on future tests.

15 Such divergent outlooks had a dramatic impact on performance. At the start of junior high, the math achievement test scores of the students with a growth mind-set were comparable to those of students who displayed a fixed mind-set. But as the work became more difficult, the students with a growth mind-set showed greater persistence. As a result, their math grades overtook those of the other students by the end of the first semester—and the gap between the two groups continued to widen during the two years we followed them.

16 Along with psychologist Heidi Grant Halvorson, now at Columbia, I found a similar relation between mind-set and achievement in a 2003 study of 128 Columbia freshman premed students who were enrolled in a challenging general chemistry course. Although all the students cared about grades, the ones who earned the best grades were those who placed a high premium on learning rather than on showing that they were smart in chemistry. The focus on learning strategies, effort and persistence paid off for these students.

Confronting Deficiencies

17 A belief in fixed intelligence also makes people less willing to admit to errors or to confront and remedy their deficiencies in school, at work and in their social relationships. In a study published in 1999 of 168 freshmen entering the University of Hong Kong, where all instruction and coursework are in English, three Hong Kong colleagues and I found that students with a growth mind-set who scored poorly on their English proficiency exam were far more inclined to take a remedial[1] English course than were low-scoring students with a fixed mind-set. The students with a stagnant view of intelligence were presumably unwilling to admit to their deficit and thus passed up the opportunity to correct it.

18 A fixed mind-set can similarly hamper communication and progress in the workplace by leading managers and employees to discourage or ignore constructive criticism and advice. Research by psychologists Peter Heslin, now at the University of New South Wales in Australia, Don VandeWalle of Southern Methodist University and Gary Latham of the University of Toronto shows that managers who have a fixed mind-set are less likely to seek or welcome feedback from their employees than are managers with a growth mind-set. Presumably, managers with a growth mind-set see themselves as works-in-progress and understand that they need feedback to improve, whereas bosses with a fixed mind-set are more likely to see criticism as reflecting their underlying level of competence. Assuming that other people

1. **remedial** intended to correct problems with a student's learning of a particular subject

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NOTES

are not capable of changing either, executives with a fixed mind-set are also less likely to mentor their underlings. But after Heslin, VandeWalle and Latham gave managers a tutorial on the value and principles of the growth mind-set, supervisors became more willing to coach their employees and gave more useful advice.

19 Mind-set can affect the quality and longevity of personal relationships as well, through people's willingness—or unwillingness—to deal with difficulties. Those with a fixed mind-set are less likely than those with a growth mind-set to broach problems in their relationships and to try to solve them, according to a 2006 study I conducted with psychologist Lara Kammrath, now at Wake Forest University. After all, if you think that human personality traits are more or less fixed, relationship repair seems largely futile. Individuals who believe people can change and grow, however, are more confident that confronting concerns in their relationships will lead to resolutions.

Proper Praise

20 How do we transmit a growth mind-set to our children? One way is by telling stories about achievements that result from hard work. For instance, talking about mathematical geniuses who were more or less born that way puts students in a fixed mind-set, but descriptions of great mathematicians who fell in love with math and developed amazing skills engenders a growth mind-set, our studies have shown. People also communicate mind-sets through praise. Although many, if not most, parents believe that they should build up children by telling them how brilliant and talented they are, our research suggests that this is misguided.

21 In studies involving several hundred fifth graders published in 1998, for example, psychologist Claudia M. Mueller, now at Stanford, and I gave children questions from a nonverbal IQ test[2]. After the first 10 problems, on which most children did fairly well, we praised them. We praised some of them for their intelligence: "Wow … that's a really good score. You must be smart at this." We commended others for their process: "Wow … that's a really good score. You must have worked really hard."

22 We found that intelligence praise encouraged a fixed mind-set more often than did pats on the back for effort. Those congratulated for their intelligence, for example, shied away from a challenging assignment—they wanted an easy one instead—far more often than the kids applauded for their process. (Most of those lauded for their hard work wanted the difficult problem set from which they would learn.) When we gave everyone hard problems anyway, those praised for being smart became discouraged, doubting their ability.

2. **IQ test** abbreviated for Intelligence Quotient, an exam intended to provide an objective measurement of a person's relative intelligence

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NOTES

And their scores, even on an easier problem set we gave them afterward, declined as compared with their previous results on equivalent problems. In contrast, students praised for their hard work did not lose confidence when faced with the harder questions, and their performance improved markedly on the easier problems that followed.

Making Up Your Mind-set

23 In addition to encouraging a growth mind-set through praise for effort, parents and teachers can help children by providing explicit instruction regarding the mind as a learning machine. Blackwell, Trzesniewski and I designed an eight-session workshop for 91 students whose math grades were declining in their first year of junior high. Forty-eight of the students received instruction in study skills only, whereas the others attended a combination of study skills sessions and classes in which they learned about the growth mind-set and how to apply it to schoolwork.

24 In the growth mind-set classes, students read and discussed an article entitled "You Can Grow Your Brain." They were taught that the brain is like a muscle that gets stronger with use and that learning prompts neurons in the brain to grow new connections. From such instruction, many students began to see themselves as agents of their own brain development. Students who had been disruptive or bored sat still and took note. One particularly unruly boy looked up during the discussion and said, "You mean I don't have to be dumb?"

25 As the semester progressed, the math grades of the kids who learned only study skills continued to decline, whereas those of the students given the growth-mind-set training stopped falling and began to bounce back to their former levels. Despite being unaware that there were two types of instruction, teachers reported noticing significant motivational changes in 27 percent of the children in the growth mind-set workshop as compared with only 9 percent of students in the control group. One teacher wrote: "Your workshop has already had an effect. L [our unruly male student], who never puts in any extra effort and often doesn't turn in homework on time, actually stayed up late to finish an assignment early so I could review it and give him a chance to revise it. He earned a B+. (He had been getting Cs and lower.)"

26 Other researchers have replicated our results. Psychologists Catherine Good, now at Baruch College, Joshua Aronson of New York University and Michael Inzlicht, now at the University of Toronto, reported in 2003 that a growth mind-set workshop raised the math and English achievement test scores of seventh graders. In a 2002 study Aronson, Good (then a graduate student at the University of Texas at Austin) and their colleagues found that college students began to enjoy their schoolwork more, value it more highly and get better grades as a result of training that fostered a growth mind-set.

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27 We have now encapsulated such instruction in an interactive computer program called Brainology. Its five modules teach students about the brain—what it does and how to make it work better. In a virtual brain lab, users can click on brain regions to determine their functions or on nerve endings to see how connections form or strengthen when people learn. Users can also advise virtual students with problems as a way of practicing how to handle school work difficulties; additionally, users keep an online journal of their study practices.

28 New York City seventh graders who tested Brainology told us that the program had changed their view of learning and how to promote it. One wrote: "My favorite thing from Brainology is the neurons part where when u [sic] learn something there are connections and they keep growing. I always picture them when I'm in school." A teacher said of the students who used the program: "They offer to practice, study, take notes, or pay attention to ensure that connections will be made."

29 Teaching children such information is not just a ploy to get them to study. People may well differ in intelligence, talent and ability. And yet research is converging on the conclusion that great accomplishment, and even what we call genius, is typically the result of years of passion and dedication and not something that flows naturally from a gift. Mozart, Edison, Curie, Darwin and Cézanne were not simply born with talent; they cultivated it through tremendous and sustained effort. Similarly, hard work and discipline contribute more to school achievement than IQ does.

30 Such lessons apply to almost every human **endeavor**. For instance, many young athletes value talent more than hard work and have consequently become unteachable. Similarly, many people accomplish little in their jobs without constant praise and encouragement to maintain their motivation. If we foster a growth mind-set in our homes and schools, however, we will give our children the tools to succeed in their pursuits and to become productive workers and citizens.

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RHETORICAL ANALYSIS

WRITE

Analyze how Dweck, an expert in her field, uses empirical, anecdotal, and statistical evidence to support her claim about the secret to raising smart kids. In your analysis, identify an example of each type of evidence from the article.

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The Odyssey
(A Graphic Novel)

FICTION
Gareth Hinds
2010

Introduction

In Gareth Hinds's vivid retelling of the *Odyssey,* words yield to wordless illustrations the way oarsmen might yield to a strong current. This excerpt, mainly from Book XII, covers the same events as the SyncTV episode of the *Odyssey*. Odysseus is telling his hosts, the Phaeacians, about his seven-year homeward journey from Troy. He has just finished recounting his escape with his crewmen from Scylla and Charybdis, a deadly whirlpool and monster. Next, he tells about their ill-fated stay on the island of Helios, where the sun-god's cattle tempt the starving men into a decision with disastrous consequences.

"I returned to the ship, racking my brain for a way to set things right, but it was no use."

Page 141

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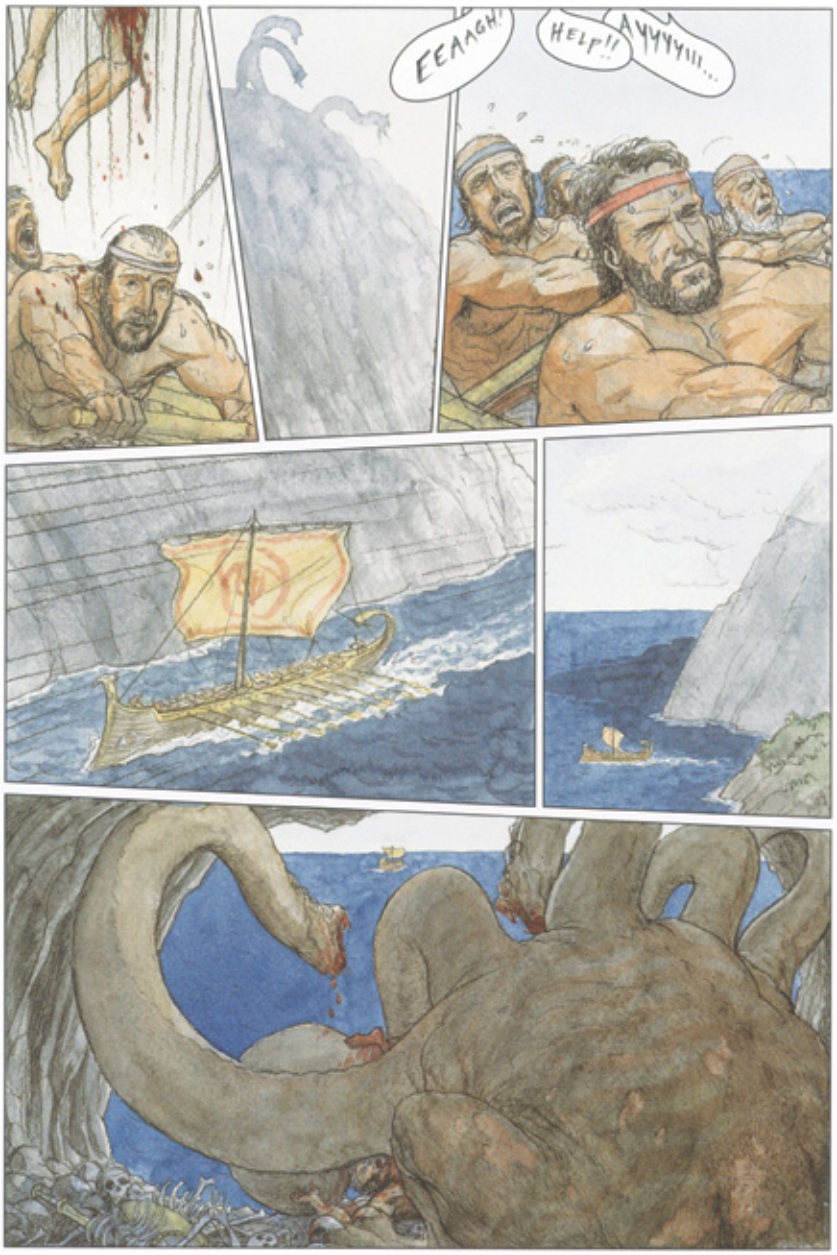

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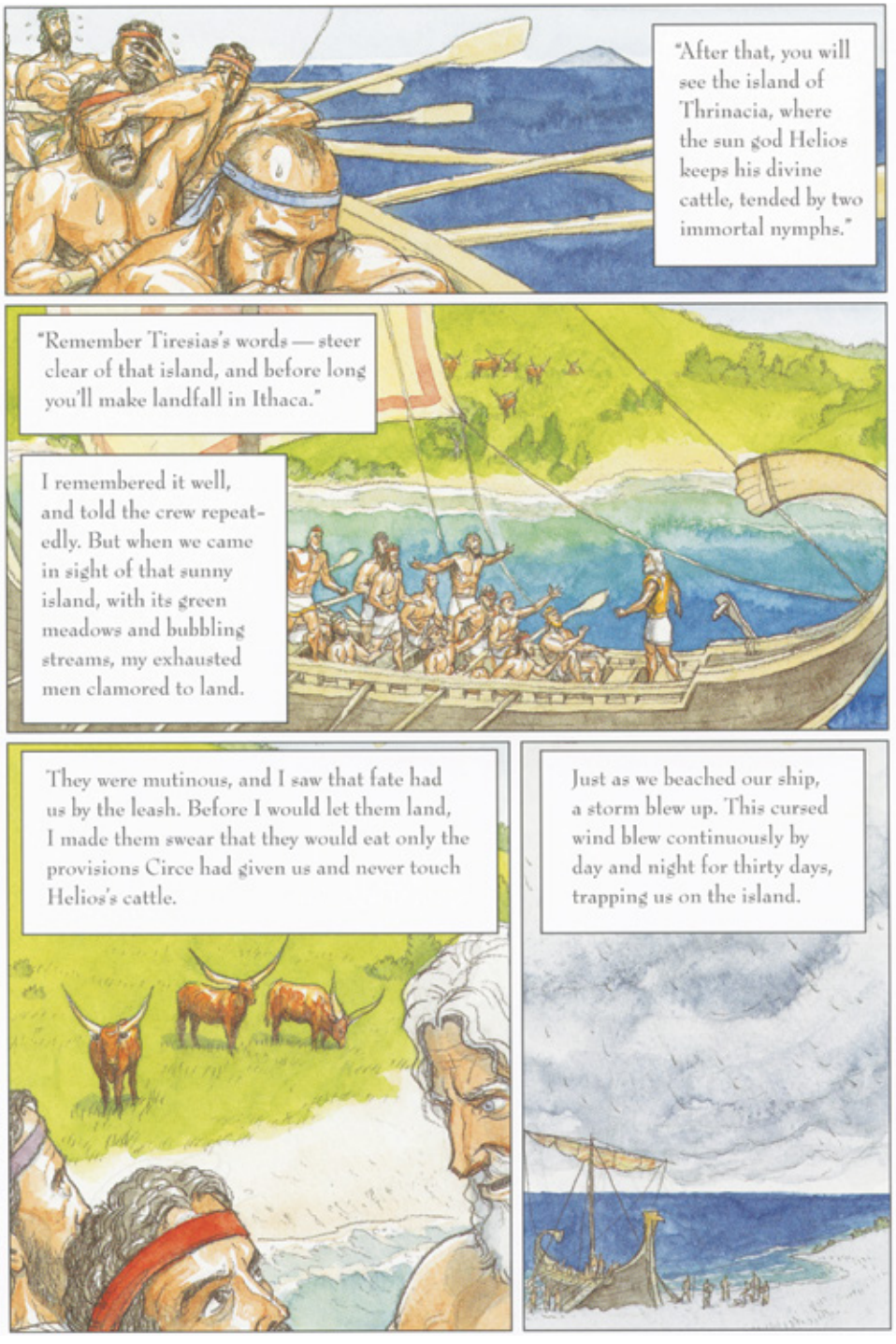
Page 142



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Page 143

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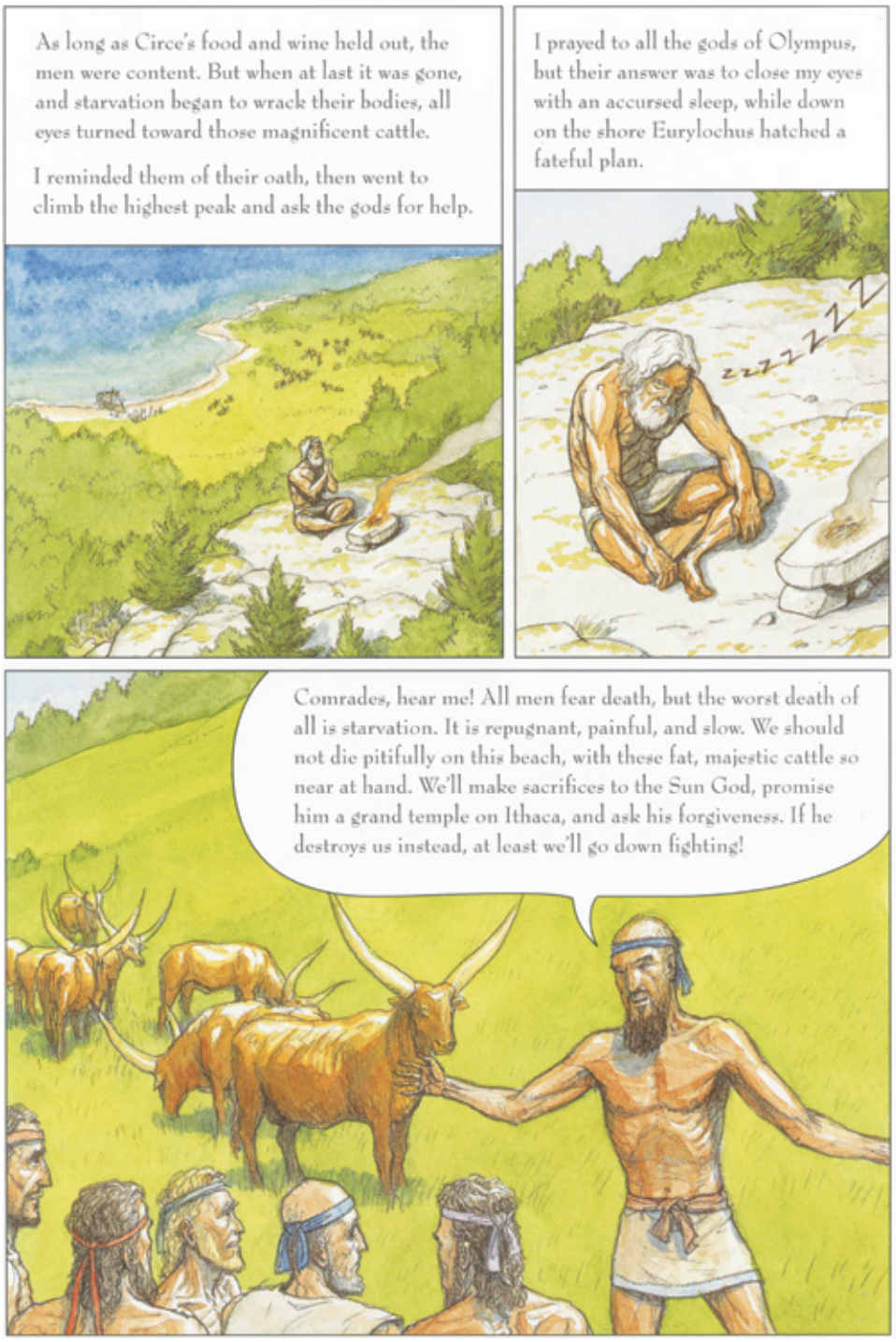

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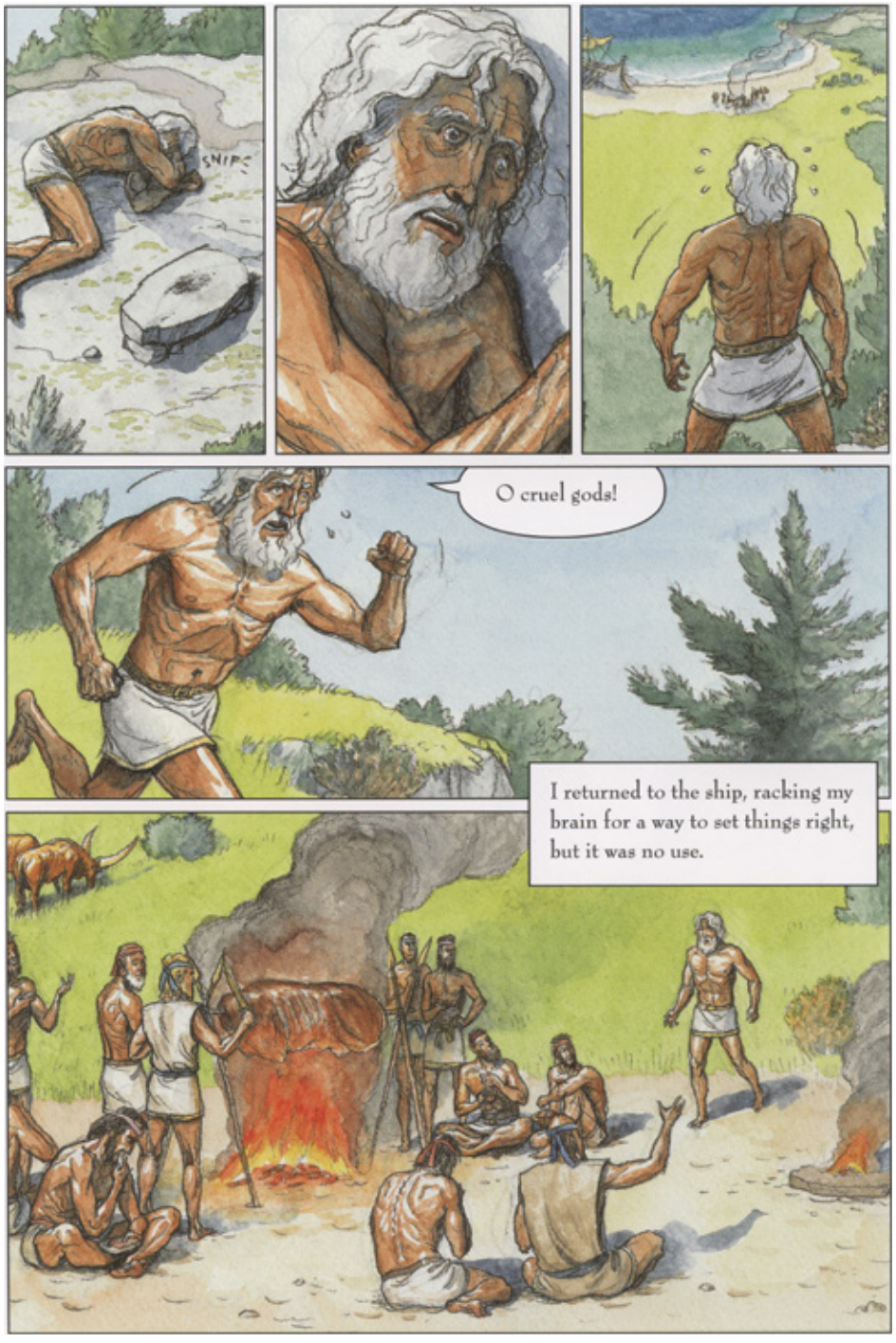
Page 144



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Page 145

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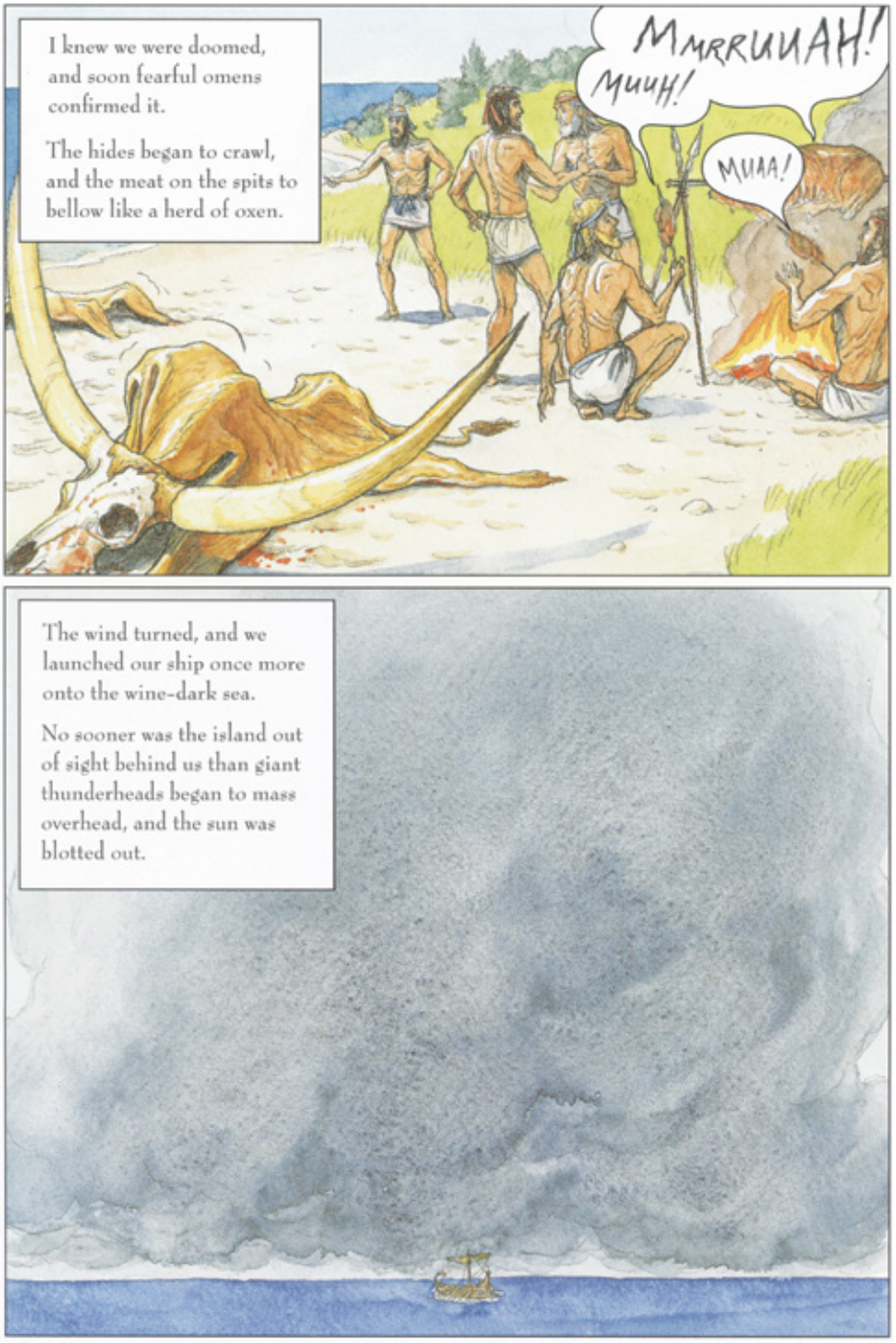

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Page 147

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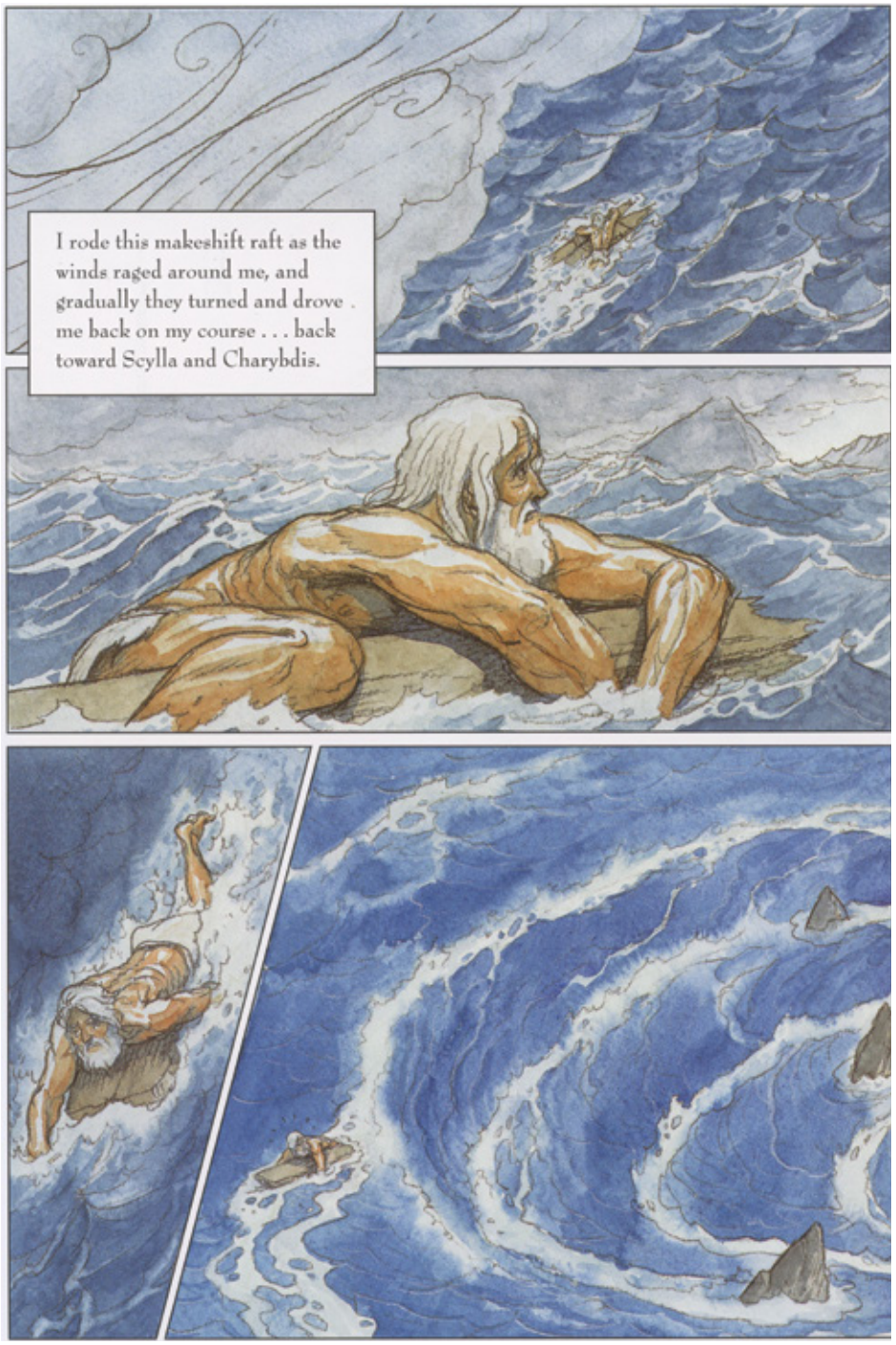

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Page 149

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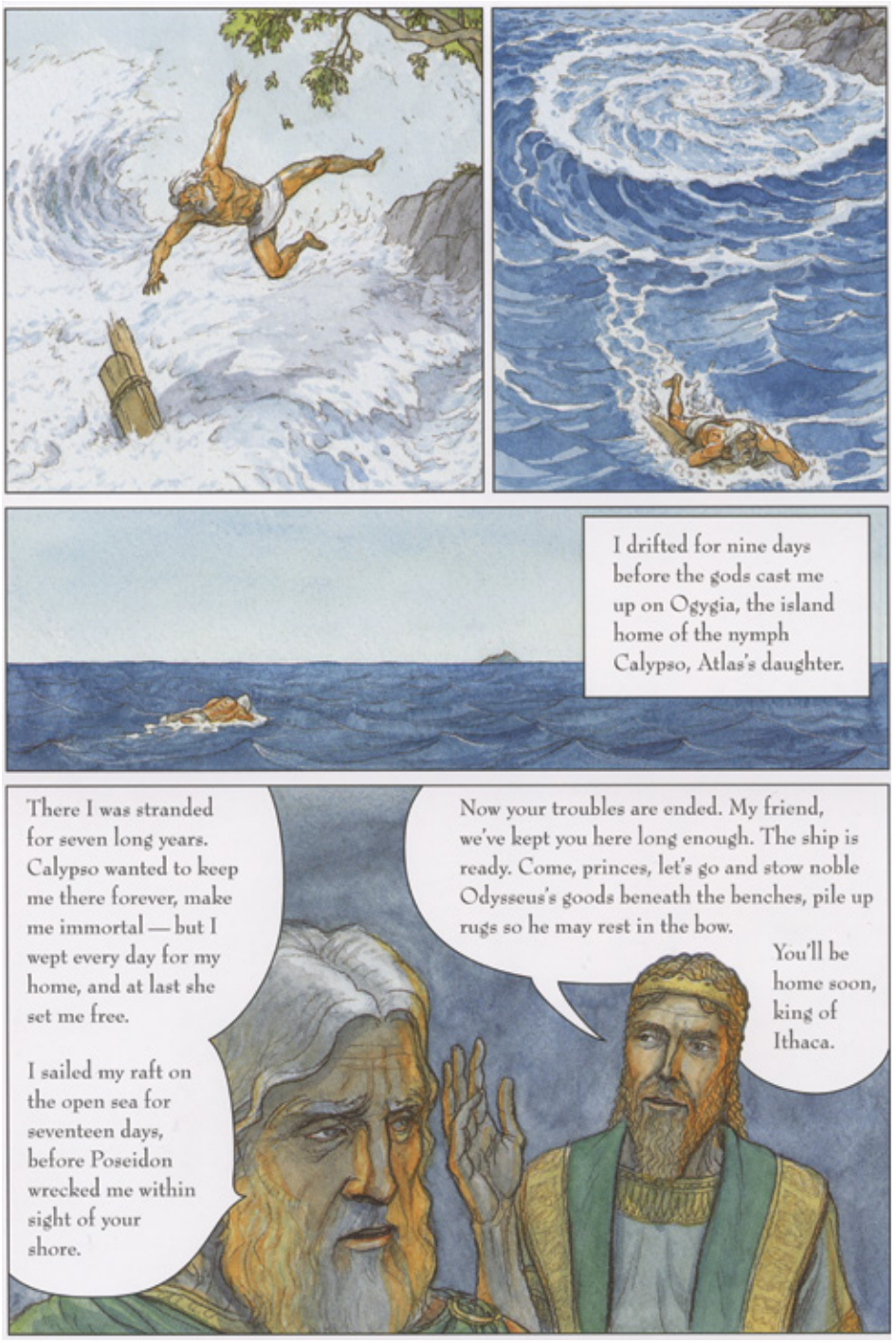
NOTES

Page 150



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Page 151

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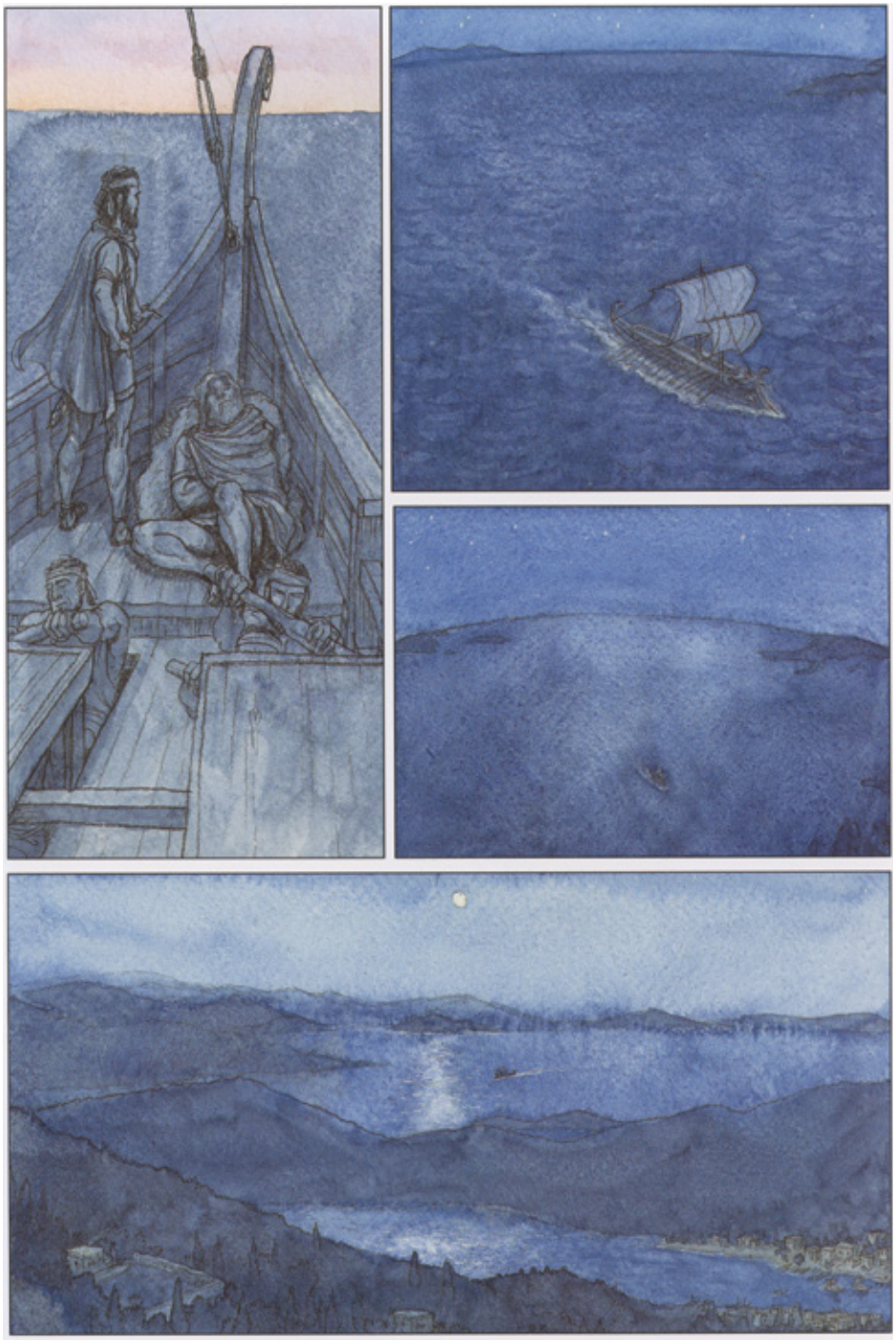

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CORRESPONDENCE

WRITE

Can a graphic novel do justice to a work of classic literature, such as the *Odyssey*? Write a letter to your teacher that supports or rejects the idea of using graphic novels to teach classic literature. Support your claim with evidence from this graphic novel and, if relevant, similar graphic novel titles you have read. Address specific characteristics of graphic novels and how these suit or do not suit classic literature. As part of your letter, use logical, ethical, and emotional appeals, and include a counter argument with a concession and a rebuttal.

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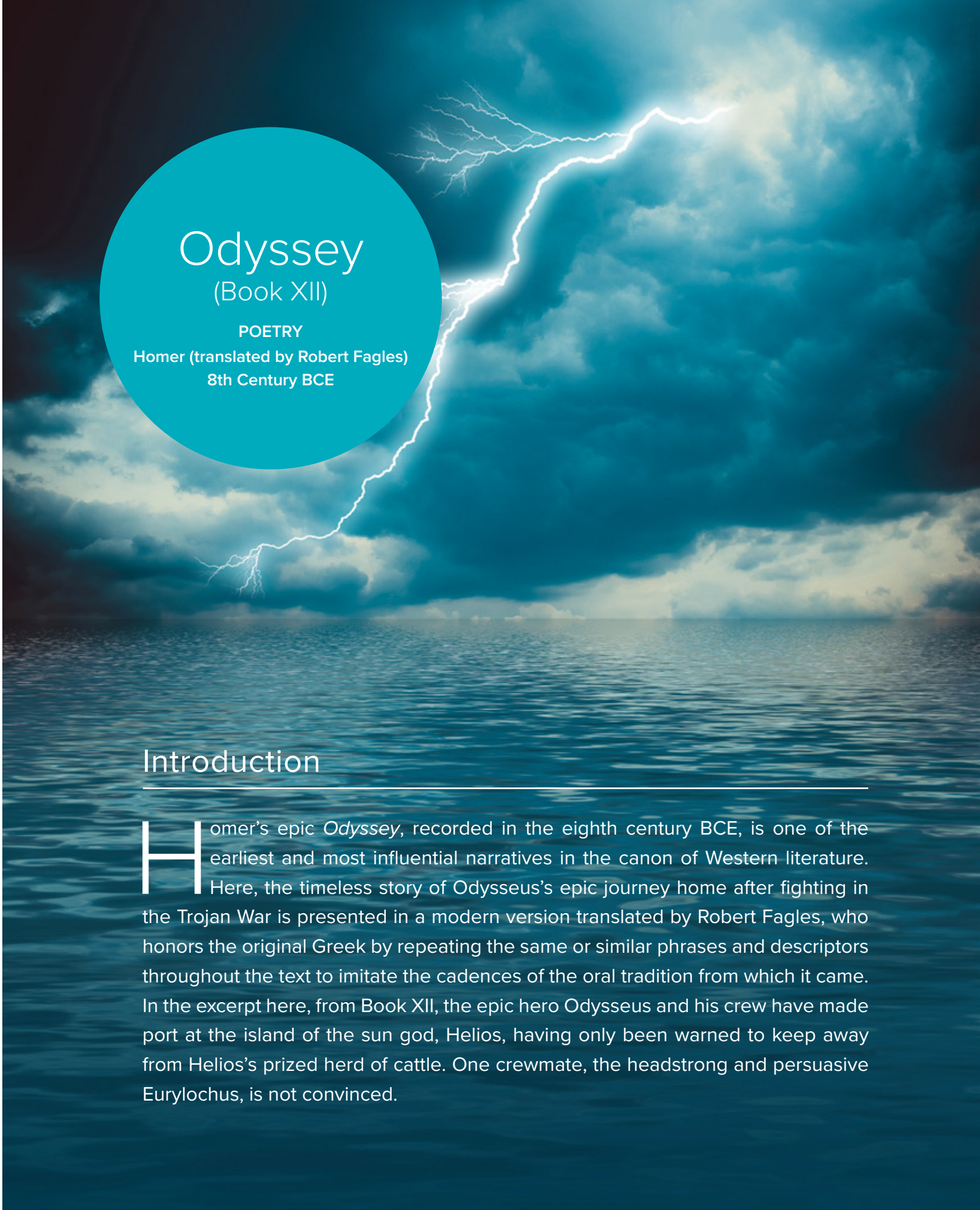

Odyssey
(Book XII)

POETRY
Homer (translated by Robert Fagles)
8th Century BCE

Introduction

Homer's epic *Odyssey*, recorded in the eighth century BCE, is one of the earliest and most influential narratives in the canon of Western literature. Here, the timeless story of Odysseus's epic journey home after fighting in the Trojan War is presented in a modern version translated by Robert Fagles, who honors the original Greek by repeating the same or similar phrases and descriptors throughout the text to imitate the cadences of the oral tradition from which it came. In the excerpt here, from Book XII, the epic hero Odysseus and his crew have made port at the island of the sun god, Helios, having only been warned to keep away from Helios's prized herd of cattle. One crewmate, the headstrong and persuasive Eurylochus, is not convinced.

"I took the men to task, upbraiding each in turn, / but how to set things right? We couldn't find a way."

NOTES

As long as our food and **ruddy** wine held out, the crew,
eager to save their lives, kept hands off the herds.
But then, when supplies aboard had all run dry,
when the men turned to hunting, forced to range
for quarry with twisted hooks: for fish, birds,
anything they could lay their hands on—
hunger racked their bellies—I struck inland,
up the island, there to pray to the gods.
If only one might show me some way home!
Crossing into the heartland, clear of the crew,
I rinsed my hands in a sheltered spot, a windbreak,
but soon as I'd prayed to all the gods who rule Olympus,
down on my eyes they poured a sweet, sound sleep ...
as Eurylochus opened up his fatal plan to friends:
'Listen to me, my comrades, brothers in hardship.
All ways of dying are hateful to us poor mortals,
true, but to die of hunger, starve to death—
that's the worst of all. So up with you now,
let's drive off the pick of Helios' sleek herds,
slaughter them to the gods who rule the skies up there.
If we ever make it home to Ithaca, native ground,
erect at once a glorious temple to the Sungod,
line the walls with hoards of dazzling gifts!
But if the Sun, inflamed for his longhorn cattle,
means to wreck our ship and the other gods pitch in—
I'd rather die at sea, with one deep gulp of death,
than die by inches on this desolate island here!'

So he urged, and shipmates cheered again.
At once they drove off the Sungod's finest cattle—
close at hand, not far from the blue-prowed ship they grazed,
those splendid beasts with their broad brows and curving horns.
Surrounding them in a ring, they lifted prayers to the gods,
plucking fresh green leaves from a tall oak for the rite,
since white strewing-barley was long gone in the ship.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

Eurylochus's words are an appeal to emotions, or pathos. People fear death, and Eurylochus claims that starvation is the worst way to die. He appeals to the crew's fear in order to persuade them to agree with his plan.

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Once they'd prayed, slaughtered and skinned the cattle,
they cut the thighbones out, they wrapped them round in fat,
a double fold sliced clean and topped with strips of flesh.
And since they had no wine to anoint the glowing victims,
they made libations with water, broiling all the innards,
and once they'd burned the bones and tasted the organs—
hacked the rest into pieces, piercing them with spits.

That moment soothing slumber fell from my eyes
and down I went to our ship at the water's edge
but on my way, nearing the long beaked craft,
the smoky savor of roasts came floating up around me ...
I groaned in anguish, crying out to the deathless gods:
'Father Zeus! the rest of you blissful gods who never die—
you with your fatal sleep, you **lulled** me into disaster.
Left on their own, look what a monstrous thing
my crew **concocted**!'

Quick as a flash
with her flaring robes Lampetie sped the news
to the Sun on high that we had killed his herds,
and Helios burst out in rage to all the immortals:
'Father Zeus! the rest of you blissful gods who never die—
punish them all, that crew of Laertes' son Odysseus—
what an outrage! They, they killed my cattle,
the great joy of my heart ... day in, day out,
when I climbed the starry skies and when I wheeled
back down from the heights to touch the earth once more.
Unless they pay me back in blood for the butchery of my herds,
down I go to the House of Death and blaze among the dead!'

But Zeus who marshals the thunderheads insisted,
'Sun, you keep on shining among the deathless gods
and mortal men across the good green earth.
And as for the guilty ones, why, soon enough
on the wine-dark sea I'll hit their racing ship
with a white-hot bolt, I'll tear it into splinters.'

—Or so I heard from the lovely nymph Calypso,
who heard it herself, she said, from Hermes, god of guides.

As soon as I reached our ship at the water's edge
I took the men to task, **upbraiding** each in turn,
but how to set things right? We couldn't find a way.
The cattle were dead already ...

SAMPLE ANNOTATION

Comparative Reading

If I look at the graphic novel page 144 and compare it to lines 44–50 here, I can see that the plots are similar in the two works—Odysseus catches his men in the act and cries out in anguish to the gods. The plots differ in the way Odysseus discovers what his crew has done. In the graphic novel, the odor of cooking wakes Odysseus up and he immediately knows what his crew has done, whereas in the poem, he is walking down to the ship when he smells the roasting cattle and guesses what they have done.

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and the gods soon showed us all some fateful signs—
the hides began to crawl, the meat, both raw and roasted,
bellowed out on the spits, and we heard a noise
like the moan of lowing oxen.
Yet six more days
my eager companions feasted on the cattle of the Sun,
the pick of the herds they'd driven off, but then,
when Cronian Zeus brought on the seventh day,
the wind in its ceaseless raging dropped at last,
and stepping the mast at once, hoisting the white sail
we boarded ship and launched her, made for open sea.

But once we'd left that island in our wake—
no land at all in sight, nothing but sea and sky—
then Zeus the son of Cronus mounted a thunderhead
above our hollow ship and the deep went black beneath it.
Nor did the craft scud on much longer. All of a sudden
killer-squalls attacked us, screaming out of the west,
a murderous blast shearing the two forestays off
so the mast toppled backward, its running tackle spilling
into the bilge. The mast itself went crashing into the stern,
it struck the helmsman's head and crushed his skull to pulp
and down from his deck the man flipped like a diver—
his hardy life spirit left his bones behind.
Then, then in the same breath Zeus hit the craft
with a lightning-bolt and thunder. Round she spun,
reeling under the impact, filled with reeking brimstone,
shipmates pitching out of her, bobbing round like seahawks
swept along by the whitecaps past the trim black hull—
and the god cut short their journey home forever.

But I went lurching along our battered hulk
till the sea-surge ripped the plankings from the keel
and the waves swirled it away, stripped bare, and snapped
the mast from the decks—but a backstay made of bull's-hide
still held fast, and with this I lashed the mast and keel
together, made them one, riding my makeshift raft
as the wretched galewinds bore me on and on.

At last the West Wind quit its wild rage
but the South came on at once to hound me even more,
making me double back my route toward cruel Charybdis.
All night long I was rushed back, and then at break of day
I reached the crag of Scylla and dire Charybdis' vortex
right when the dreadful whirlpool gulped the salt sea down.

SAMPLE ANNOTATION

Poetry

The detail "eager companions" tells me that the men were greedy in eating the god's cattle. Then Zeus brings wind and the crew sets sail. In epics, gods may punish humans, so the wind may be a trick.

Strong verbs such as attacked and shearing... off emphasize the crew's life-or-death struggle. The formal and elevated language adds to the grand scale of this moment and suggests that the theme may relate to man's powerlessness.

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But **heaving** myself aloft to clutch at the fig-tree's height,
like a bat I clung to its trunk for dear life—not a chance
for a good firm foothold there, no clambering up it either,
the roots too far to reach, the boughs too high overhead,
huge swaying branches that overshadowed Charybdis.
But I held on, dead set ... waiting for her
to vomit my mast and keel back up again—
Oh how I ached for both! and back they came,
late but at last, at just the hour a judge at court,
who's settled the countless suits of brash young claimants,
rises, the day's work done, and turns home for supper—
that's when the timbers reared back up from Charybdis.
I let go—I plunged with my hands and feet flailing,
crashing into the waves beside those great beams and scrambling aboard them fast
I rowed hard with my hands right through the straits ...
And the father of men and gods did not let Scylla see me,
else I'd have died on the spot—no escape from death.

I drifted along nine days. On the tenth, at night,
the gods cast me up on Ogygia, Calypso's island,
home of the dangerous nymph with glossy braids
who speaks with human voice, and she took me in,
she loved me ... Why cover the same ground again?
Just yesterday, here at hall, I told you all the rest,
you and your gracious wife. It goes against my grain
to repeat a tale told once, and told so clearly."

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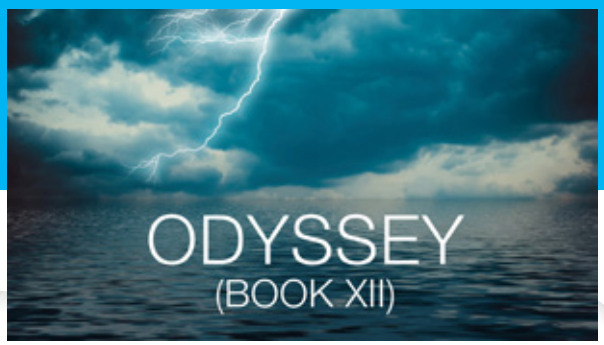

First Read

Read *Odyssey*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What do Odysseus and his crew think of the gods? How do you know? Cite evidence from the text to support your response.

2. How does Zeus respond to Helios's threat? Why do you think he responds in this way? Reference evidence from the text to support your response.

3. What can you infer about the gods from the way they behave? Cite evidence from the text to support your response.

4. Use context clues to determine the meaning of the word **upbraiding** as it is used in line 72 of the *Odyssey*. Write your definition of *upbraiding* and explain how you determined the meaning of the word.

5. The word **concocted** comes from the same Latin root as *concoquere*, meaning "cook together." With this in mind, write your best definition of *concocted* based on this Latin root. After writing your definition, consult a print or online dictionary, or a specialized reference source, to determine the part of speech, etymology (origin), and meaning of the word.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify characteristics of epic poetry, note the following:

- ✓ An **epic** is a long narrative poem about a larger-than-life hero engaged in battles of great significance. The epic hero embodies the ideals and values of his culture.
- ✓ The stories may begin *in medias res* (Latin for "in the middle of things") or at a critical point. The plot features action on a grand scale and typically includes supernatural events, long periods of time, distant journeys, and life-and-death struggles. Usually, there are gods who intervene in the action.
- ✓ Through physical strength, skill as a warrior, intelligence, and excellence of character, the epic hero almost always defeats his enemies.
- ✓ The epic form usually consists of poetic lines that have a regular meter and formal, elevated language. Because modern readers typically read translations, they do not read the narrative in the poetic form used in the original ancient texts.

STEP 2: To analyze the character, structures, and themes of epic poetry, consider the following questions:

- ✓ How would you describe the main characters? What is the cultural significance of their qualities?
- ✓ How is the poem structured to tell the story of the epic hero? Does the poem, for example, follow the structure of a journey or quest?
- ✓ What are the themes of the poem, and what do these themes reveal about the culture and time period in which the poem was written?
- ✓ How does the style of language help develop the characters and themes of the poem?

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Reread lines 104–110 of *Odyssey*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best describes how Odysseus embodies an epic hero in this excerpt?

   - A. He uses his excellence of character to rally his men.
   - B. He uses his skills as a warrior to fight back against Zeus.
   - C. He uses his cultural values to determine how to appease Zeus.
   - D. He uses his intelligence to save parts of the ship and build a raft.

2. The central theme of this excerpt can best be described as—

   - A. People must follow the commands of their leaders.
   - B. Survival may depend on one's own intelligence.
   - C. Leaders do better when they act alone.
   - D. Nature is too powerful for man.

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Reading Skill: Understanding Rhetoric – Rhetorical Appeals

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify rhetorical appeals in a text, note examples of the following:

- ✓ **logos:** an appeal to logic supported by evidence, facts, or statistics
- ✓ **pathos:** an appeal to emotion by personalizing a situation or occurrence
- ✓ **ethos:** an appeal to ethics and the establishment of the author's credibility

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To explain the use of rhetorical appeals in the text, consider the following questions:

- ✓ What is the speaker's purpose and perspective?
- ✓ How does the speaker's use of rhetorical appeals support his or her purpose?

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Reread lines 21–27 of *Odyssey*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best explains the rhetorical appeal in lines 21–23?

   - A. Eurylochus uses ethos to establish his credibility and remind his listeners that he is also suffering with them.
   - B. Eurylochus uses pathos when he explains that they will build a glorious temple to Helios in Ithaca.
   - C. Eurylochus uses logos by describing in detail the temple they can build and fill with many gifts.
   - D. Eurylochus uses ethos to show his respect for Helios in his vow to build a temple to the god in Ithaca.

2. Which statement best explains the rhetorical appeal in lines 24–27?

   - A. Eurylochus uses ethos when he says he wants to die with his crew at sea.
   - B. Eurylochus uses ethos when he claims that it is better to die at sea than on land.
   - C. Eurylochus uses pathos when he reasons that the other gods will aid the Sungod.
   - D. Eurylochus uses pathos with emotionally loaded phrases such as “one deep gulp of death.”

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the ways in which authors have adapted mythical, classical, or religious texts, note the following:

- ✓ the original story that is being adapted
- ✓ the topic, theme, or message of the original story
- ✓ the medium or genre each author uses to adapt the original story
- ✓ details about the time period in which the original story occurs, including the year, language, customs, and events referenced
- ✓ the topics, themes, characters, settings, and plot points in the adaptation, and how they are similar to or different from those in the original story

STEP 2: To compare and contrast the ways in which authors and artists have adapted mythical, classical, or religious texts, consider the following questions:

- ✓ How does the author or artist develop a new interpretation of the original story?
- ✓ How does the author or artist make use of a different medium or genre to interpret the original story?
- ✓ How are the characters, setting, plot, and symbols in the original story similar to and different from those in the adapted work?
- ✓ How have the characters, setting, plot, and symbols in the original story been altered?

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Reread page 145 of *The Odyssey: A Graphic Novel* and lines 71–89 of *Odyssey*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Both the graphic novel and the poem describe Odysseus and his crew leaving the island. How does the graphic novel differ from the poem?

   - A. In the poem, the cattle are already dead, but in the graphic novel, there are cattle still alive.
   - B. In the poem, Odysseus's men feast on the cattle for six days, but the graphic novel skips this information and moves straight to the crew launching the ship.
   - C. In the poem, a thunder cloud forms once Odysseus leaves the island, but in the graphic novel, the thunder cloud forms much later.
   - D. In the poem, the cattle's hides crawl and meat bellows in a "fateful sign," but in the graphic novel, the crew does not receive this bad omen.

2. Based on the differences between the two versions, which of the following traits of Odysseus's crew are emphasized more in the text than in the graphic novel?

   - A. their lack of regret and fear as they continue to eat the cattle despite the bad omens
   - B. their extreme hunger as demonstrated by their ravenous appetite in eating the cattle
   - C. their shame in disobeying Odysseus's command as shown in their promise to build a temple to Helios
   - D. their eagerness to please Odysseus as shown in their promise to build a temple to Helios

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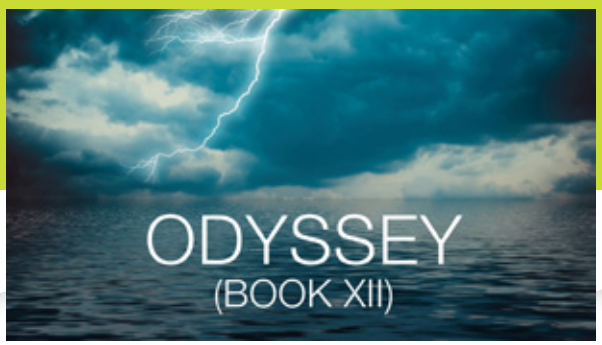

Close Read

Reread *Odyssey*. As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight the appeal Helios makes to Zeus. Explain what type of rhetorical appeal he uses and whether it advances his purpose.

2. Highlight a conversation between gods in the text that is not shown in the graphic novel. Compare and contrast how each version foreshadows and portrays the punishment by the gods.

3. Identify character and plot details that help to develop a theme. Analyze these details to determine what they suggest about the theme and the values and beliefs of the culture that produced this epic.

4. Locate details in the text that show Odysseus displaying the characteristics of an epic hero. Analyze how these actions make Odysseus different from other characters in the epic.

5. Highlight evidence in the poem of characters displaying different types of intelligence. Explain which character best uses his intelligence to his advantage.

ARGUMENTATIVE

WRITE

Odysseus is often identified as an archetypal warrior hero—a god-like hero who, in stories from cultures throughout history, faces physical challenges and external enemies. But what do you think? Is Odysseus a true hero? Write an argumentative text that answers this question by synthesizing information provided about Odysseus's character in Homer's text and in the graphic novel. Consider dialogue, narration, images, and descriptive details about Odysseus's thoughts, actions, motivations, and interactions with other characters.

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The Talented Tenth

ARGUMENTATIVE TEXT
W. E. B. Du Bois
1903

Introduction

The "talented tenth" is a term that was coined at the turn of the 20th century to describe the African American leadership class—the top ten percent—whose efforts would be integral to help elevate the status of African Americans through higher education. The activist, writer, and scholar W. E. B. Du Bois (1868–1963) first used this term in his work "The Negro Problem," an essay written in response to Booker T. Washington's outspoken arguments in favor of industrial and vocational training. In this essay, Du Bois explains the nuances of his vision for the "talented tenth" and the role of education in achieving equality.

"The Negro race, like all races, is going to be saved by its exceptional men."

NOTES

1 The Negro race, like all races, is going to be saved by its exceptional men. The problem of education, then, among Negroes must first of all deal with the Talented Tenth; it is the problem of developing the Best of this race that they may guide the Mass away from the contamination and death of the Worst, in their own and other races. Now the training of men is a difficult and intricate task. Its technique is a matter for educational experts, but its object is for the **vision** of seers. If we make money the object of man-training, we shall develop money-makers but not necessarily men; if we make technical skill the object of education, we may possess artisans but not, in nature, men. Men we shall have only as we make manhood the object of the work of the schools–intelligence, broad sympathy, knowledge of the world that was and is, and of the relation of men to it–this is the curriculum of that Higher Education which must **underlie** true life. On this foundation we may build bread winning, skill of hand and quickness of brain, with never a fear lest the child and man mistake the means of living for the object of life.

• • • •

2 I would not deny, or for a moment seem to deny, the paramount necessity of teaching the Negro to work, and to work steadily and skillfully; or seem to depreciate in the slightest degree the important part industrial schools must play in the accomplishment of these ends, but I *do* say, and insist upon it, that it is industrialism drunk with its vision of success, to imagine that its own work can be accomplished without providing for the training of broadly cultured men and women to teach its own teachers, and to teach the teachers of the public schools.

• • • •

3 I am an **earnest** advocate of manual training and trade teaching for black boys, and for white boys, too. I believe that next to the founding of Negro colleges the most valuable addition to Negro education since the war, has been industrial training for black boys. Nevertheless, I insist that the object of all true education is not to make men carpenters, it is to make carpenters men; there are two means of making the carpenter a man, each equally important: the first is to give the group and community in which he works,

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liberally trained teachers and leaders to teach him and his family what life means; the second is to give him **sufficient** intelligence and technical skill to make him an efficient workman; the first object demands the Negro college and college-bred men–not a quantity of such colleges, but a few of excellent quality; not too many college-bred men, but enough to leaven the lump, to inspire the masses, to raise the Talented Tenth to leadership; the second object demands a good system of common schools, well-taught, conveniently located and properly **equipped**.

• • • •

4 Men of America, the problem is plain before you. Here is a race transplanted through the criminal foolishness of your fathers. Whether you like it or not the millions are here, and here they will remain. If you do not lift them up, they will pull you down. Education and work are the levers to uplift a people. Work alone will not do it unless inspired by the right ideals and guided by intelligence. Education must not simply teach work–it must teach Life. The Talented Tenth of the Negro race must be made leaders of thought and missionaries of culture among their people. No others can do this work and Negro colleges must train men for it. The Negro race, like all other races, is going to be saved by its exceptional men.

EXPOSITORY

WRITE

What do you think it means to "mistake the means of living for the object of life"? Explain how this idea relates to Du Bois's main argument. Based on the values and ideologies in "The Talented Tenth," what might Du Bois argue is the true "object of life"? Use evidence from the essay to support your assertions.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Draw or describe an emoji that represents a vocabulary word and explain why it represents that word. Visualizing the meaning of a word can help you understand it and remember it. (ex. A smiley face surrounded by fog could represent ***ignorance***.)
2. Choose one adjective from this list and pair it with each noun in the list to form a series of phrases. Which phrases in your list make sense? Pairing words can help you explore the meaning of a word and discover new ideas. (An ***abstract display*** makes sense because the setup could show viewers a visual that represents an abstract idea like love, ambition, or fear.)
3. Develop a claim that includes at least one of the vocabulary words. Finding opportunities to use new vocabulary words can help you improve your understanding of the word and add it to your long-term memory. (There are diverse forms of ***intelligence*** because people comprehend and benefit from different kinds of experiences.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have read, written, and thought about different definitions of intelligence. If there is more than one way to define intelligence, should intelligence be tested? In what ways could an intelligence test be useful for society? What negative effects could it have on society? Use as many vocabulary words as possible in your response.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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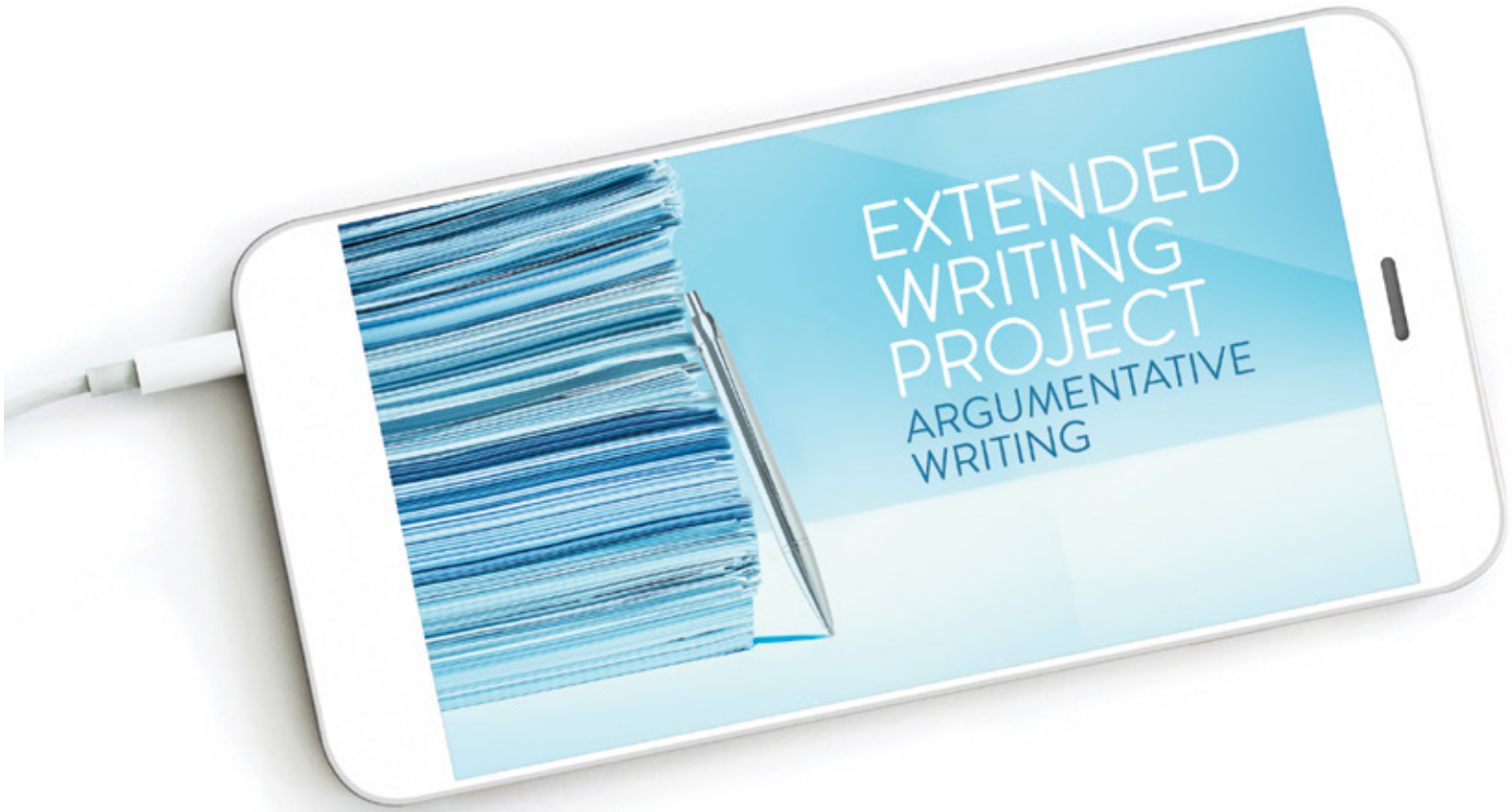
Extended Writing Project and Grammar



Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

For over a hundred years, people have attempted to determine intelligence based on quantifiable measures. In the early 1980s, Dr. Howard Gardner proposed the theory of multiple intelligences, suggesting that traditional IQ (intelligence quotient) testing was far too limited. Today, people continue to administer and take tests designed to assess intelligence.

Writing Prompt

How should intelligence be assessed?

Based on your reading in this unit, your own personal experience, and research, identify at least two factors that you think an effective intelligence test should take into account and write an argumentative essay in support of them. For example, should an intelligence test consider a person's knowledge of the natural world, ability to communicate persuasively, creative potential, facility for learning languages, coordination, technological ability, capacity for making effective decisions under pressure, moral aptitude, or academic expertise? Use your plan to write your argumentative essay, remembering to include the following:

- ✓ a clear, arguable claim
- ✓ logical reasoning in support of the claim through strong reasons, credible evidence from multiple sources, and elaboration
- ✓ logical, emotional, and ethical appeals
- ✓ relevant evidence to rebut a counterclaim
- ✓ a logical organizational structure with purposeful transitions and a convincing conclusion
- ✓ an appropriate tone

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to:

- ✓ include a claim;
- ✓ address counterclaims;
- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Argumentative Writing

An argumentative essay is a form of persuasive writing in which the writer makes a claim about a topic and then provides logical reasoning in support of the claim through strong reasons, credible evidence from multiple sources, and elaboration. The writer may also rebut counterclaims with additional relevant evidence. The characteristics of argumentative writing include a logical organizational structure made up of the following:

- introduction
- claim
- reasoning through evidence and elaboration
- rebuttal of a counterclaim
- conclusion

In addition to these characteristics, argumentative writers also carefully craft their work through their use of persuasive techniques, such as logical, emotional, and ethical appeals; purposeful transitions; formal style; and appropriate tone. Effective arguments combine these genre characteristics and craft to convince the reader to agree with the writer's claim.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of argumentative writing to create your own argument.

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Before you get started on your own argumentative essay, read this final version that one student, Donovan, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of argumentative writing that Donovan included in his argumentative essay.

NOTES

STUDENT MODEL

READ AND ANNOTATE

How Should Intelligence Be Assessed?

1 Imagine sitting down to take an intelligence test, and the ancient Greek hero Odysseus sits at the desk next to you. How well do you think he might do on the test? Will his strongest qualities be accounted for? As readers of the *Odyssey* know, Odysseus is certainly clever. He is calculating and skillful at spinning his own tale, so chances are he might score well on a typical intelligence test, which primarily measures verbal and analytical skills. But what about his ethical integrity, the characteristic that saves him from the wrath of the gods? It might be his defining quality, but many intelligence tests might not account for it. It is possible that intelligence tests fail all of us because they do not accurately measure the qualities that count in life. The ideal intelligence test should assess the skills that help people reach their potential—such as dedication and the courage to be creative.

2 Dedication is one quality that contributes to a person's success but that IQ tests do not currently address. In his book *Outliers: The Story of Success*, Malcolm Gladwell says that the thing that sets apart the most talented people is their dedication to practicing. He claims that the best musicians in the world have practiced for ten thousand hours at least! While they may be very talented or even geniuses like Mozart, it is their dedication that makes them great. Gladwell's claim is supported by Carol S. Dweck's theory about why some people are better learners. In her book *The Secret to Raising Smart Kids*, Dweck explains that there are two kinds of learners—those with a fixed mind-set and those with a growth mind-set. According to Dweck, studies show "that teaching people to have a 'growth mind-set,' which encourages a focus on 'process' . . . rather than on intelligence or talent, helps make them into high achievers in school and in life." In other words, people who develop a growth mind-set keep practicing and learning even when they make mistakes and benefit as a result. Ideally, an IQ test would measure your ability to learn from mistakes and master a skill.

3 Another quality that most intelligence tests do not at present measure but should is the courage to be creative, which often distinguishes great artists. As Joan Didion points out in her essay about the painter

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NOTES

Georgia O'Keeffe, O'Keeffe did not care what people thought about her art. She felt "contempt" for male critics who made assumptions about her abilities. She moved to Texas to paint things that did not "touch everyone's heart" like cow skulls and red hills. Once, she painted "one of those dismal-colored paintings like the men" and received positive reviews. Then she went back to painting works that were "bright" and American. Eventually, O'Keeffe became one of the "successful guerillas in the war between the sexes" and one of the most famous painters of all time by not doing what "the men" of her time expected of her. She had the courage to be creative in the face of constant criticism. If O'Keeffe sat down to take an IQ test today, she might very well draw her answers and end up with a poor score. But she would not care what the results of the test were!

4 Some people defend existing intelligence tests. For example, the author of the article "Point: Intelligence: It's All in the Genes" in "The Origin of Intelligence" argues that intelligence tests are not narrowly focused. Many "include a variety of types of tests" that examine "multiple intelligences," and those "scores are put together to make up your IQ score." This author and others make valid points. No, not all IQ tests are the same. Yes, the scores reflect the results of multiple tests. And yes, IQ tests serve important purposes. For example, IQ tests have been used to identify intellectual disabilities in people who have committed serious crimes, thus sparing them from the death penalty (Martschenko). They can also be "a more objective way to identify children who could benefit from special education services," including gifted programs (Martschenko). However, when IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong. According to an *Atlantic* article by Brink Lindsey, a senior fellow with the Cato Institute and the Ewing Marion Kauffman Foundation, "Though the [IQ] tests are good measures of skills relevant to success in American society, the scores are only a good indicator of relative intellectual ability for people who have been exposed to equivalent opportunities for developing those skills. . . ." In other words, the tests do not take into account important factors that could affect the results. The idea that inherent unfairness is built into traditional methods of assessing intelligence also plays a role in "An Indian Father's Plea," an open letter written by Robert Lake-Thom Medicine Bear on behalf of his son, Wind-Wolf. In the letter, we learn that a teacher has labeled Wind-Wolf a "slow learner." This label, however, is not only unfair, given that the boy is being judged by criteria he has never been prepared for, but also seriously inaccurate, given that he has had

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NOTES

more interesting and varied experiences and developed more practical knowledge than most grown-ups.

5 Intelligence tests measure skills that we need to get through school and find a job; however, they do not measure every quality that intelligent people have. Lots of talented, creative, successful people perform poorly on IQ tests because they have a growth mind-set, which focuses on process. Whatever special skills they possess may not be fully recognized. My cousin Jacob is an example: his poor scores on tests as a kid nearly caused him to be held back a year, but he builds computers and plays guitar like a virtuoso. People with growth mind-sets like Jacob, Wind-Wolf, and Georgia O'Keeffe learn from their mistakes to become better at what they love doing. They keep practicing, learning, and creating. Until IQ tests can measure qualities like dedication and creativity, they should not be considered intelligence tests at all.

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PLAN YOUR ARGUMENTATIVE ESSAY

WRITE

Writers often take notes about their ideas before they sit down to write. Think about what you've learned so far about argumentative writing to help you begin prewriting.

- **Purpose:** What would make an ideal intelligence test? What two factors will you focus on?
- **Audience:** Who is your audience, and what idea do you want to express to them?
- **Introduction:** How will you introduce your topic? How will you engage an audience and preview what you plan to argue in your essay?
- **Claim:** What is your claim about the topic? How can you word your claim so it is clear to readers?
- **Logical Reasoning:** What strong reasons can you offer in support of the factors you have chosen? What credible evidence will you draw from the texts in the unit as well as from outside research to support those reasons? How will you elaborate through definitions, facts and other data, examples, quotations, descriptions, explanations, and anecdotes?
- **Rhetorical Appeals:** What kinds of techniques and language will you use to persuade your audience? How can you appeal to your audience's logic, emotions, and trust?
- **Rebuttal of a Counterclaim:** What opposing perspective will you address? How will you rebut this opposing perspective through additional relevant evidence?
- **Conclusion:** How will you emphasize your point in the conclusion and leave readers with a lasting impression?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should include the claim you plan to make about how intelligence should be measured and at least two factors you think should be included in an ideal intelligence test.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill: Claims and Reasoning

Before you begin writing your claims, ask yourself the following questions:

- What is the prompt asking me to write about?
- How can I make my argument clear to my reader in my claim?
- Where should I introduce any additional claims that I intend to prove?
- Where should I introduce any counterclaims that I intend to rebut or disprove?
- What kind of logical reasoning will I use to support my argument?
- How will I use logical reasoning to rebut counterclaims?

Here are some methods to write and introduce your claims.

- Brainstorm the claims you want to introduce.
  - > Consider how many claims you intend to prove; you may have a main claim and multiple additional claims.
  - > Think about what details and credible evidence you could use throughout your writing to support and develop each claim.
- Introduce your claims.
  - > Write a clear statement of your claim(s).
  - > Make sure your claim responds completely to the writing prompt.
  - > Make sure your claim helps the reader anticipate the argument you will develop in your body paragraphs.
- Consider which counterclaims you intend to rebut and do the following:
  - > Identify counterclaims that your audience is likely to already consider.
  - > Determine the reasons why the counterclaims are not valid, and why your claim should be believed.
- Establish the type of logical reasoning you will use to support your claim.
  - > **deductive:** general principles lead to specific conclusions
  - > **inductive:** specific examples lead to general conclusions
  - > **abductive:** observation of patterns leads to general conclusions
- Make sure your reasons include effective and logical rebuttals of the counterclaims you introduced.

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YOUR TURN

PRACTICE

Read the sentences below. Then, complete the chart by placing them into two categories: those that are arguable claims and those that are statements of fact.

Sentences	
A	Some people commit to practicing for long hours while others do not.
B	Dedication is just as, if not more, important than innate skill in terms of achieving success.
C	Georgia O'Keeffe painted what she wanted to, despite criticism from others.
D	Students who are unable to accept and learn from failure often struggle more in school.
E	The courage to be creative is the factor that distinguishes great artists from mediocre ones.
F	Ideally, an IQ test should measure your ability to learn from mistakes.

Arguable Claims	Statement of Fact

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YOUR TURN

PRACTICE

Complete the chart by writing your claim, explaining the type of logical reasoning you will use, and identifying a counterclaim you will rebut.

Aspect of Argumentative Writing	Explanation
Arguable Claim	
Type of Logical Reasoning	
Counterclaim and Rebuttal	

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve writing, by discerning the relevance and credibility of your sources.

First, reread the sources and identify the following:

- information that is relevant to your task, purpose, and audience
- information that helps you make an informed decision or solve a problem
- information that seems inaccurate, biased, or outdated
- information that does not appear to be logically sound

As you work to improve writing by evaluating and discerning which of your sources are trustworthy, consider the following questions:

- Is the information relevant? Does it relate directly to and support your ideas? Is it appropriate for your purpose and audience?
- How do you know that the source is credible, or trustworthy?
- Is this source reliable? Does it provide accurate and current information? Is it published by a well-established organization or expert author?
- Does the source contain valid information? Does it present an argument based on facts and logical reasoning?
- Are there any discrepancies between the information presented in different sources? What might be the reasons for these discrepancies?

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YOUR TURN

PRACTICE

Complete the chart by placing the factors into two categories: those that show a source is reliable, credible, and valid and those that do not.

Factors	
A	The article includes clear arguments and counterarguments that are supported by factual information.
B	The website is associated with an internationally recognized magazine.
C	The text relies on broad generalizations rather than researched facts to persuade readers.
D	The author has researched and written numerous blog posts on the topic.
E	The website is a personal blog or social media website.
F	The author has degrees in the field and has published several books on the topic.

Reliable, Credible, and Valid	Not Reliable, Credible, or Valid

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YOUR TURN

PRACTICE

Complete the chart below by filling in the title and author of a source and answering questions about it.

Questions	Answers
Source Title and Author: _____	
Relevant: Does the information relate directly to your topic and support your ideas?	
Reliable: Has the source material been published in a well-established book, periodical, or website?	
Reliable: Is the source material up to date or based on the most current information?	
Credible: Is the source material written by a recognized expert on the topic?	
Valid: Does the source contain arguments that are logically sound and supported by facts?	

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Writing Skill:
Organizing Argumentative Writing

As you consider how to organize your writing for your argumentative essay, use the following questions as a guide:

- What is my claim?
- What reasons support my claim?
- What credible evidence from multiple sources will I use?
- Does the evidence I identified support my claim and reasons?
- What counterclaim(s) will I rebut?
- What relevant evidence can I use to rebut the counterclaim(s)?
- What organizational structure is logical for developing and defending my position?

Follow these steps to organize your argumentative essay to logically develop and defend your position:

- Identify your specific claim and the logical reasons and credible evidence you will use to support your claim.
- Find relevant evidence to rebut counterclaim(s).
- Choose a logical organizational structure in which to present and support claims and rebut counterclaims.

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YOUR TURN

PRACTICE

Read the claims below. Then, complete the chart by writing the organizational structure that would be most logical for developing each one.

Organizational Structure Options				
chronological	cause and effect	problem and solution	sequence	compare and contrast

Thesis Statement	Organizational Structure
Fear of public speaking can be conquered by following a simple, step-by-step process.	
Children suffering from chronic illness may benefit from immunotherapy treatments.	
The events of World War I and World War II have more in common than people may realize.	
Starting high school classes earlier each morning will result in a reduced academic performance.	
Each new research study builds on the previous one in order to prove the theory that students with a growth mind-set are more successful in school.	

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YOUR TURN

PRACTICE

Complete the chart below by writing a short summary of what you will focus on in each paragraph of your essay.

Outline	Summary
Introductory Statement	
Claim	
Reason 1	
Reason 2	
Rebuttal of Counterclaim	
Concluding Statement	

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Writing Skill: Evidence and Elaboration

To determine what relevant evidence and elaboration will support your claim, do the following:

- Identify your position on a topic, text, or issue.
- Identify the claim you will make to defend this position.
- Select credible evidence from multiple sources.
  - > Evidence may include facts, statistics, data, examples, quotes or citations from texts, paraphrases of texts, anecdotes, definitions, descriptions, and explanations.
  - > Look for multiple credible sources of information, such as government or educational websites and print books by experts.
- Identify additional details and information that might be helpful for elaborating on your evidence.
- Identify potential counterclaims to your argument and identify relevant evidence and elaboration to refute those counterclaims.
- Establish logical connections between your claim, reasons, evidence, and elaboration.

To ensure that you have used credible evidence and elaboration, ask the following questions:

- What is my position on a topic, text, or issue? What is my claim?
- Are there counterclaims to refute?
- Have I included a variety of types of evidence and elaboration?
- Is my evidence relevant to the claim and rebuttals of counterclaims?
- Is my evidence from multiple credible sources?
- Does my elaboration provide additional details and information that are useful for the audience as they engage with the evidence?

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YOUR TURN

PRACTICE

Read each sentence. Then, complete the chart by matching the correct logical reasoning with each sentence.

Sentences	
A	In other words, people who develop a growth mind-set keep practicing and learning even when they make mistakes and benefit as a result.
B	According to Dweck, studies show "that teaching people to have a 'growth mind-set,' which encourages a focus on 'process' . . . rather than on intelligence or talent, helps make them into high achievers in school and in life."
C	Being able to learn from mistakes is an important skill.

Logical Reasoning	Sentence
Reason	
Evidence	
Elaboration	

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YOUR TURN

PRACTICE

Complete the chart by listing at least two reasons in support of your claim and one rebuttal of a counterclaim. Then identify relevant evidence from the unit texts, personal experience, or outside research that you can use to support your reasons and rebuttal. Finally, elaborate on that evidence.

Reason/Rebuttal	Evidence	Elaboration

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Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR ARGUMENTATIVE ESSAY

WRITE

Use your plan and other responses in your Binder to draft your essay. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing has purpose and focus, is organized, and includes strong ideas and details:

You have already made progress toward writing your argumentative essay. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus:** Have I argued my position in a way that makes my claim clear and convincing to readers? Have I included only relevant supporting evidence and nothing extraneous that might confuse my readers? Is my tone, or attitude toward my subject, appropriate for my audience and purpose?
- ☐ **Organization:** Is the organizational structure of my essay logical? Are my ideas within and across paragraphs clearly connected, creating a sense of cohesiveness? Have I included purposeful transitions?
- ☐ **Ideas and Details:** Have I supported my claim with logical reasoning and credible evidence from multiple sources? Have I rebutted counterclaims with relevant evidence? Have I elaborated on all of my ideas?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Donovan's argumentative essay. You will see places where he has revised parts of his essay as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Donovan will revise as he works toward his final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

How Should Intelligence Be Assessed?

Imagine sitting down to take an intelligence test, and the ancient Greek hero Odysseus sits at the desk next to you. Odysseus is certainly clever. He is calculating and skillful at spinning his own tale, so chances are he might score well on a typical intelligence test, which primarily measures verbal and analytical skills. But what about his ethical integrity, the characteristic that saves him from the wrath of the gods? It might be his defining quality, but many intelligence tests might not account for it. It is possible that intelligence tests fail all of us because they do not accurately measure the qualities that count in life. The ideal intelligence test should assess the skills that help people reach their potential—such as dedication and the courage to be creative.

Dedication is a quality that contributes to a person's success but that IQ tests do not currently address. In his book *Outliers*, Malcolm Gladwell says that the thing that sets apart the most talented people is their dedication to practicing. He claims that the best musicians in the world have practiced for ten thousand hours at least! While they may be very talented or even geniuses like Mozart, it is their dedication that makes them great. Gladwell's claim is supported by Carol S. Dweck's theory about why some people are better learners. In her book *The Secret to Raising Smart Kids*, Dweck explains that there are two kinds of learners—those with a fixed mind-set and those with a growth mind-set. According to Dweck, studies show "that teaching people to have a 'growth mind-set,' which encourages a focus on 'process' . . . rather than on intelligence or talent, helps make them into high achievers in school and in life." In other words, people who develop a growth mind-set keep practicing and learning even when they make mistakes and benefit as a result. Ideally, an IQ test would measure your ability to learn from mistakes and master a skill.

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NOTES

~~Most intelligence tests do not at present measure the courage to be creative, which often distinguishes great artists. Georgia O'Keeffe, she didn't care what people thought about her art. She felt "contempt" for male critics who made assumptions about her abilities. She moved to Texas to paint things that didn't "touch everyone's heart" like cow skulls and red hills. She painted "one of those dismal-colored paintings like the men" and received positive reviews. She went back to painting works that were "bright" and American. O'Keeffe became one of the "successful guerillas in the war between the sexes" and one of the most famous painters of all time by not doing what "the men" of her time expected of her. She had the courage to be creative in the face of constant criticism. If O'Keeffe sat down to take an IQ test today, she might very well draw her answers and end up with a poor score. But she would not care what the results of the test were, because she was such a cool rebel in my mind!~~

Another quality that most intelligence tests do not at present measure but should is the courage to be creative, which often distinguishes great artists. Georgia O'Keeffe, she didn't care what people thought about her art. She felt "contempt" for male critics who made assumptions about her abilities. She moved to Texas to paint things that didn't "touch everyone's heart" like cow skulls and red hills. Once, she painted "one of those dismal-colored paintings like the men" and received positive reviews. Then she went back to painting works that were "bright" and American. Eventually, O'Keeffe became one of the "successful guerillas in the war between the sexes" and one of the most famous painters of all time by not doing what "the men" of her time expected of her. She had the courage to be creative in the face of constant criticism. If O'Keeffe sat down to take an IQ test today, she might very well draw her answers and end up with a poor score. But she would not care what the results of the test were, because she was such a cool rebel in my mind!

~~The author of the article "Point: Intelligence: It's All in the Genes" in "The Origin of Intelligence" argues that intelligence tests are not narrowly focused. Many "include a variety of types of tests" that examine "multiple intelligences." Those "scores are put together to make up your IQ score." This author and others makes valid points. Yes, the scores reflect the results of multiple tests. No, not all IQ tests are the same. And yes, IQ tests serve important purposes. For~~

Transitions

Donovan revises the first sentence in the paragraph to signal that he is exploring another reason in support of his claim. He then adds the sequence words *Once, Then,* and *Eventually* to the beginning of the sentences that explore how O'Keeffe showed creative courage over time. These purposeful transitions reinforce the relationships among ideas, leading to a smoother flow of information and a more cohesive paragraph overall.

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~~example, IQ tests have been used to identify intellectual disabilities in people who have committed serious crimes, thus sparing them from the death penalty. However, when IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong. According to an *Atlantic* article, "Though the [IQ] tests are good measures of skills relevant to success in American society, the scores are only a good indicator of relative intellectual ability for people who have been exposed to equivalent opportunities for developing those skills . . .." In other words, the tests do not take into account important factors that could effect the results. The idea that inherent unfairness is built into traditional methods of assessing intelligence also plays a role in "An Indian Father's Plea," an open letter written by Robert Lake-Thom Medicine Bear on behalf of his son, Wind-Wolf. In the letter, we learn that a teacher has labeled Wind-Wolf a "slow learner." This label, however, is both unfair and inaccurate.~~

The author of the article "Point: Intelligence: It's All in the Genes" in "The Origin of Intelligence" argues that intelligence tests are not narrowly focused. Many "include a variety of types of tests" that examine "multiple intelligences." Those "scores are put together to make up your IQ score." This author and others makes valid points. No, not all IQ tests are the same. Yes, the scores reflect the results of multiple tests. And yes, IQ tests serve important purposes. For example, IQ tests have been used to identify intellectual disabilities in people who have committed serious crimes, thus sparing them from the death penalty. They can also be a more objective way to identify children who could benefit from special education services, including gifted programs. However, when IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong. According to an *Atlantic* article, "Though the [IQ] tests are good measures of skills relevant to success in American society, the scores are only a good indicator of relative intellectual ability for people who have been exposed to equivalent opportunities for developing those skills . . .." In other words, the tests do not take into account important factors that could effect the results. The idea that inherent unfairness is built into traditional methods of assessing intelligence also plays a role in "An Indian Father's Plea," an open letter written by Robert Lake-Thom

Improving Writing

Donovan focuses on making the section clearer and more cohesive by more thoroughly acknowledging the opposition's point by adding another example of how intelligence tests serve important purposes. He strengthens the evidence in support of his own point by adding evidence from the text of "An Indian Father's Plea." And he reorders his ideas so that "not all IQ tests are the same" comes before "The scores reflect the results of multiple tests," a more logical ordering of ideas that increases the paragraph's cohesiveness.

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Medicine Bear on behalf of his son, Wind-Wolf. In the letter, we learn that a teacher has labeled Wind-Wolf a "slow learner." This label, however, is not only unfair, given that the boy is being judged by criteria he has never been prepared for, but also seriously inaccurate, given that he has had more interesting and varied experiences and developed more practical knowledge than most grown-ups.

Intelligence tests measure skills that we need to get through school and find a job. They don't measure every quality that intelligent people have. Lots of talented, creative, successful people perform poorly on IQ tests. Because they have a growth mind-set, which focuses on process. Their special skills may not be fully recognized. My cousin Jacob is an example: his poor scores on tests as a kid nearly caused him to be held back a year, but he builds computers and plays guitar very well. People with growth mind-sets like Jacob, Wind-Wolf, and Georgia O'Keeffe learn from their mistakes to become better at what they love doing. They keep practicing, learning, and to create. Until IQ tests can measure qualities like dedication and creativity, they should not be concidered intelligence tests at all.

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"The Origin of Intelligence." *StudySync*, BookheadEd Learning, LLC, 2022, apps.studysync.com/#!/library/texts/4034/overview.

Sources and Citations

By including all the required information in his citations, Donovan gives proper credit to the outside research sources he used in his essay. He also enables his readers to find these sources on their own.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback from adults, peers, and/or online editing tools and note the following:

- where peers, teachers, and/or online editing tool found your writing to be most successful
- where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your claim could be revised for clarity
  - > your claim requires more evidence
  - > your reasoning needs more elaboration
  - > your ideas could be ordered more logically and cohesively
  - > errors in your spelling, grammar, punctuation, or usage are interfering with understanding
- where teachers, peers, or online editing tools indicate grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example:
  - > revising your claim or adding details to improve clarity
  - > adding concrete evidence such as details, quotations, and explanations to provide clearer support for your claim
  - > elaborating in order to clarify the connections among your claim, rebuttal of a counterclaim, reasons, and evidence
  - > reordering ideas or adding transitions to increase cohesiveness
  - > addressing problems with conventions

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Donovan received more feedback from another peer. Based on what the reviewer said, which piece of feedback will most help him improve the clarity and cohesiveness of his writing?

> You include some good points, but the paragraph could be even stronger with a little more development. I think that you could go into a bit more detail about factors that affect the results of intelligence tests. I think you should mention the *Atlantic* article writer's name. I really like your organization in this paragraph.

- ○ A. You include some good points, but the paragraph could be even stronger with a little more development.
- ○ B. I think that you could go into a bit more detail about factors that affect the results of intelligence tests.
- ○ C. I think you should mention the *Atlantic* article writer's name.
- ○ D. I really like your organization in this paragraph.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Donovan's writing?

> You include some good points, but the paragraph could be even stronger with a little more development. I think that you could go into a bit more detail about factors that affect the results of intelligence tests. I think you should mention the *Atlantic* article writer's name. I really like your organization in this paragraph.

- ○ A. You include some good points, but the paragraph could be even stronger with a little more development.
- ○ B. I think that you could go into a bit more detail about factors that affect the results of intelligence tests.
- ○ C. I think you should mention the *Atlantic* article writer's name.
- ○ D. I really like your organization in this paragraph.

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Transitions

Before you revise your current draft to include purposeful transitions, think about

- the key ideas you discuss in your body paragraphs;
- the organizational structure of your essay and appropriate transitions for that structure;
- the relationships among your claim, reasons, evidence, and elaboration;
- the relationship between a counterclaim and your rebuttal;
- the logical progression of your argument.

Next, reread your current draft and note areas in your essay where

- the relationships between your claim, counterclaims, and the reasons, evidence, and elaboration are unclear;
- you identify places where you could add purposeful transitions to make your argument more cohesive; look for
  - > sudden jumps in your ideas,
  - > breaks between paragraphs where the ideas in the next paragraph are not logically following from the previous,
  - > repetitive sentence structures.

As you work to improve writing by using purposeful transitions, use the following questions as a guide:

- Does each of my transitions have a clear purpose?
- Do I use transitions effectively to connect ideas at the sentence and paragraph level?
- Do the transitions I use support the overall organizational structure of my essay?
- Do I use transitions clearly and convincingly to show the relationships between my claim, reasons, evidence, and elaboration?
- Do I use transitions to present a counterclaim and clearly signal my rebuttal?
- Are there places in my essay where my reasoning is unclear? How can I use transitions to clarify the relationship between my claim, reasons, evidence, and elaboration?
- Where do my transitions make ideas very clear and cohesive? How can I use that as a model to strengthen the transitions in other parts of my draft?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. The following section is from an earlier draft of Donovan's argumentative essay. In the underlined sentence, Donovan did not use an appropriate transition to show the relationship between ideas. Which of the following is the best replacement for the word *Likewise*?

> Yes, IQ tests serve important purposes. Likewise, IQ tests have been used to identify intellectual disabilities in people who have committed serious crimes, thus sparing them from the death penalty.

- A. Furthermore
- B. Conversely
- C. However
- D. For example

2. Below is a section from a previous draft of Donovan's argumentative essay. The connection between the ideas in the underlined sentence and the previous sentence is unclear. What transition should Donovan add to the beginning of the underlined sentence to best improve the clarity of the relationship?

> IQ tests have been used to identify intellectual disabilities in people who have committed serious crimes, thus sparing them from the death penalty. When IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong.

- A. However, when IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong.
- B. As a result, when IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong.
- C. Likewise, when IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong.
- D. Similarly, when IQ tests or other traditional measures of intelligence cause instructors to label students negatively, then something is wrong.

TRANSITIONS

WRITE

Use the questions on the previous page to revise the transitions in a section of your argumentative essay.

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Writing Skill: Sources and Citations

In literature and the humanities, the Modern Language Association (MLA) is the most commonly used style guide. Follow these MLA guidelines to accurately cite your sources:

- In the body of your essay, use in-text citations to credit sources.
  - > At the end of the sentence but before the period, indicate the author's last name and the page number(s) on which the information appeared, enclosed in parentheses.
  - > If you identify the author in the text, you do not need to include the author's last name in the citation.
  - > If the author is not known, the citation should list the title of the work.
  - > If the work does not have page numbers, omit the page number(s).
- On a separate sheet of paper at the end of your essay, include a works cited list. Use this guide to format each entry:
  - > author (followed by a period)
  - > title of source (followed by a period)
  - > the title of the larger work in which the source is located (followed by a comma)
  - > other contributors (followed by a comma)
  - > version (followed by a comma)
  - > number (followed by a comma)
  - > publisher (followed by a comma)
  - > publication date (followed by a comma)
  - > location (followed by a comma)
  - > URL, without the "http://" (followed by a period)
  - > *Note:* Not all of these elements will apply to each citation. Include only the elements that are relevant for the source. The last element in any citation should always end with a period.
- The works cited page should be double spaced throughout. In addition, each entry should have a hanging indent of 0.5 inches.

As you document your sources, consider the following questions:

- Did I avoid plagiarism by using a standard citation format?
- Did I use in-text citations for all researched information and include all my sources in my works cited list?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Donovan's essay. Which change should he make to correct a citation style error?

> As Daphne Martschenko writes in an article from *The Conversation*, they can also be "a more objective way to identify children who could benefit from special education services," including gifted programs ("The IQ test wars: why screening for intelligence is still so controversial").

- A. In the citation, change the article name to the author's name.
- B. Remove the parenthetical citation altogether.
- C. Remove the quotation marks.
- D. No change is necessary.

2. Below is an entry from a previous draft of Donovan's works cited list. Which revision best corrects his citation style errors?

> Martschenko, Daphne. *The Conversation*, The Conversation Media Group, 1 February 2018, "The IQ test wars: why screening for intelligence is still so controversial." theconversation.com/the-iq-test-wars-why-screening-for-intelligence-is-still-so-controversial-81428.

- A. Martschenko, Daphne. *The Conversation*, The Conversation Media Group,"The IQ test wars: why screening for intelligence is still so controversial." theconversation.com/the-iq-testwars-why-screening-for-intelligence-is-still-so-controversial-81428, 1 February 2018.
- B. Daphne, Martschenko. "The IQ test wars: why screening for intelligence is still so controversial." 1 February 2018, theconversation.com/the-iq-test-wars-why-screeningfor-intelligence-is-still-so-controversial-81428.
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- D. Martschenko, Daphne. "The IQ test wars: why screening for intelligence is still so controversial." *The Conversation*, The Conversation Media Group, 1 February 2018, theconversation.com/the-iq-test-wars-why-screening-for-intelligence-is-still-so-controversial-81428.

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SOURCES AND CITATIONS

WRITE

Use the guidelines on the previous page to revise your in-text and works cited citations. Check that your information, whether quoted, summarized, or paraphrased, is properly cited to avoid plagiarism. Refer to the *MLA Handbook* as needed.

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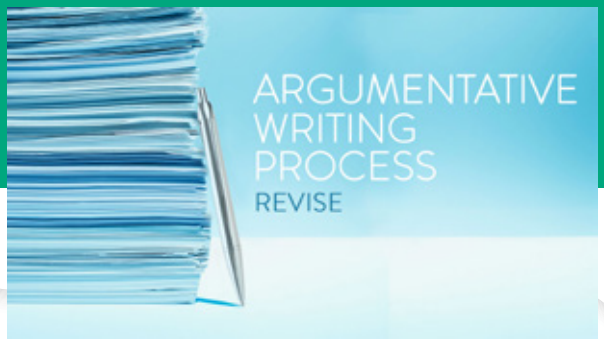

Revise

You have written a draft of your argumentative essay. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Keep in mind your purpose and audience as you revise for clarity, development, organization, and style. Use the guide below to help you review:

Review	Revise	Example
Clarity		
Identify the places in which you feel there is not enough evidence or elaboration to support your ideas.	Focus on a single idea and add support, such as textual evidence or explanation.	Imagine sitting down to take an intelligence test, and the ancient Greek hero Odysseus sits at the desk next to you. How well do you think he might do on the test? Will his strongest qualities be accounted for? As readers of *The Odyssey* know, Odysseus is certainly clever.
Cohesiveness		
Identify places in which the relationships among your ideas may not be fully clear to readers.	Add purposeful and varied transitions to show the connections among your ideas.	Intelligence tests measure skills that we need to get through school and find a job. ~~They~~ However, they don't measure every quality that intelligent people have.

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Review	Revise	Example
Structure		
Review your paragraphs. Identify any first sentences that don't clearly or logically reinforce your overall organizational structure to readers or that don't smoothly transition from the previous paragraph.	Add or strengthen first sentences within paragraphs to clearly and logically reinforce your organizational structure for readers. Consider whether a paragraph explores a reason for your claim, a rebuttal of a counterclaim, or something else and how you can signal that to readers.	~~The~~ Some people defend existing intelligence tests. For example, the author of the article "Point: Intelligence: It's All in the Genes" in "The Origin of Intelligence" argues that intelligence tests are not narrowly focused. Many "include a variety of types of tests" that examine "multiple intelligences," and those "scores are put together to make up your IQ score."
Style: Word Choice		
Identify words or phrases that could be strengthened to make your writing more interesting.	Replace weak words or phrases with stronger ones.	My cousin Jacob is an example: his poor scores on tests as a kid nearly caused him to be held back by a year, but he builds computers and plays guitar ~~very well~~ like a virtuoso.
Style: Sentence Effectiveness		
Read your expository essay aloud. Annotate places where you have too many long or short sentences in a row.	Revise short sentences by linking them together. Shorten longer sentences for clarity or emphasis.	The author of the article "Point: Intelligence: It's All in the Genes" in "The Origin of Intelligence" argues that intelligence tests are not narrowly focused. Many "include a variety of types of tests" that examine "multiple ~~intelligences."~~ ~~Those~~ intelligences, and those "scores are put together to make up your IQ score."

REVISE YOUR ARGUMENTATIVE ESSAY

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your argumentative essay to determine areas that should be revised.

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Writing Skill: Style

In order to establish an appropriate style for your essay, note and adjust the following in your draft:

- sentence structure, especially areas where you could vary type, length, and complexity to create sophistication
  - > Use conjunctions to connect independent clauses, dependent clauses, and phrases.
  - > Use *that* and *which* to create subordinate clauses and construct complex sentences.
  - > Use short sentences to emphasize a point.
- grammar, especially incorrect uses of the conventions of academic English grammar, spelling, capitalization, and punctuation
- tone, or your attitude toward the subject and your audience
  - > Avoid expressing personal judgments to maintain an objective tone.
  - > Use third-person point of view consistently.
- voice, or the personality you express in the essay
  - > Eliminate slang, colloquialisms, contractions, and abbreviations to create a more formal voice.
  - > Use academic language.

In order to maintain an appropriate style in your essay, ask yourself these questions:

- Who is my audience, and what is the purpose of my essay?
- How can I ensure my style is appropriate for the topic and purpose?
- Are my tone and voice appropriate for the task, purpose, and audience? For example, am I using an objective tone and a formal voice for academic writing?
- How can I ensure that I am using varied sentence lengths and structures? Am I including complex structures to create sophistication?
- How can I ensure that I am following the conventions of academic English?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. The passage below is from a previous draft of Donovan's essay. Donovan wants to make sure his essay maintains an objective tone. How can he best revise the underlined sentence in order to maintain an objective tone that is appropriate to the task?

> An IQ test should absolutely measure more than just intelligence. Georgia O'Keeffe, she didn't care what people thought about her art. She felt "contempt" for male critics who made assumptions about her abilities.

A. IQ tests should be more comprehensive.
B. Intelligence tests are not very strong measures of who the person is.
C. Most intelligence tests do not at present measure the courage to be creative.
D. Everyone should be measured on all aspects of their character.

2. Below is a sentence from a previous draft of Donovan's essay. Which revision would create a more objective tone, a more formal voice, and a longer compound sentence structure?

> The author makes a seriously legit point. IQ tests can help people measure their verbal and analytical skills.

A. The author makes a totally fair point. IQ tests can help people measure their verbal and analytical skills.
B. The author makes a smart point, as IQ tests can help people measure their verbal and analytical skills.
C. The author makes a just point. IQ tests can help people. They can help measure their verbal and analytical skills.
D. The author makes a valid point in that IQ tests can help people measure their verbal and analytical skills.

STYLE

WRITE

Use the steps and questions on the previous page to revise a paragraph of your argumentative essay by using various techniques to create a more formal style and ensure that your tone and voice are appropriate to the task.

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Grammar: Parallel Structure

Parallel structure, or parallelism, creates a pattern to show that two or more ideas have equal weight in a sentence. Sentences that could have parallel structure but don't may sound awkward. Within a sentence, words, phrases, or clauses joined by a conjunction should be parallel.

Not Parallel	Parallel
Jackson stored his books, CDs, and **put away his skates** in the cabinet.	Jackson stored his books, CDs, and **skates** in the cabinet.
Diving, **to swim**, and dancing are my favorite hobbies.	Diving, **swimming**, and dancing are my favorite hobbies.
Marcus took a deep breath, pushed the hair from his eyes, and **the football was thrown**.	Marcus took a deep breath, pushed the hair from his eyes, and **threw the football**.

Parallelism can be used to emphasize ideas, establish rhythm, and make a text or speech more memorable.

Text	Explanation
What we need in the United States **is not division; what we need** in the United States **is not hatred; what we need** in the United States **is not violence and lawlessness**, but is love, **and** wisdom, **and** compassion toward one another, **and** a feeling of justice toward those who still suffer within our country, **whether they be white** or **whether they be black**. Statement on the Assassination of Martin Luther King Jr.	• The first three clauses have identical structures. The repetition emphasizes that *we* do not need *division, hatred,* or *violence and lawlessness*. • Repetition of *and* in the next part of the sentence establishes a rhythm among qualities that are *what we need*. • Parallel structure in the last two clauses emphasizes the common needs of *those who still suffer within our country*.
In short, **our leadership** in science and industry, **our hopes** for peace and security, **our obligations** to ourselves as well as others, all require us **to make** this effort, **to solve** these mysteries, **to solve** them for the good of all men, and **to become** the world's leading space-faring nation. We Choose to Go to the Moon	Parallel structure makes the items in the compound subject memorable and draws attention to the infinitives. In both cases, parallel structure emphasizes the speaker's ideas.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> The day was sunny, warm, and there was a breeze.

- A. Add **and** after **sunny**.
- B. Change **The day** to **It**.
- C. Replace **there was a breeze** with **breezy**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Ms. McCarty is teaching driver's ed, works at the library, and coaches the girls' soccer team.

- A. Delete the word **is**.
- B. Change **is teaching** to **teaches**.
- C. Change **coaches** to **is coaching**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> Henry needed a job after school to make money to buy a new bike, pay back a loan from his parents, and save for college.

- A. Change **needed** to **needs**.
- B. Insert **to** before both **pay** and **save**.
- C. Delete **to** after **school**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> The article about solar energy was both succinct and I thought it was relevant.

- A. Delete **about solar energy**.
- B. Add **as well** after **relevant**.
- C. Delete **I thought it was**.
- D. No change needs to be made to this sentence.

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Grammar: Noun Clauses

A clause is a group of words that contains both a subject and a verb. A noun clause is a subordinate clause that acts as a noun in a sentence.

A noun clause usually begins with one of these words: *how, that, what, whatever, when, where, which, whichever, who, whom, whoever, whose,* or *why.*

Noun Phrase as Subject	Noun Clause as Subject
The plate of fried chicken was already cold when the server brought it to our table.	**Whatever we ordered from the restaurant** was already cold when the server brought it to our table.

In most sentences containing noun clauses, you can replace the noun clause with a pronoun such as *he* or *it,* and the sentence will still make sense. You can use a noun clause in the same way you use a noun—as a subject, a direct object, an indirect object, an object of a preposition, and a predicate noun.

Function of Clause	Text
Direct Object	They used **whatever strength they had left** to cry. Night
Subject	**What strength they had left** was used to cry.
Object of a Preposition	Their crying was fueled by **what strength they had left**.
Predicate Noun	The little strength they had left was **how they could cry**.

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YOUR TURN

PRACTICE

1. Replace the words in bold with a noun clause.

> Everyone in town heard about **the terrible car crash.**

- A. the accident on Main Street
- B. the shocking accident
- C. what happened on Main Street
- D. No change needs to be made to this sentence.

2. Replace the words in bold with a noun clause.

> The absolute truth of the matter was **surprising**.

- A. that not one person knew the answer
- B. hard to determine
- C. shocking to me
- D. No change needs to be made to this sentence.

3. Replace the words in bold with a noun clause.

> Concerned farmers all over the country discussed **the unexpected crop loss.**

- A. what was hurting their crops
- B. the damaging effects of crop loss
- C. losing too many crops
- D. No change needs to be made to this sentence.

4. Replace the words in bold with a noun clause.

> **The person at the front of the line** will receive a prize when the store opens.

- A. The most deserving customer
- B. Whoever is first in line
- C. Waiting the longest
- D. No change needs to be made to this sentence.

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Grammar: Semicolons

A semicolon [;] connects groups of words in a sentence. Most often, a semicolon is used to join independent clauses that are not already connected with a comma and a coordinating conjunction, such as *and, but, so,* or *or*. When a semicolon is used in this way, do not use a coordinating conjunction as well. Also keep in mind that both sentence parts need to be independent clauses.

Correct	Incorrect
She simply can't accept what happened and move on; she keeps complaining about it.	She simply can't accept what happened and move on; so she keeps complaining about it.
I looked out the window and groaned at the weather, the fourth day in a row of rain.	I looked out the window and groaned at the weather; the fourth day in a row of rain.

Follow these additional rules when using semicolons:

Rule	Text
When a semicolon is used between independent clauses, the clauses must be closely related in thought.	Our constitution does not copy the laws of neighboring states; we are rather a pattern to others than imitators ourselves. History of the Peloponnesian War: Pericles' Funeral Oration
Use a semicolon to join two independent clauses with a conjunctive adverb (such as *however*) or another transition word or phrase (such as *for example*). A comma may follow the transition word or phrase.	This did not stop the protests; in fact, they got worse. Mandatory Military Service in America
Use a semicolon to separate items in a series when one or more of the items already contain commas.	She survives him, as do his brothers Malachy and Alphie, both of Manhattan, and his brother Mike, of San Francisco; his daughter, Maggie McCourt of Burlington, Vt.; and three grandchildren. Frank McCourt, Whose Irish Childhood Illuminated His Prose, Is Dead at 78

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YOUR TURN

PRACTICE

1. What change would correct the error in this sentence?

> Some words that appear to be antonyms aren't for example, *loosen* and *unloosen* mean the same thing.

- A. Insert a comma after **aren't**.
- B. Insert a semicolon after **aren't**.
- C. Change the comma after **for example** to a semicolon.
- D. No change needs to be made to this sentence.

2. What change would correct the error in this sentence?

> After competing against each other in the close tennis match, Rebecca and Tina decided to have lunch together; Rebecca paid because she lost the game.

- A. Change the comma after **match** to a semicolon.
- B. Change the semicolon after **together** into a comma.
- C. Insert a semicolon after **paid**.
- D. No change needs to be made to this sentence.

3. What change would correct the error in this sentence?

> The word *swims* doesn't read the same backwards as forwards, but it does read the same upside down; I like to swim.

- A. Change the comma to a semicolon.
- B. Change the semicolon to a comma.
- C. Change the semicolon to a period.
- D. No change needs to be made to this sentence.

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Edit and Publish

You have revised your argumentative essay based on your peer feedback and your own examination.

Now, it is time to edit your argumentative essay. When you revised, you focused on the content of your essay. You probably looked at your evidence and elaboration, organizational structure, and transitions. When you edit, you focus on the mechanics of your essay, paying close attention to things like grammar, punctuation, capitalization, and spelling.

Use the checklist below to guide you as you edit:

- ☐ Have I used parallel structure to add variety to and create flow in my writing?
- ☐ Have I followed all the rules for semicolons?
- ☐ Have I used noun clauses to add variety to and create flow in my writing?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Donovan has made:

- Used a semicolon correctly to combine sentences.
- Fixed a sentence fragment.
- Added a noun clause for sentence variety and flow.
- Adjusted an item in a series to create parallel structure for sentence variety and flow.

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Intelligence tests measure skills that we need to get through school and find a ~~job. However,~~ job; however, they don't measure every quality that intelligent people have. Lots of talented, creative, successful people perform poorly on IQ ~~tests. Because~~ tests because they have a growth mind-set, which focuses on process. ~~Their special skills~~ Whatever special skills they possess may not be fully recognized. My cousin Jacob is an example: his poor scores on tests as a kid nearly caused him to be held back a year, but he builds computers and plays guitar like a virtuoso. People with growth mind-sets like Jacob, Wind-Wolf, and Georgia O'Keeffe learn from their mistakes to become better at what they love doing. They keep practicing, learning, and ~~to create~~ creating. Until IQ tests can measure qualities like dedication and creativity, they should not be ~~concidered~~ considered intelligence tests at all.

EDIT AND PUBLISH YOUR ARGUMENTATIVE ESSAY

WRITE

Use the questions above, as well as your peer reviews, to help you evaluate your argumentative essay to determine areas that need editing. Then edit your essay to correct those errors.

Once you have made all your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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Judging the Arts

ARGUMENTATIVE TEXT

Introduction

It might be hard to imagine your life without music or art. Music and art influence our lives in many ways, but some people think that the arts don't fit well into the American school system. This debate will give you two differing opinions about whether or not art and music classes make sense as part of your school life.

VOCABULARY

READ

intelligence

the ability to gain knowledge and smarts

hobby

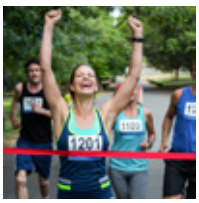
an activity you do for fun

opinion

a belief or view

appeal

to be interesting or attractive to someone



successful

accomplishing a goal and achieving greatness

READ

READ AND ANNOTATE

NOTES

1 **Point:** Art and music classes are very important and should be taught in schools.

2 Pablo Picasso said, “Every child is an artist.” I don’t think he was talking about the drawings you make in kindergarten or the paintings that your mom hangs on the refrigerator. I believe that Picasso realized that children are creative and smart. The arts allow students to express **intelligence** and their special abilities. Art and music classes should be taught in schools because they make children the best students they can be.

3 Art and music classes are the best places for students to be themselves. There’s no wrong way to create a piece of art, write a song, or play an instrument. The arts help students learn about their interests and point of view. The world would be boring if everyone thought the same music or art was the best. The arts help children form **opinions**. This is a very important skill to have in school and in life.

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NOTES

4 The arts actually increase students' scores in other subjects as well. Studies have shown that when students are involved in the arts, they do better in math and reading. Music and art help students with speaking, comprehension, and concentration. Many school districts have eliminated art and music classes. This is a mistake because these classes actually help students be more intelligent.

5 To be **successful** in school and life, students need strategies to help with emotional or social problems. Art and music classes are the best solutions for these problems. Imagine that you're having a bad day. Then, you listen to your favorite song. Your mood is instantly better! Music is connected to emotions. It can help students find ways to deal with sadness or other anxieties. Art is great for social issues, too. If you're working on an art project and don't know what to do next, you need to problem-solve. Asking for help and working as a team are better ways to deal with issues.

6 Art and music are not just classes. They help make students more intelligent. They also help children to be better friends and deal with problems. Most importantly, the arts allow students to be themselves. That has the greatest value.

7 **Counterpoint:** Art and music classes are not for everyone and should not be taught in schools.

8 Most students are in school to learn and get a good job someday. When I think about the kinds of jobs that I want to have when I grow up, an "artist" isn't one of them. In my opinion, the arts aren't for everyone. The time I spend in school should be helping me to find my strengths and make me more successful in the future. Therefore, I believe that art and music can be fun **hobbies**, but they shouldn't be taught in schools.

9 First, grading art and music is impossible. The arts are personal classes that shouldn't be judged. How can we say that one drawing is better than another? We can't. If someone loves art and music, they can take classes on the weekend or after school. School courses should be graded and focused on skills we can use in our lives and future jobs.

10 Standardized test scores in the United States need to improve. The subjects that students need to know are math and reading. Music and art are not on these tests. The arts are not considered important in what students need to know in college. Plus, becoming a successful artist or musician is very hard to do. Unless you become famous, you won't make a lot of money. I would rather spend my time in school learning subjects that will get me into a good college and get me a well-paid job.

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NOTES

11 Lastly, many schools in the United States lack funding. This means that they need money to make schools better. If we need to decide between getting money for an art or reading class, I think that the solution is clear. Subjects like reading, math, and science are more important than the arts. Having the money for reading, math, and science will help more students in their future careers.

12 Some people love art and music, and that's fine. However, the arts shouldn't be taught in schools. These types of classes don't **appeal** to everyone's strengths. If someone wants to make art or music, they can find time outside of school hours.

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First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What kinds of classes are being judged in this Point/Counterpoint argument?

   The classes are _____

   and _____.

2. What is the main idea of the Point author?

   The main idea is that _____.

3. What subjects does the Counterpoint author consider more important than the arts?

   The author thinks that _____,

   _____, and

   _____ are more important than the arts.

4. Use context to confirm the meaning of the word *hobbies* as it is used in "Judging the Arts." Write your definition of *hobbies* here.

   Hobbies means _____.

   A context clue is _____.

5. What is another way to say that a worker is *successful*?

   A worker is successful when he or she _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Break down the sentence into its parts.
  - Pay attention to comparatives and superlatives. The **comparative** form compares two things. The **superlative** form compares more than two things.
  - Ask yourself: Are there comparatives or superlatives in this sentence? What are they comparing?
- ✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Match each comparative and superlative form with its correct adjective.

Comparative and Superlative Options				
more unfair	smaller	worst	most unfair	richest
worse	most terrifying	richer	smallest	more terrifying

Adjective	Comparative	Superlative
small		
rich		
unfair		
bad		
terrifying		

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Reading Skill: Compare and Contrast

DEFINE

READ

To **compare** is to show how two or more pieces of information or literary elements in a text are similar. To **contrast** is to show how two or more pieces of information or literary elements in a text are different. By comparing and contrasting, you can better understand the **meaning** and the **purpose** of the text you are reading.

CHECKLIST

DISCUSS AND ANNOTATE

In order to compare and contrast, do the following:

- ✓ Look for information or elements that you can compare and contrast.
  - Ask yourself: How are these two things similar? How are they different?
- ✓ Look for signal words that indicate a compare-and-contrast relationship.
  - Ask yourself: Are there any words that indicate the writer is trying to compare and contrast two or more things?
- ✓ Use a graphic organizer, such as a Venn diagram or chart, to compare and contrast information.

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YOUR TURN

PRACTICE

Read the following excerpts from the text. Then, complete the chart below to compare and contrast the passages.

from "Judging the Arts"

Author 1

Art and music classes are the best places for students to be themselves. There's no wrong way to create a piece of art, write a song, or play an instrument. The arts help students learn about their interests and point of view. The world would be boring if everyone thought the same music or art was the best. The arts help children form opinions. This is a very important skill to have in school and in life.

Author 2

First, grading art and music is impossible. The arts are personal classes that shouldn't be judged. How can we say that one drawing is better than another? We can't. If someone loves art and music, they can take classes on the weekend or after school. School courses should be graded and focused on skills we can use in our lives and future jobs.

	Statement
A	Grading art is based on feelings and opinions.
B	It is impossible to put a grade on a piece of art.
C	The process of learning and creating is more important than the grade.

Author 1	Both	Author 2

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Close Read

ARGUMENTATIVE

WRITE

One writer in "Judging the Arts" thinks students should study art and music. The other argues that art and music are not for everyone. Which argument do you agree with? Explain and justify your opinion using specific details from the text. Pay attention to and edit for main and helping verbs.

Use the Checklist below to guide you as you write.

- ☐ Which argument do you agree with?
- ☐ What are some reasons for your choice?
- ☐ What details can you use to support your ideas?

Use the sentence frames to organize and write your argument.

I agree with the Point/Counterpoint author that _____.

One reason is that _____. For example, _____.

Another reason is that _____. For example, _____.

In my opinion, _____.

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The Importance of Mind-Set

ARGUMENTATIVE TEXT

Introduction

New research into the contrast between a fixed mind-set and a growth mind-set has provided insights into the relationship between intelligence and skill. Can abilities be strengthened through determined work? Or are intelligence and talent fixed and unchangeable traits?

VOCABULARY

READ

aptitude

a natural ability to do something

deliberate

done on purpose or intentionally

dedicated

committed, devoted, or given wholly to something; set aside for a specific purpose

competent

having the ability or skills to do something well

alternatively

offering another suggestion

READ

READ AND ANNOTATE

NOTES

1 Which has more influence on the development of the individual? Is it his or her inborn abilities? Or is it the learning that occurs as the person matures? In the past, researchers believed that intelligence was stable. It could not be increased. Some people are naturally wiser, more intelligent, creative, and talented. The basis for these traits is physical. They are unchangeable and unavoidable. Those not so gifted are naturally out of luck.

2 Current research says differently. It suggests that both nature and nurture influence development. People are born with certain **aptitudes** but training, experience, and effort lead to success. Recently, the focus has been on mind-set—a mental attitude that determines how the individual reacts and responds to situations. Geniuses who make a serious impact are passionate, **dedicated**, and hardworking. The reason for that has to do with the way the brain functions.

3 Carol Dweck, a psychologist at Stanford University, defines two types of mind-sets: fixed and growth. In a fixed mind-set, intelligence and talent are

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NOTES

fixed traits. They come with the individual at birth and cannot be altered. The attitude that comes with a fixed mind-set is limiting; success alone is insufficient. A person must see him or herself as perfect. Intelligence is demonstrated through performance. If a person performs poorly, then he or she is not perfect and probably unintelligent. The fear of failure becomes almost overwhelming. Mistakes are not acknowledged; others are blamed for the problem. **Alternatively**, the individual may simply walk away from the challenge and never return to it.

4 The growth mind-set is the opposite of the fixed. Intelligence is a quality that can be developed through hard work and determination. This view creates a long and abiding love of learning and the flexibility and adaptability vital to success. No one, not da Vinci, Mozart, or Einstein, ever accomplished anything without years of learning and passionate hard work. They instinctively knew that the view you have of yourself affects your life and can determine whether you achieve your goals. Everyone can grow and develop through experience and **deliberate** practice.

5 The self-talk of a person with a growth mind-set differs radically from that of a fixed mind-set. Setbacks are learning experiences that can be turned into achievement. A balance must be kept between learning and performance. Failure does not result in excuses or blame but rather in the development of strategies to improve. A successful athlete focuses on performance during a game, but values learning, challenges, and practice after the game is over.

6 Carol Dweck and her team conducted the following experiment. They wanted to see how different kinds of praise affected children and their test taking. The children took three tests. The second test was purposely difficult so that all the children failed. The team found that children who had been praised for their *efforts* recovered from the test two failure and scored 30% higher on the third test than they did on the first test. Students praised for their *intelligence* scored 20% lower than the scores on their first test. Dweck concluded that you should praise children for what they can control, like effort.

7 Based on the study by Carol Dweck, praising efforts promotes hard work and leads to better test scores. Further, researchers who have studied creative geniuses point out that the most important factor in achievement is the person's willingness to work hard and to continue despite setbacks. Thus the recipe to developing the growth mind-set seems simple: learn, work hard, face setbacks, and carry on. Above all, relish a challenge. Choose difficult tasks. Finally, figure out approaches to help you succeed and become **competent**. Monitor your success. Decide what works and what does not. The ability to face challenges and overcome setbacks doesn't depend on your IQ. It depends on your mind-set. It's not the weight of the load, but how you carry it that allows you to move on.

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First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What did researchers say about intelligence in the past?

   In the past, researchers said that intelligence was _____.

2. For a person with a growth mind-set, what is true about setbacks?

   For a person with a growth mind-set, setbacks are _____.

3. According to the text, what are the habits of someone with a growth mind-set?

   The habits of someone with a growth mind-set include _____,

   _____,

   and _____.

4. Use context to confirm the meaning of the word *competent* as it is used in "The Importance of Mind-set." Write your definition of *competent* here.

   Competent means _____.

   A context clue is _____.

5. What is another way to say someone has a great *aptitude* for speaking?

   If someone has a great aptitude for speaking, that person _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the words *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, answer the multiple-choice questions below.

from "The Importance of Mind-set"

(1) Based on the study by Carol Dweck, praising efforts promotes hard work and leads to better test scores. (2) Further, researchers who have studied creative geniuses point out that the most important factor in achievement is the person's willingness to work hard and to continue despite setbacks. (3) Thus the recipe to developing the growth mind-set seems simple: learn, work hard, face setbacks, and carry on. (4) Above all, relish a challenge. (5) Choose difficult tasks. (6) Finally, figure out approaches to help you succeed and become competent. (7) Monitor your success. (8) Decide what works and what does not. (9) The ability to face challenges and overcome setbacks doesn't depend on your IQ. (10) It depends on your mind-set. (11) It's not the weight of the load, but how you carry it that allows you to move on.

1. Which phrase contains figurative language?

   - A. "praising efforts promotes hard work"
   - B. "the most important factor in achievement is the person's willingness to work hard"
   - C. "the recipe to developing the growth mind-set seems simple"
   - D. "Decide what works and what does not."

2. What is the best meaning of the idiom "figure out" as it is used in sentence 6?

   - A. grasp
   - B. plan
   - C. solve
   - D. predict

3. When you "face" challenges, what do you do?

   - A. You deal with them.
   - B. You use your senses.
   - C. You smile at them.
   - D. You turn your back.

4. Which is the best interpretation of sentence 11?

   - A. You can carry something heavy if you use your body correctly.
   - B. It is easier to carry something light than something heavy.
   - C. When something is too difficult, drop it and move on.
   - D. With the right mind-set, it is possible to overcome challenges.

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Reading Skill: Main Ideas and Details

DEFINE

READ

The **main ideas** are the most important ideas of a paragraph, a section, or an entire text. The **supporting details** are details that describe or explain the main ideas.

To **distinguish** between the main ideas and the supporting details, you will need to decide what information is the most important and supports or explains the main ideas.

CHECKLIST

DISCUSS AND ANNOTATE

In order to distinguish between main ideas and supporting details, do the following:

- ✓ Preview the text. Look at headings, topic sentences, and boldface vocabulary.
  - Ask yourself: What seem to be the main ideas in this text?
- ✓ Read the text.
  - Ask yourself: What are the most important ideas? What details support or explain the most important ideas?
- ✓ Take notes or use a graphic organizer to distinguish between main ideas and supporting details.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, answer the multiple-choice questions below.

from "The Importance of Mind-set"

Carol Dweck and her team conducted the following experiment. They wanted to see how different kinds of praise affected children and their test taking. The children took three tests. The second test was purposely difficult so that all the children failed. The team found that children who had been praised for their *efforts* recovered from the test two failure and scored 30% higher on the third test than they did on the first test. Students praised for their *intelligence* scored 20% lower than the scores on their first test. Dweck concluded that you should praise children for what they can control, like effort.

1. The main idea of paragraph 6 is that the Dweck study—

   - A. proved that praise can help students succeed.
   - B. involved a number of different tests.
   - C. looked at how praise affected children and their test taking.
   - D. showed that children should be praised for their intelligence.

2. A supporting detail that best develops this main idea is—

   - A. "The children took three tests."
   - B. "The second test was purposely difficult."
   - C. "all the children failed"
   - D. "Dweck concluded that you should praise children for what they can control."

3. Which detail from later in the text helps to support the main idea?

   - A. "the most important factor in achievement is the person's willingness to work hard"
   - B. "The ability to face challenges and overcome setbacks doesn't depend on your IQ."
   - C. "figure out approaches to help you succeed and become competent"
   - D. "praising effort promotes hard work and leads to better test scores"

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Close Read

ARGUMENTATIVE

WRITE

At the end of the article "The Importance of Mind-set," the author suggests that abilities can be strengthened through hard work. Do you agree or disagree? Write a short paragraph in which you give your opinion and ideas. Include examples from your own personal experience. Use main ideas and details from the text for support. Pay attention to and edit for the spelling rules for suffixes used with silent *e* and *y*.

Use the Checklist below to guide you as you write.

- ☐ Do you think that hard work helps improve skills and abilities? Why or why not?
- ☐ What details in the text support your opinion?
- ☐ What details from your own experience support your opinion?

Use the sentence frames to organize and write your argument.

I (agree / disagree) _____ with the main idea that _____.

The author supports this main idea with details such as _____.

Another detail is _____. In my own experience _____.

I also know _____.

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FLORIDA

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UNIT 4

The Art of Disguise

How do we perform for different audiences?

Genre Focus: DRAMA

Texts

Paired Readings

518 The Big Idea: Content Vocabulary

520 Introduction to Literary Periods

530 Quiet: The Power of Introverts in a World That Can't Stop Talking
Susan Cain **ARGUMENTATIVE TEXT**

536 The Prince
Nicolo Machiavelli **ARGUMENTATIVE TEXT**

540 Remarks to the Senate in Support of a Declaration of Conscience
Margaret Chase Smith **ARGUMENTATIVE TEXT**

554 Literary Focus: Comparing and Contrasting Across Time Periods

564 Romiette and Julio
Sharon Draper **FICTION**

568 The Tragedy of Romeo and Juliet (Act II, Scene II)
William Shakespeare **DRAMA**

585 Bringing My Son to the Police Station to Be Fingerprinted
Shoshauna Shy **POETRY**

588 The Pose
Anwar Khan (translated by Muhammad Umar Memon) **FICTION**

594 Blues Ain't No Mockin Bird
Toni Cade Bambara **FICTION**

605 A Doll's House
Henrik Ibsen **DRAMA**

609 A Story of Vengeance
Alice Dunbar-Nelson **FICTION**

614 The Cask of Amontillado
Edgar Allan Poe **FICTION**

631 Eulogy for Mahatma Gandhi
Jawaharlal Nehru **INFORMATIONAL TEXT**

642 Vocabulary Review

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Extended Writing Project and Grammar

645 Plan
Planning Research
Evaluating Sources
Book Features
Research and Notetaking

665 Draft
Improving Writing
Multimedia – Integrating Media
Critiquing Research
Sources and Citations

679 Revise
Grammar: Basic Spelling Rules II
Grammar: Conjunctive Adverbs
Grammar: Absolute Phrases

688 Edit and Publish

English Language Learner Resources

690 Love at First Sight
DRAMA

700 Family Ties
DRAMA

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Author Biographies

TONI CADE BAMBARA

"The job of the writer," said author Toni Cade Bambara (1939–1995), "is to make revolution irresistible." A writer, documentary filmmaker, and civil rights activist, this native New Yorker inspired a generation of artists and activists. In 1970, Bambara organized and edited the anthology *The Black Woman*, the first feminist collection focused on African American women. This work lifted the voices of acclaimed writers and unknown university students alike, addressing issues that had been ignored by the civil rights and women's movements of the time.

SUSAN CAIN

Susan Cain (b. 1968) built her career as a writer and lecturer by embracing what once held her back. A self-described introvert, Cain struggled as a Harvard Law School student, terrified by the very idea of public speaking. After a stint as a Wall Street lawyer, which she likened to "time spent in a foreign country," Cain began researching introverts. Her resulting book, *Quiet: The Power of Introverts in a World That Can't Stop Talking*, helped introduce the public to the virtues of being quiet and thoughtful in a society that often values being talkative and outgoing.

SHARON M. DRAPER

Sharon M. Draper (b. 1948) was working as a teacher in Ohio when one of her students challenged her to enter a literary contest. Her story, "One Small Torch," ended up winning first prize and kickstarting Draper's career as an author. Since then, she has penned over twenty-five books for children, often centered around the experience of young African Americans. Draper continues to encourage students and teachers around the world, traveling to countries such as Ethiopia, Ghana, Kenya, and Russia to foster cross-cultural connection and learning.

ALICE DUNBAR-NELSON

Among the first generation of African Americans to be born free in the South after the Civil War, Alice Dunbar-Nelson (1875–1935) spent much of her life fighting for the political rights of women and people of color. An accomplished poet, essayist, and diarist, Dunbar-Nelson published her first book at the age of twenty while employed as a schoolteacher in her native New Orleans. After moving to Delaware in the early 1900s, Dunbar-Nelson became an organizer for the women's suffrage movement and continued to publish poetry.

HENRIK IBSEN

Often referred to as "the father of realism," Henrik Ibsen (1828–1906) left his home in Norway at age fifteen and went on to be one of the most influential playwrights of his time. During his career, Ibsen wrote twenty-five plays, many of which expose hypocrisy in society. The most famous of these works is *A Doll's House*, whose inflammatory portrayal of contemporary society enraged audiences and granted Ibsen international acclaim.

NICOLO MACHIAVELLI

Diplomat and philosopher, Nicolo Machiavelli (1469–1527) was born in Florence, Italy, during a tumultuous time in the region's history. Appointed to the government of the Florentine Republic, Machiavelli was a firsthand witness to the oftentimes cutthroat machinations of politics. These experiences found their way into *The Prince*, a piece of political theory that, among other things, justifies the use of deceit and violence for the maintenance of power.

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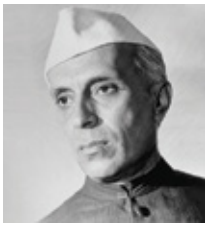
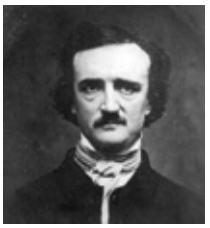
JAWAHARLAL NEHRU



Born a subject of the British Empire in India, Jawaharlal Nehru (1889–1964) worked side-by-side with Mahatma Gandhi to peacefully protest the limited rights and economic dependence Indians were forced to suffer as a consequence of British rule. These protests ultimately contributed to the passage of the Indian Independence Act in 1947, which created the modern independent nation of India, for which Nehru served as the first prime minister until his death in 1964.

EDGAR ALLAN POE



Regarded as the architect of the modern short story, Edgar Allan Poe (1809–1849) began his writing career while he was a soldier in the U.S. Army. Through his macabre short stories and poems, Poe transformed the genre of the horror story—infusing his work with psychological depth and insights on human nature. Stories such as "The Tell-Tale Heart" and "The Cask of Amontillado" cast a long shadow on literary tradition around the world, influencing many of the writers and altering the direction of modern literature.

WILLIAM SHAKESPEARE

In the Elizabethan era, Londoners from all walks of life would have been familiar with the many plays of William Shakespeare (1564–1616). Shakespeare's audiences ranged from the "groundlings," who paid one penny to stand on the ground floor, to lords and ladies, who watched from private galleries near the stage. Unlike theatergoers today, audiences of the time would not have remained quiet during the performance, but would be rambunctious and cheering loudly.

MARGARET CHASE SMITH

The first woman to be elected to both the U.S. Senate and House of Representatives, Margaret Chase Smith (1897–1995) was a courageous legislator and public figure. Smith began her career as a teacher in Maine, but after the death of her husband, Representative Clyde Smith, she answered the call to politics and was elected to fill his seat in Congress. As a senator, Smith emphatically denounced the fear-based politics being championed at the time by her colleague Joe McCarthy.

ANWAR KHAN

Storyteller Anwar Khan was born in Mumbai, India. Having completed degrees in both the Urdu and Persian languages, Khan penned three collections of short stories focused on everyday life in the city of Mumbai, featuring a diverse cast of characters from the city's many minority cultures.

SHOSHAUNA SHY

Hailing from Wisconsin, Shoshauna Shy has been published by more than 200 journals, including the *Seattle Review* and *Cimarron Review*, and was twice nominated for the Pushcart Prize. In 2004, she founded the Poetry Jumps Off the Shelf program, which places poetry in unexpected public places, like glove compartments of rental cars. Shy works for the Wisconsin Humanities Council and resides in Madison.

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The Big Idea: Content Vocabulary

Terms about Performance

In this lesson, we will be learning and using words or terms related to the topic of performance. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
portray	verb	to describe or show in a particular way	This drawing portrays daily life of a little town in Latvia, where we used to live.
code switching	noun	The practice of alternating between two or more languages or varieties of language in conversation.	Mirela uses code switching when she talks with her family and friends who know and speak both English and Serbian.
filtered	adjective	having unwanted elements removed after being processed or assessed	They use a pitcher of filtered water because the water from the sink has lead in it.
empathy	noun	the feeling that you understand and share another person's experiences and emotions	I was moved by this story because I felt empathy for the main character and identified with her struggles.
expectation	noun	the belief that something will happen	He has an expectation that his friend will visit today.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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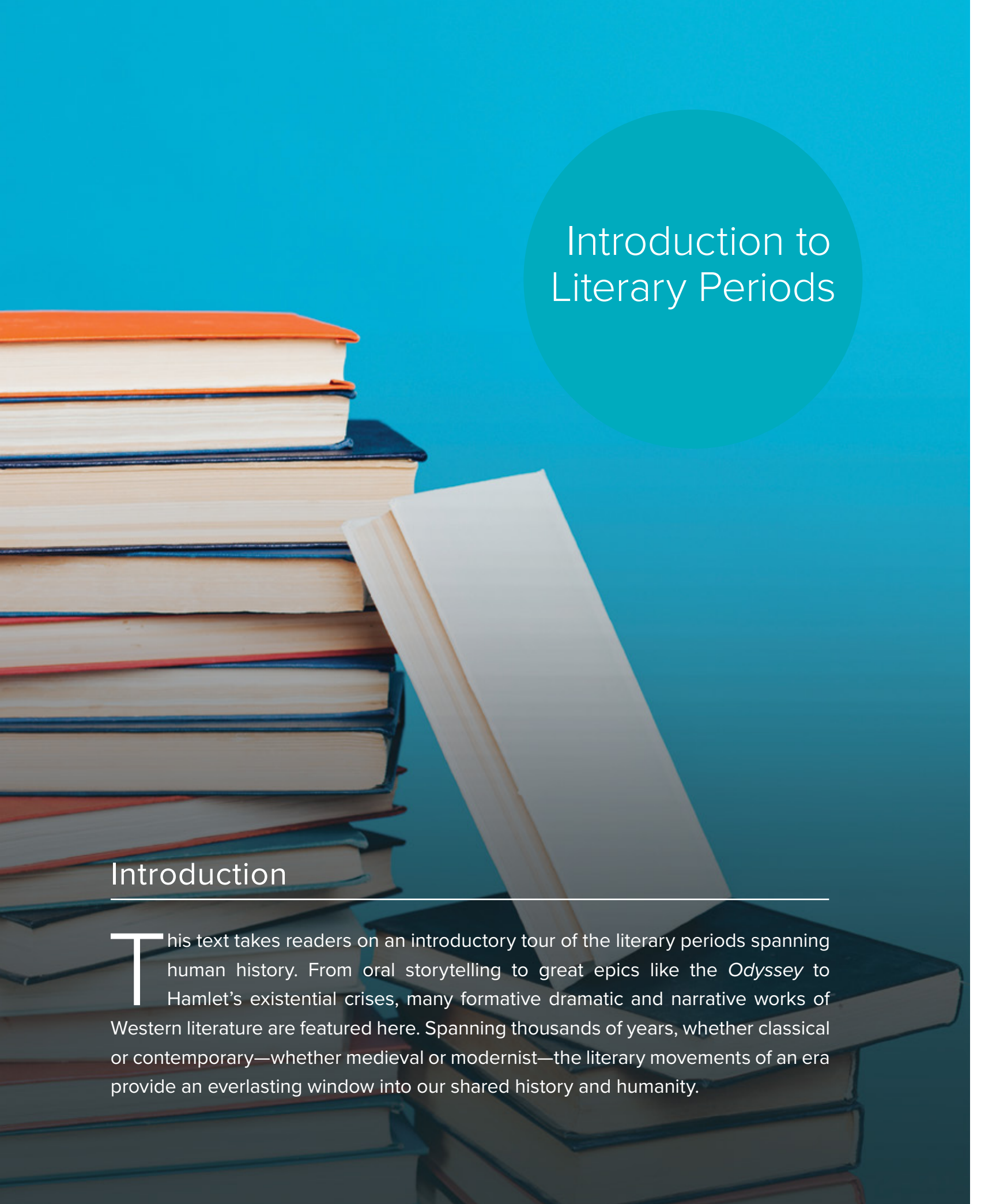


Introduction to Literary Periods

Introduction

This text takes readers on an introductory tour of the literary periods spanning human history. From oral storytelling to great epics like the *Odyssey* to Hamlet's existential crises, many formative dramatic and narrative works of Western literature are featured here. Spanning thousands of years, whether classical or contemporary—whether medieval or modernist—the literary movements of an era provide an everlasting window into our shared history and humanity.

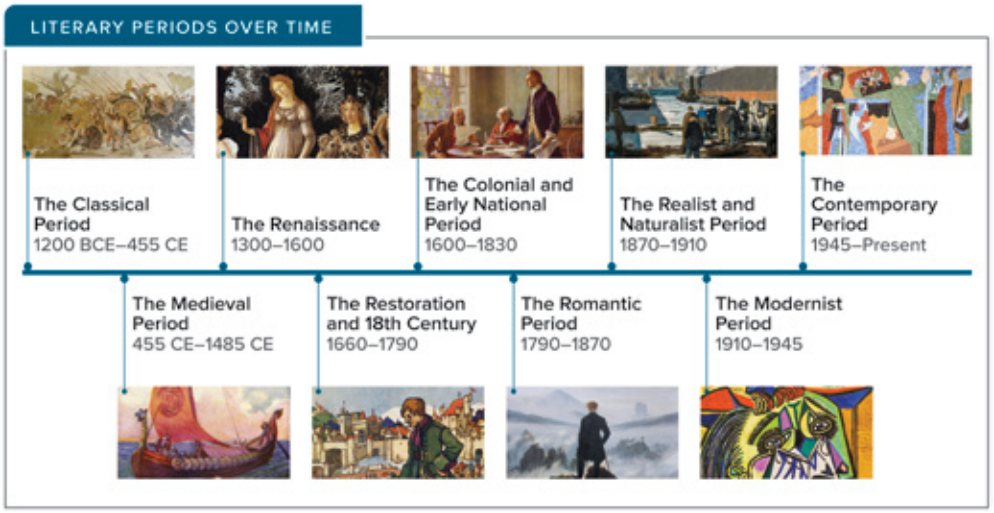
"What do Odysseus, Luke Skywalker, and Princess Anna of Arendelle have in common?"

NOTES

Introduction to Literary Periods

1 Literature not only *tells* a story; it *has* a story. One might think of literary history as a book divided into chapters that covers thousands of years of human storytelling. Each chapter represents a literary period, or a span of time in which the literature that was produced reflected the concerns of the age and shared common structures, forms, and techniques.

2 The "prologue" to this book on literary history would be oral tradition. Thousands of years ago, people began telling and retelling stories orally—to entertain, to make sense of the world around them, and to share moral lessons. Literary history took a major leap forward when the stories that were once only told aloud began to be written down. Over time, literature took on more sophisticated ideas, themes, and forms as people began to experiment with the written word as a means of communication.



Epics and Warrior Culture

3 What do Odysseus, Luke Skywalker, and Princess Anna of Arendelle have in common? They are all heroes who embark on epic quests in order to accomplish ambitious goals. The types of heroic tales we tell today owe

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much to the epic poems of the classical period (approximately 1200 BCE–455 CE) and the medieval period (roughly 455 CE–1485 CE).

Illustration by J.R. Skelton (1865–1927) depicting Beowul sailing to Daneland.

4 An epic is a long, narrative poem that celebrates heroic achievement, and, at the same time, offers readers windows into the worldviews of the cultures that produced them. The epics written during the classical period and, later, in the medieval period were produced by societies that were engaged in almost constant warfare. Two of the most famous epics from the classical period of ancient Greece are Homer's *Iliad* and *Odyssey*. The *Iliad* focuses on the role played by the Greek hero Achilles in the last days of the Trojan War. The *Odyssey* tells the story of Odysseus and his heroic quest to return home after the war's conclusion.

5 In the English language, the oldest known epic poem is *Beowulf*, which was written during the medieval period. In the following passage, the hero Beowulf has arrived to save the Danish people from the monster Grendel:

> The leader of the troop unlocked his word-hoard;
> the distinguished one delivered this answer:
> "We belong by birth to the Great people
> and owe allegiance to Lord Hygelac.
> In his day, my father was a famous man,
> a noble warrior-lord named Ecgtheow.

6 We can infer from this passage that Beowulf is a man of high birth, as his father was "a noble warrior-lord." Beowulf himself is described as the "the leader of the troop" who declares his "allegiance" to the Danish king, Lord Hygelac. This passage conveys the heroic ideals of warrior culture that dominated the medieval period: nobility, leadership, distinction, loyalty, and—as a result—fame after death.

Shakespeare and Humanism

Among the most famous paintings at the Uffizi Museum in Florence is Sandro Boticelli's *La Primavera*, 1477–1482.

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7 The Renaissance was a period of cultural, artistic, and scientific "rebirth" that followed the medieval period. This vast cultural movement began in Italy and encouraged the rediscovery of classical **philosophy**, literature, and art. As it spread throughout Europe, the Renaissance led to great achievements across a wide range of disciplines. People wrote, painted, sculpted, argued, and composed music as never before.

8 The astonishing achievements of the Renaissance period (roughly 1300–1600) were inspired by a developing outlook called humanism. Rather than continue to explore the religious themes that **dominated** the medieval period, humanist artists began to shift their focus to secular subjects such as love, politics, science, and philosophy in an attempt to better understand their world.

9 The most famous Renaissance writer and humanist thinker may be William Shakespeare, whose dramas reflect internal conflicts still relevant today. For example, in this passage from *Hamlet*, the title character contemplates an **existential** dilemma:

> To be, or not to be: that is the question:
> Whether 'tis nobler in the mind to suffer
> The slings and arrows of outrageous fortune,
> Or to take arms against a sea of troubles,
> And by opposing end them, To die: to sleep;

10 Is it better to be dead or alive? Hamlet's question probes the nature of being human, though in a dark and personal way. In Hamlet's view, life is a "sea of troubles" in which we are the target of "the slings and arrows of outrageous fortune."

The Restoration and the Eighteenth Century

An illustration for a 1904 edition of Jonathan Swift's *Gulliver's Travels* entitled "Gulliver in Lilliput," by Stephen Baghot de la Bere.

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11 The literary period that took place during the Restoration and the eighteenth century **encompassed** the intellectual movement of the Enlightenment. This movement, characterized by a belief in the power of human intellect and reason, led to new ideas on government and society. Enlightenment-era writer Jonathan Swift gave expression to the ideals of the time period through satire, a form of criticism still popular today. Satire points out the flaws in people, social customs, and politics by making them look ridiculous. For example, in Swift's *Gulliver's Travels*, the "strange" customs the fictional Gulliver encounters on his journey reflect actual practices in British society. In this passage, a tiny Lilliputian explains that the emperor of his land only employs officials who wear low-heeled shoes:

> . . . It is alleged, indeed, that the high heels are most agreeable to our ancient constitution; but, however this be, his majesty has determined to make use only of low heels in the administration of the government, and all offices in the gift of the crown . . .

12 In the extreme ridiculousness of this situation, Swift mocks the favoritism within Britain's political system.

The Beginning of American Literature

In Jean Leon Gerome Ferris's painting *Writing the Declaration of Independence, 1776*, Benjamin Franklin, John Adams, and Thomas Jefferson review a draft of the famous document.

13 American literary history is a tale of triumphs and tragedies. In the late fifteenth century, European countries such as Spain and England began to establish colonies in the Americas. Colonists went to the Americas for a variety of reasons, including the chance for economic prosperity and religious freedom. However, conflict over territory led to the displacement of many Native

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Americans. The colonies also practiced slavery, which led to the enslavement of millions of Africans. As a result of European settlement and the slave trade, North America became a society of people from wide-ranging backgrounds. They began to speak and write about their experiences, launching the colonial and early national period (approximately 1600–1830).

14 The beginning of the period was a time of widespread struggle to adapt to unfamiliar and harsh circumstances. Some individuals used first-person narratives to document their experiences. William Bradford's *Of Plymouth Plantation* captures the difficult history of an English colony between 1620–1647. Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* reveals the horrors of slavery. Here, the author recounts experiences on a slave ship after he was captured at age 11 in about 1756:

> . . . I now wished for the last friend, death, to relive me; but soon, to my grief, two of the white men offered me eatables; and, on my refusing to eat, one of them held me fast by the hands, and laid me across I think the windlass, and tied my feet, while the other flogged me severely . . .

15 Through depictions of the violence and degradation, Equiano's autobiography made a compelling case for the abolishment of slavery. However, abolition in North America did not come until more than 100 years after Equaino's capture.

16 What did come in the interval was colonial revolution, spurred on by movements such as the Enlightenment. Leaders and Enlightenment thinkers such as Benjamin Franklin, John Adams, and Thomas Jefferson expressed radical new ideas about American independence that ultimately led to the founding of the United States of America.

Movements Spanning American and English Literature

Known for representing the moods of nature, Caspar David Friedrich painted the Romantic masterpiece *Wanderer above the Sea of Fog* in 1818.

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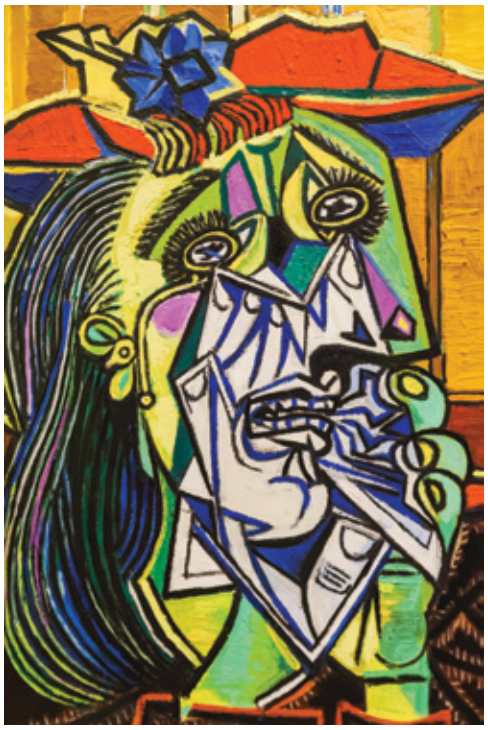
17 Between 1790 and 1945, several major movements shaped the art produced in both England and the United States. These movements, which include Romanticism, realism and naturalism, and modernism, were responses to new developments in the Western world that affected nearly every aspect of the way people lived.

18 Romanticism was about more than romantic love; it was about the love of truth and beauty. The movement represented a return to nature in reaction to increasing mechanization during the Industrial Revolution. American writers of the Romantic period (from about 1790–1870) embraced emotion, individualism, imagination, free expression, and a fascination with the supernatural.

19 American Romanticism had two sides. On the one hand, Romanticism was optimistic, developing themes about the individual's capacity for spiritual enlightenment. On the other, it was dark, developing themes such as madness, death, evil, and nature's potential for destruction and giving rise to the Gothic and horror genres. Famous dark Romantic writers include Nathaniel Hawthorne, Edgar Allan Poe, and Herman Melville.

20 Romanticism faded during the American Civil War, as the divided nation began to question existing ideas about religion, society, and the future of the country. The result was the realist and naturalist period (roughly 1870–1910),



Painted by Pablo Picasso in the Cubist style he co-invented, *The Weeping Woman*, 1937, depicts a woman grieving for her deceased child and sends a strong anti-war message.

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during which writers held a mirror up to the country and showed what everyday life looked like for regular Americans, including people in the middle- and working-class.

21 The time between World War I and World War II is recognized as the modernist period (approximately 1910–1945). Reflecting disillusionment brought on by the chaos and brutality of war, modernist writers began to break literary conventions. Their work featured nontraditional plot lines, fragmented reality, and a type of first-person narration called stream of consciousness that mimics the flow of our thoughts. Consider this example from William Faulkner's *As I Lay Dying* in which Jewel **seethes** as his brother Cash builds their dying mother a coffin while others look on:

> And now them others sitting there, like buzzards. Waiting, fanning themselves. Because I said If you wouldn't keep on sawing and nailing at it until a man cant sleep even and her hands laying on the quilt like two of them roots dug up and tried to wash and you couldn't get them clean.

22 Notice how the text mirrors the jumbled flow of Jewel's thoughts, a fragmented mix of images and dialogue without concern for transitions, grammar, or punctuation.

Contemporary Period

New York in Transit, a glass mosaic mural by Jacob Lawrence that celebrates the city's diversity, was installed in the 42nd Street Times Square subway station in 2001.

23 We are currently in the contemporary period (from about 1945–present), which includes a broad variety of genres. While a great deal of **contemporary** literature is realistic fiction, other genres that have become popular include parody, or stories that poke fun at other stories by mimicking them, and metafiction, or stories about telling stories. Furthermore, graphic novels have been elevated to an art form, through transformative works such as *Maus*, about the Holocaust, and *Persepolis*, about the Iranian Revolution.

24 Some of the texts of the period are characterized by literary experimentation, through techniques such as nonlinear storytelling and unreliable narrators. The boundaries between genres are also blurred, as in the case of magical realism, in which the events of a story are mainly realistic but include magical elements that are treated as normal. In this passage from Toni Morrsion's

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novel *Beloved*, note how both Denver and her mother Sethe accept as natural Denver's vision of a white, disembodied dress holding onto Sethe:

> When she opened the door, Sethe was just leaving the keeping room.
> "I saw a white dress holding on to you," Denver said.
> "White? Maybe it was my bedding dress. Describe it to me."

25 Not only does Sethe *not* suggest that Denver was dreaming, she asks for further details and attempts to probe the vision's meaning.

26 Broken literary conventions; blurred genres. Basically, after more than 3,000 years of written literary history, we have arrived at a point in which the rule is that there are no set rules. Who knows, then, what the next chapter in the great book of literary history might bring?

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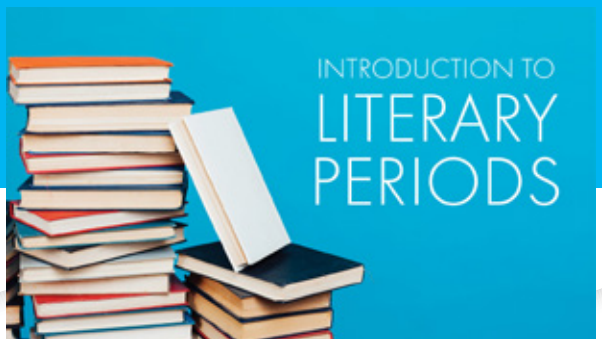

Literary Focus

Read "Introduction to Literary Periods." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is humanism? How does the famous "To be, or not to be" line from Shakespeare's *Hamlet* connect to its focus? Cite evidence from the text in your answer.

2. What is satire, and what is one way Jonathan Swift used it in *Gulliver's Travels*? Explain.

3. In what literary period was Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* written? How does the text reveal the horrors of slavery? Cite text evidence in your answer.

4. Read the following dictionary entry:

   encompass
   en•com•pass \in'kəmpəs, en'kəmpəs\ verb

   1. to surround or cover; encircle
   2. to include comprehensively
   3. to cause to take place

   Which definition most closely matches the meaning of the word **encompass** as it is used in the text? Write the appropriate definition of *encompass* here and explain how you figured out the correct meaning.

5. Use context clues to determine the meaning of the word **dominated** as it is used in the section titled "Shakespeare and Humanism." Write your best definition here, along with the words and phrases that were most helpful in determining the meaning of the word.

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Quiet: The Power of Introverts in a World That Can't Stop Talking

ARGUMENTATIVE TEXT
Susan Cain
2012

Introduction

Susan Cain (b. 1968) is a self-professed introvert. After graduating with honors from Princeton University and Harvard Law School—then working as a corporate lawyer for seven years—Cain decided to take a step back from her fast-paced life in order to fulfill her personal dream to research and write a book. The result was the 2012 publication of *Quiet: The Power of Introverts in a World That Can't Stop Talking*. Since the book's initial release, Cain has delivered a popular TED Talk called "The Power of Introverts" and written articles on introversion for the *New York Times, Time*, *O Magazine* and *Psychology Today*. In this excerpt from *Quiet*, Cain explains how economic and cultural changes in early 20th-century America produced the "Extrovert Ideal," the "Culture of Personality," and the rise of the "Mighty Likeable Fellow."

"People who pass us on the street can't know that we're clever and charming unless we look it."

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from Chapter 1: The Rise of the "Mighty Likeable Fellow": How Extroversion Became the Cultural Ideal

Strangers' eyes, keen and critical.
Can you meet them proudly—confidently—without fear?
—Print Advertisement for Woodbury's Soap, 1922

1 The date: 1902. The place: Harmony Church, Missouri, a tiny dot-on-the-map town located on a floodplain a hundred miles from Kansas City. Our young protagonist: a good-natured but insecure high school student named Dale.

2 Skinny, unathletic, and fretful, Dale is the son of a morally upright but perpetually bankrupt pig farmer. He respects his parents but dreads following in their poverty-stricken footsteps. Dale worries about other things, too: thunder and lightning, going to hell, and being tongue-tied at **crucial** moments. He even fears his wedding day: What if he can't think of anything to say to his future bride?

3 One day a Chautauqua speaker comes to town. The Chautauqua movement, born in 1873 and based in upstate New York, sends gifted speakers across the country to lecture on literature, science, and religion. Rural Americans prize these presenters for the whiff of glamour they bring from the outside world—and their power to mesmerize an audience. This particular speaker captivates the young Dale with his own rags-to-riches tale: once he'd been a lowly farm boy with a **bleak** future, but he developed a charismatic speaking style and took the stage at Chautauqua. Dale hangs on his every word.

4 A few years later, Dale is again impressed by the value of public speaking. His family moves to a farm three miles outside of Warrensburg, Missouri, so he can attend college there without paying room and board. Dale observes that the students who win campus speaking contests are seen as leaders, and he resolves to be one of them. He signs up for every contest and rushes home at night to practice. Again and again he loses; Dale is dogged, but not much of an orator. Eventually, though, his efforts begin to pay off. He transforms

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himself into a speaking champion and campus hero. Other students turn to him for speech lessons; he trains them and they start winning, too.

5 By the time Dale leaves college in 1908, his parents are still poor, but corporate America is booming. Henry Ford is selling Model Ts like griddle cakes, using the slogan "for business and for pleasure." J.C. Penney, Woolworth, and Sears Roebuck have become household names. Electricity lights up the homes of the middle class; indoor plumbing spares them midnight trips to the outhouse.

6 The new economy calls for a new kind of man—a salesman, a social operator, someone with a ready smile, a masterful handshake, and the ability to get along with colleagues while **simultaneously** outshining them. Dale joins the swelling ranks of salesmen, heading out on the road with few possessions but his silver tongue.

7 Dale's last name is Carnegie (Carnagey, actually; he changes the spelling later, likely to evoke Andrew, the great industrialist). After a few grueling years selling beef for Armour and Company, he sets up shop as a public-speaking teacher. Carnegie holds his first class at a YMCA night school on 125th Street in New York City. He asks for the usual two-dollars-per-session salary for night school teachers. The Y's director, doubting that a public-speaking class will generate much interest, refuses to pay that kind of money.

8 But the class is an overnight sensation, and Carnegie goes on to found the Dale Carnegie Institute, dedicated to helping businessmen root out the very insecurities that had held him back as a young man. In 1913 he publishes his first book, *Public Speaking and Influencing Men in Business*. "In the days when pianos and bathrooms were luxuries," Carnegie writes, "men regarded ability in speaking as a peculiar gift, needed only by the lawyer, clergyman, or statesman. Today we have come to realize that it is the indispensable weapon of those who would **forge** ahead in the keen competition of business."

• • •

9 Carnegie's **metamorphosis** from farmboy to salesman to public-speaking icon is also the story of the rise of the Extrovert Ideal[1]. Carnegie's journey reflected a cultural evolution that reached a tipping point around the turn of the twentieth century, changing forever who we are and whom we admire, how we act at job interviews and what we look for in an employee, how we court our mates and raise our children. America has shifted from what the influential cultural historian Warren Susman called a Culture of Character to a Culture of Personality—and opened up a Pandora's Box of personal anxieties from which we would never quite recover.

1. **Extrovert Ideal** the common idea that the optimal self is one that is talkative, enjoys the spotlight, and is outwardly confident

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10 In the Culture of Character, the ideal self was serious, disciplined, and honorable. What counted was not so much the impression one made in public but the way one behaved in private. The word *personality* didn't exist in English until the eighteenth century, and the idea of "having a good personality" was not widespread until the twentieth.

11 But when they embraced the Culture of Personality, Americans started to focus on how others perceived them. They became captivated by people who were bold and entertaining. "The social role demanded of all in the new Culture of Personality was that of a performer," Susman famously wrote. "Every American was to become a performing self."

12 The rise of industrial America was a major force behind this cultural evolution. The nation quickly developed from an agricultural society of little houses on the prairie to an urbanized, "the business of America is business" powerhouse. In the country's early days, most Americans lived like Dale Carnegie's family, on farms or in small towns, interacting with people they'd known since childhood. But when the twentieth century arrived, a perfect storm of big business, urbanization, and mass immigration blew the population into the cities. In 1790, only 3 percent of Americans lived in cities; in 1840, only 8 percent did; by 1920, more than a third of the country were urbanites. "We cannot all live in cities," wrote the news editor Horace Greeley in 1867, "yet nearly all seem determined to do so."

13 Americans found themselves working no longer with neighbors but with strangers. "Citizens" morphed into "employees," facing the question of how to make a good impression on people to whom they had no civic or family ties. "The reasons why one man gained a promotion or one woman suffered a social snub," writes the historian Roland Marchand, "had become less explicable on grounds of long-standing favoritism or old family feuds. In the increasingly anonymous business and social relationships of the age, one might suspect that anything—including a first impression—had made the crucial difference." Americans responded to these pressures by trying to become salesmen who could sell not only their company's latest gizmo but also themselves.

14 Out of the most powerful lenses through which to view the transformation from Character to Personality is the self-help tradition in which Dale Carnegie played such a prominent role. Self-help books have always loomed large in the American psyche. Many of the earliest conduct guides were religious parables, like *The Pilgrim's Progress,* published in 1678, which warned readers to behave with restraint if they wanted to make it into heaven. The advice manuals of the nineteenth century were less religious but still preached the value of a noble character. They featured case studies of historical heroes like Abraham Lincoln, revered not only as a gifted communicator, but also as

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a modest man who also did not, as Ralph Waldo Emerson put it, "offend by superiority." They also celebrated regular people who lived highly moral lives. A popular 1899 manual called *Character: The Grandest Thing in the World* featured a timid shop girl who gave away her meager earnings to a freezing beggar, then rushed off before anyone could see what she'd done. Her virtue, the reader understood, derived not only from her generosity but also from her wish to remain anonymous.

15 But by 1920, popular self-help guides had changed their focus from inner virtue to outer charm—"to know *what* to say and *how* to say it," as one manual put it. "To create a personality is power," advised another. "Try in every way to have a ready command of the manners which make people think 'he's a mighty likeable fellow,'" said a third. "That is the beginning of a reputation for personality." *Success* magazine and *The Saturday Evening Post* introduced departments instructing readers on the art of conversation. The same author, Orison Swett Marden, who wrote *Character: The Grandest Thing in the World* in 1899, produced another popular title in 1921. It was called *Masterful Personality.*

16 Many of these guides were written for businessmen, but women were also urged to work on a mysterious quality called "fascination." Coming of age in the 1920s was such a competitive business compared to what their grandmothers had experienced, warned one beauty guide, that they had to be visibly charismatic: "People who pass us on the street can't know that we're clever and charming unless we look it."

17 Such advice—ostensibly meant to improve people's lives—must have made even reasonably confident people uneasy. Susman counted the words that appeared most frequently in the personality-driven advice manuals of the early twentieth century and compared them to the character guides of the nineteenth century. The earlier guides emphasized attributes that anyone could work on improving, described by words like

Citizenship
Duty
Work
Golden deeds
Honor
Reputation
Morals
Manners
Integrity

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18 But the new guides celebrated qualities that were—no matter how easy Dale Carnegie made it sound—trickier to acquire. Either you embodied these qualities or you didn't:

Magnetic
Fascinating
Stunning
Attractive
Glowing
Dominant
Forceful
Energetic

19 It was no coincidence that in the 1920s and the 1930s, Americans became obsessed with movie stars. Who better than a matinee idol to model personal magnetism?

Excerpted from *Quiet: The Power of Introverts in a World That Can't Stop Talking* by Susan Cain, published by Crown Publishers.

RHETORICAL ANALYSIS

WRITE

How does the author present and connect ideas in the text in creative ways to develop and support her thesis about society's transformation from a Culture of Character to a Culture of Personality? Summarize each part of the excerpt and then analyze its purpose and effect, considering in particular how the opening anecdote about Dale Carnegie, the examination of self-help books, and the closing word lists connect to the thesis.

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The Prince

ARGUMENTATIVE TEXT
Nicolo Machiavelli
1513

Introduction

As a government official in his native Florence, Italy, Niccolo Machiavelli (1469–1527) was impressed by the cunning, brutal Cesare Borgia, prince of the Papal States. Dismissed from office when the powerful Medici family reclaimed Florence in 1512, Machiavelli wrote *The Prince*, a how-to manual for "new princes," arguably aimed at garnering the attention of Lorenzo di Medici. In *The Prince*, Machiavelli praises cruelty and absolute rule over geniality and compromise. Since the 16th century, the advice has been considered so self-serving and ruthless that to say someone is "Machiavellian" is to define his or her personality as deceitful and cunning. The following is an excerpt in which Machiavelli answers the question: "Is it better to be loved than feared?"

"A prince, so long as he keeps his subjects united and loyal, ought not to mind the reproach of cruelty . . ."

NOTES

CHAPTER XVII

1 Concerning Cruelty And **Clemency**, And Whether It Is Better To Be Loved Than Feared

2 COMING now to the other qualities mentioned above, I say that every prince ought to desire to be considered clement and not cruel. Nevertheless he ought to take care not to misuse this clemency. Cesare Borgia was considered cruel; notwithstanding, his cruelty reconciled the Romagna[1], unified it, and restored it to peace and loyalty. And if this be rightly considered, he will be seen to have been much more merciful than the Florentine people, who, to avoid a reputation for cruelty, permitted Pistoia[2] to be destroyed. Therefore a prince, so long as he keeps his subjects united and loyal, ought not to mind the reproach of cruelty; because with a few examples he will be more merciful than those who, through too much mercy, allow disorders to arise, from which follow murders or robberies; for these are **wont** to injure the whole people, whilst those executions which originate with a prince offend the individual only.

3 And of all princes, it is impossible for the new prince to avoid the imputation of cruelty, owing to new states being full of dangers. Hence Virgil[3], through the mouth of Dido[4], excuses the inhumanity of her reign owing to its being new, saying:

4 *Res dura, et regni novitas me talia cogunt?*
5 *Moliri, et late fines custode tueri.*

6 (. . .against my will, my fate,
7 A throne unsettled, and an infant state,?
8 Bid me defend my realms with all my pow'rs,
9 And guard with these severities my shores.)

1. **Romagna** historical region of north-central Italy located in the present day state of Emilia-Romagna
2. **Pistoia** a city in Italy's Tuscany region
3. **Virgil** a Roman poet of the Augustan period, Virgil (70–19 BCE) is best remembered as the author of the *Aeneid*, an epic poem
4. **Dido** in Roman mythology, Dido was a princess of Tyre who was the founder and first queen of Carthage, most famously recalled by Virgil in the epic *Aeneid*

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NOTES

10 Nevertheless he ought to be slow to believe and to act, nor should he himself show fear, but proceed in a **temperate** manner with **prudence** and humanity, so that too much confidence may not make him incautious and too much distrust render him intolerable.

11 Upon this a question arises: whether it be better to be loved than feared or feared than loved? It may be answered that one should wish to be both, but, because it is difficult to unite them in one person, is much safer to be feared than loved, when, of the two, either must be dispensed with. Because this is to be asserted in general of men, that they are ungrateful, fickle, false, cowardly, covetous, and as long as you succeed they are yours entirely; they will offer you their blood, property, life and children, as is said above, when the need is far distant; but when it approaches they turn against you. And that prince who, relying entirely on their promises, has neglected other precautions, is ruined; because friendships that are obtained by payments, and not by greatness or nobility of mind, may indeed be earned, but they are not secured, and in time of need cannot be relied upon; and men have less scruple in offending one who is beloved than one who is feared, for love is preserved by the link of obligation which, owing to the baseness of men, is broken at every opportunity for their advantage; but fear preserves you by a dread of punishment which never fails.

12 Nevertheless a prince ought to inspire fear in such a way that, if he does not win love, he avoids hatred; because he can endure very well being feared whilst he is not hated, which will always be as long as he **abstains** from the property of his citizens and subjects and from their women. But when it is necessary for him to proceed against the life of someone, he must do it on proper justification and for manifest cause, but above all things he must keep his hands off the property of others, because men more quickly forget the death of their father than the loss of their patrimony. Besides, pretexts for taking away the property are never wanting; for he who has once begun to live by robbery will always find pretexts for seizing what belongs to others; but reasons for taking life, on the contrary, are more difficult to find and sooner lapse. But when a prince is with his army, and has under control a multitude of soldiers, then it is quite necessary for him to disregard the reputation of cruelty, for without it he would never hold his army united or disposed to its duties.

13 Among the wonderful deeds of Hannibal[5] this one is enumerated: that having led an enormous army, composed of many various races of men, to fight in foreign lands, no dissensions arose either among them or against the prince, whether in his bad or in his good fortune. This arose from nothing else than his inhuman cruelty, which, with his boundless valour, made him **revered** and

5. **Hannibal** a general of the Phoenician state of Carthage, Hannibal (247–183 BCE) commanded his army against the Romans in the Second Punic War

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NOTES

terrible in the sight of his soldiers, but without that cruelty, his other virtues were not sufficient to produce this effect. And shortsighted writers admire his deeds from one point of view and from another condemn the principal cause of them. That it is true his other virtues would not have been sufficient for him may be proved by the case of Scipio, that most excellent man, not of his own times but within the memory of man, against whom, nevertheless, his army rebelled in Spain; this arose from nothing but his too great forbearance, which gave his soldiers more licence than is consistent with military discipline. For this he was upbraided in the Senate by Fabius Maximus, and called the corrupter of the Roman soldiery. The Locrians were laid waste by a legate of Scipio, yet they were not avenged by him, nor was the insolence of the legate punished, owing entirely to his easy nature. Insomuch that someone in the Senate, wishing to excuse him, said there were many men who knew much better how not to err than to correct the errors of others. This disposition, if he had been continued in the command, would have destroyed in time the fame and glory of Scipio; but, he being under the control of the Senate, this injurious characteristic not only concealed itself, but contributed to his glory.

14 Returning to the question of being feared or loved, I come to the conclusion that, men loving according to their own will and fearing according to that of the prince, a wise prince should establish himself on that which is in his own control and not in that of others; he must endeavour only to avoid hatred, as is noted.

DISCUSSION

WRITE

Apply Machiavelli's perspective to a modern-day situation, such as a football coach trying to get the most out of the team, a teacher trying to get the most out of the students, or an army sergeant trying to get the most out of the troops. Discuss with your peers why you agree or disagree with Machiavelli's premise that it is better for such a person to be feared than loved.

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Remarks to the Senate in Support of a Declaration of Conscience

ARGUMENTATIVE TEXT
Margaret Chase Smith
1950

Introduction

Margaret Chase Smith (1897–1995), a Republican from Maine, was the first woman to serve in both the House of Representatives and the Senate. In this famous speech—delivered four months after Senator Joseph McCarthy made his inflammatory claim that the State Department was "infested" with Communists, beginning a dark period in Congressional history—Smith reaches out to her colleagues and calls for a return to civility and responsibility.

"I speak as an American."

Mr. President:

1 I would like to speak briefly and simply about a serious national condition. It is a national feeling of fear and frustration that could result in national suicide and the end of everything that we Americans hold dear. It is a condition that comes from the lack of effective leadership in either the Legislative Branch or the Executive Branch of our Government.

Senator Margaret Chase Smith

2 That leadership is so lacking that serious and responsible proposals are being made that national advisory commissions be appointed to provide such critically needed leadership.

3 I speak as briefly as possible because too much harm has already been done with irresponsible words of bitterness and selfish political **opportunism**. I speak as briefly as possible because the issue is too great to be obscured by eloquence. I speak simply and briefly in the hope that my words will be taken to heart.

4 I speak as a Republican. I speak as a woman. I speak as a United States Senator. I speak as an American.

5 The United States Senate has long enjoyed worldwide respect as the greatest deliberative body in the world. But recently that deliberative character has too often been **debased** to the level of a forum of hate and character assassination sheltered by the shield of congressional immunity.

6 It is ironical that we Senators can in debate in the Senate directly or indirectly, by any form of words, **impute** to any American who is not a Senator any conduct or motive unworthy or unbecoming an American—and without that non-Senator American having any legal redress against us—yet if we say the same thing in the Senate about our colleagues we can be stopped on the grounds of being out of order.

NOTES

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

This paragraph uses ethos and pathos. The speaker establishes her credibility as someone who wishes to protect the "worldwide respect" of the U.S. Senate. In addition, the language evokes the emotions of pride and shame in the audience—pride for being part of this highly respected government body but also shame for allowing it to become a forum of hate.

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NOTES

7 It is strange that we can verbally attack anyone else without restraint and with full protection and yet we hold ourselves above the same type of criticism here on the Senate Floor. Surely the United States Senate is big enough to take self-criticism and self-appraisal. Surely we should be able to take the same kind of character attacks that we "dish out" to outsiders.

8 I think that it is high time for the United States Senate and its members to do some soul-searching—for us to weigh our consciences—on the manner in which we are performing our duty to the people of America—on the manner in which we are using or abusing our individual powers and privileges.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

The repetition of "I think it is high time" builds up the emotion, and the use of antithesis in the phrases "trial by jury" and "trial by accusation" emphasizes how the Senators are subverting the Constitution.

9 I think that it is high time that we remembered that we have sworn to uphold and defend the Constitution. I think that it is high time that we remembered that the Constitution, as amended, speaks not only of the freedom of speech but also of trial by jury instead of trial by accusation.

10 Whether it be a criminal prosecution in court or a character prosecution in the Senate, there is little practical distinction when the life of a person has been ruined.

11 Those of us who shout the loudest about Americanism in making character assassinations are all too frequently those who, by our own words and acts, ignore some of the basic principles of Americanism:

- The right to criticize;
- The right to hold unpopular beliefs;
- The right to protest;
- The right of independent thought.

12 The exercise of these rights should not cost one single American citizen his reputation or his right to a livelihood nor should he be in danger of losing his reputation or livelihood merely because he happens to know someone who holds unpopular beliefs. Who of us doesn't? Otherwise none of us could call our souls our own. Otherwise thought control would have set in.

13 The American people are sick and tired of being afraid to speak their minds lest they be politically smeared as "Communists" or "Fascists" by their opponents. Freedom of speech is not what it used to be in America. It has been so abused by some that it is not exercised by others.

14 The American people are sick and tired of seeing innocent people smeared and guilty people whitewashed. But there have been enough proved cases,

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such as the Amerasia case, the Hiss case[1], the Coplon case[2], the Gold case[3], to cause the nationwide distrust and strong suspicion that there may be something to the unproved, sensational accusations.

15 As a Republican, I say to my colleagues on this side of the aisle that the Republican Party faces a challenge today that is not unlike the challenge that it faced back in Lincoln's day. The Republican Party so successfully met that challenge that it emerged from the Civil War as the champion of a united nation—in addition to being a Party that unrelentingly fought loose spending and loose programs.

16 Today our country is being psychologically divided by the confusion and the suspicions that are bred in the United States Senate to spread like cancerous tentacles of "know nothing, suspect everything" attitudes. Today we have a Democratic Administration that has developed a mania for loose spending and loose programs. History is repeating itself—and the Republican Party again has the opportunity to emerge as the champion of unity and prudence.

17 The record of the present Democratic Administration has provided us with sufficient campaign issues without the necessity of resorting to political smears. America is rapidly losing its position as leader of the world simply because the Democratic Administration has pitifully failed to provide effective leadership.

18 The Democratic Administration has completely confused the American people by its daily contradictory grave warnings and optimistic assurances—that show the people that our Democratic Administration has no idea of where it is going.

19 The Democratic Administration has greatly lost the confidence of the American people by its **complacency** to the threat of communism here at home and the leak of vital secrets to Russia through key officials of the Democratic Administration. There are enough proved cases to make this point without diluting our criticism with unproved charges.

20 Surely these are sufficient reasons to make it clear to the American people that it is time for a change and that a Republican victory is necessary to the security of this country. Surely it is clear that this nation will continue to suffer as long as it is governed by the present ineffective Democratic Administration.

NOTES

SAMPLE ANNOTATION

Purpose and Perspective

Smith's purpose is to persuade her audience in the Senate to stand up for "unity and prudence" against the "confusion" and "suspicions" that are dividing the country. She uses a simile to compare these attitudes to "cancerous tentacles."

1. **the Hiss case** the 1950 trial and conviction of an American government official named Alger Hiss, accused of being a Soviet spy
2. **the Coplon case** the trial of an accused Soviet spy named Judith Coplon, the result of which had significant effect on espionage prosecutions afterward
3. **the Gold case** the trial and conviction of laboratory chemist Harry Gold for passing along classified intelligence about the Manhattan Project

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NOTES

21 Yet to displace it with a Republican regime embracing a philosophy that lacks political integrity or intellectual honesty would prove equally disastrous to this nation. The nation sorely needs a Republican victory. But I don't want to see the Republican Party ride to political victory on the Four Horsemen[4] of Calumny[5]—Fear, Ignorance, Bigotry, and Smear.

22 I doubt if the Republican Party could—simply because I don't believe the American people will uphold any political party that puts political exploitation above national interest. Surely we Republicans aren't that desperate for victory.

23 I don't want to see the Republican Party win that way. While it might be a fleeting victory for the Republican Party, it would be a more lasting defeat for the American people. Surely it would ultimately be suicide for the Republican Party and the two-party system that has protected our American liberties from the dictatorship of a one-party system.

24 As members of the Minority Party, we do not have the primary authority to formulate the policy of our Government. But we do have the responsibility of rendering constructive criticism, of clarifying issues, of allaying fears by acting as responsible citizens.

25 As a woman, I wonder how the mothers, wives, sisters, and daughters feel about the way in which members of their families have been politically mangled in the Senate debate—and I use the word "debate" advisedly.

26 As a United States Senator, I am not proud of the way in which the Senate has been made a publicity platform for irresponsible **sensationalism**. I am not proud of the reckless abandon in which unproved charges have been hurled from this side of the aisle. I am not proud of the obviously staged, undignified countercharges that have been attempted in retaliation from the other side of the aisle.

27 I don't like the way the Senate has been made a rendezvous for vilification, for selfish political gain at the sacrifice of individual reputations and national unity. I am not proud of the way we smear outsiders from the Floor of the Senate and hide behind the cloak of congressional immunity and still place ourselves beyond criticism on the Floor of the Senate.

28 As an American, I am shocked at the way Republicans and Democrats alike are playing directly into the Communist design of "confuse, divide, and conquer." As an American, I don't want a Democratic Administration "whitewash" or "cover-up" any more than I want a Republican smear or witch hunt.

4. **Four Horsemen** a reference to Book of Revelation, in which the Four Horsemen of the Apocalypse appear to declare the imminent end of the world
5. **calumny** an untrue statement intending to hurt, or damage, a person's reputation; slander

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29 As an American, I condemn a Republican "Fascist" just as much I condemn a Democratic "Communist." I condemn a Democrat "Fascist" just as much as I condemn a Republican "Communist." They are equally dangerous to you and me and to our country. As an American, I want to see our nation recapture the strength and unity it once had when we fought the enemy instead of ourselves.

30 It is with these thoughts that I have drafted what I call a "Declaration of Conscience." I am gratified that Senator Tobey, Senator Aiken, Senator Morse, Senator Ives, Senator Thye, and Senator Hendrickson have concurred in that declaration and have authorized me to announce their concurrence.

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First Read

Read "Remarks to the Senate in Support of a Declaration of Conscience." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why is Senator Margaret Chase Smith addressing the U.S. Senate? To whom are the remarks delivered? Cite textual evidence to support your answer.

2. What, to Senator Smith, are the significant characteristics of the Republican Party and the Democratic Administration at the time she is delivering this speech? Why is she concerned about both of them? Cite textual evidence to support your answer.

3. Why do you think the senator waits until paragraph 13 to use the word "Communists" in her remarks? Cite textual evidence to explain your inference.

4. Use context to determine the meaning of the word **debased** as it is used in "Remarks to the Senate in Support of a Declaration of Conscience." Write your definition here.

5. Use your understanding of word parts and the context clues provided in the passage to determine the meaning of **sensationalism**. Write your definition here, and explain how you arrived at it.

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Reading Skill: Understanding Rhetoric – Rhetorical Appeals

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical appeals in a text, note examples of the following:

- ✓ **logos:** an appeal to logic supported by logical reasoning or evidence, facts, or statistics
- ✓ **pathos:** an appeal to emotion by trying to evoke certain feelings in the audience
- ✓ **ethos:** an appeal that helps to establish the author's credibilty and that may also remind the audience of shared values and beliefs

STEP 2: To explain an author's use of rhetorical appeals in the text, consider the following questions:

- ✓ What is the speaker's purpose and perspective?
- ✓ How does the speaker's use of rhetorical appeals support his or her purpose?

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Reread paragraphs 11–12 of "Remarks to the Senate in Support of Declaration of Conscience." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence best explains the use of the rhetorical appeal of ethos in paragraph 11?

   - ○ A. The speaker demonstrates her "right to criticize."
   - ○ B. The speaker addresses those who "shout the loudest about Americanism."
   - ○ C. The speaker reminds her audience of their shared political beliefs and values by exercising her own right of independent thought.
   - ○ D. The speaker reminds her audience of their shared political beliefs and values through a listing of rights guaranteed to American citizens.

2. Which sentence from the speech is a conclusion based on logos, or logical thinking?

   - ○ A. Those of us who shout the loudest about Americanism in making character assassinations are all too frequently those who, by our own words and acts, ignore some of the basic principles of Americanism.
   - ○ B. The exercise of these rights should not cost one single American citizen his reputation or his right to a livelihood nor should he be in danger of losing his reputation or livelihood merely because he happens to know someone who holds unpopular beliefs.
   - ○ C. Otherwise none of us could call our souls our own.
   - ○ D. Otherwise thought control would have set in.

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Reading Skill: Understanding Rhetoric – Rhetorical Devices

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical devices, note the following:

- ✓ figures of speech that the author uses, such as:
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **simile:** a direct comparison of two unlike things, often introduced by *like* or *as*, such as "strong like an ox"
  - **personification:** a form of metaphor in which something that is not human is given human characteristics, such as "the party died down"
  - **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"
  - **idiom:** a word or phrase that means something different from its literal meaning and that is familiar to native speakers but puzzling to nonnative speakers, such as an easy test being "a piece of cake"
- ✓ sound devices that the author uses, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words, such as "while I pondered, weak and weary"
- ✓ rhetorical devices that the author uses, including:
  - **antithesis:** a parallel construction that highlights contrast, such as "It was the best of times; it was the worst of times."
  - **rhetorical question:** a question posed with no expected answer, used to draw the audience into the speaker's line of reasoning, such as "What happens to a dream deferred?" from Langston Hughes's poem

STEP 2: To explain an author's use of rhetorical devices, consider the following:

- ✓ What rhetorical devices does the speaker use to support or advance the purpose of her argument and her perspective?
- ✓ How does the use of figurative language help to create the mood?

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Reread paragraph 16 of "Remarks to the Senate in Support of Declaration of Conscience." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence below provides the best analysis of the use of figurative language in paragraph 16 to support the speaker's purpose?

   - A. Smith uses a simile to compare the confusion and suspicions caused by the Senate's anti-communist investigations to cancerous tentacles that are spreading in a body. This simile emphasizes the devastating effects of the Senate's tactics in the anti-communist investigations.
   - B. Smith uses a simile to compare the confusion and suspicions caused by the Senate's anti-communist investigations to cancerous tentacles that are spreading in a body. This simile emphasizes that the Republican Party has a chance to win the next round of elections.
   - C. Smith uses personification to portray the confusion and suspicions caused by the Senate's anti-communist investigations as cancerous tentacles that are spreading in a body. This use of personification emphasizes the devastating effects of the Senate's tactics.
   - D. Smith uses personification to portray the confusion and suspicions caused by the Senate's anti-communist investigations as cancerous tentacles that are spreading in a body. This use of personification emphasizes that the Republican Party has a chance to win the next round of elections.

2. Which sentence below provides the best analysis of the mood created by the use of figurative language in paragraph 16?

   - A. The simile of the cancerous tentacles creates a serious and concerned mood.
   - B. The simile of the cancerous tentacles creates an eerie mood.
   - C. The personification of the cancerous tentacles creates a serious and concerned mood.
   - D. The personification of the cancerous tentacles creates an eerie mood.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author's use of rhetoric, note the following:

- ✓ the subject of the speech or essay and the intended audience
- ✓ the author's use of rhetorical appeals, such as:
  - **logos:** an appeal that uses logic, supported by evidence, facts, or statistics
  - **pathos:** an appeal that evokes emotion, such as feelings of anger or sadness
  - **ethos:** an appeal that attempts to establish the author's credibility and remind the audience of shared values and beliefs
- ✓ the author's use of rhetorical devices, such as repetition, and figurative language, such as metaphors and similes

STEP 2: To analyze how an author establishes and achieves purpose(s) through rhetorical appeals, rhetorical devices, and figurative language, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What is the author's perspective or point of view? How do you know?
- ✓ How does the author use rhetoric to try to persuade readers or the audience to accept a specific point of view or opinion?

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Reread paragraphs 27–29 of "Remarks to the Senate in Support of a Declaration of Conscience." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Based on the details in paragraph 27 of the excerpt, which statement best summarizes the purpose of Smith's speech?

   - A. Smith wants the Republican and Democratic senators to stop smearing and criticizing each other for selfish political gain.
   - B. Smith wants the senators to acknowledge their behavior in order to persuade them to change it.
   - C. Smith doesn't like the way the Senate has become a place to destroy reputations.
   - D. Smith reminds the senators that they are not beyond criticism simply because they are senators.

2. Which of the following quotations best achieves Smith's purpose of persuading her audience in the Senate to behave in a more civil and responsible manner?

   - A. "I don't like the way the Senate has been made a rendezvous for vilification, for selfish political gain at the sacrifice of individual reputations and national unity."
   - B. "As an American, I am shocked at the way Republicans and Democrats alike are playing directly into the Communist design of 'confuse, divide, and conquer.'"
   - C. "As an American, I don't want a Democratic Administration 'whitewash' or 'cover-up' any more than I want a Republican smear or witch hunt."
   - D. "As an American, I want to see our nation recapture the strength and unity it once had when we fought the enemy instead of ourselves."

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Close Read

Reread "Remarks to the Senate in Support of a Declaration of Conscience." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread paragraphs 6 and 7. Highlight the ironic situation that Smith describes. What do you think is Smith's purpose for pointing out this irony? How does this irony reinforce a central idea of the speech? Explain your ideas in an annotation.

2. Identify a rhetorical appeal—logical, emotional, or ethical—that Smith uses in paragraphs 8 and 9. Describe what kind of appeal it is. Then explain how the appeal supports the purpose and central idea of the speech.

3. In paragraph 21, Smith includes an allusion to the Four Horsemen who, in the Bible, symbolize Death, Famine, War, and Conquest. Explain how Smith alters the reference and uses this allusion to reinforce her argument.

4. Identify evidence in paragraphs 23 and 24 that reveals one of Smith's purposes and what she hopes to accomplish by addressing the Senate. Explain how she attempts to persuade the audience to agree with her perspective.

5. Consider the Essential Question of the unit: How do we perform for different audiences? Identify word choices that Smith uses to address her audience. How effective do you think these word choices are for her particular audience?

RHETORICAL ANALYSIS

WRITE

How is Smith's rhetoric, or persuasive language, carefully crafted to advance her purpose and perspective? As part of your analysis, identify Smith's logical, emotional, or ethical appeals and the rhetorical devices she uses and how they connect to her purpose and audience. Provide textual evidence and original commentary in support of your points.

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LITERARY FOCUS: Comparing and Contrasting Across Time Periods

Introduction

Romantic stories have shaped Western literature throughout its history. In the *Iliad* and the *Odyssey*, lovers set off wars and journey across heavens and Earth to return to each other's side. Perhaps no pair of star-crossed lovers is more famous than Romeo and Juliet, co-stars of the eponymous tragedy that has inspired dramatists for centuries and for which William Shakespeare is best remembered. This survey of romance in literature explores how numerous writers and artists have plumbed the depths of romantic love for thousands of years. From Homer to Shakespeare—from Emily Brontë to Ernest Hemingway—discover how writers across every literary period have explored the ecstasy and the agony of romantic love.

"In all its forms, love in literature reveals us to ourselves."

NOTES

1 Romantic love. While today we might talk about "catching feelings," romantic love is a serious and central subject in some of the most **definitive** works of every literary period. Sadly, though, many of the greatest love stories of all time don't end well. The ancient **archetype** of the "star-crossed" or doomed lovers may be found in the literature of every age, perhaps because true love in any time is often hindered by external and internal forces.

2 The particular focus of each literary period, however, shapes the way in which love is examined. An irresistible spark between forbidden lovers that ignites a war? A dramatic obsession that leads to madness? A lens to explore contemporary issues of race, class, and identity? In all its forms, love in literature reveals us to ourselves.

The Classical Period

The capture of Helen of Troy, as depicted in a hand-colored woodcut reproduction of an archaic vase painting.

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3 Doomed love between enemies is an old theme, dating back thousands of years. In ancient Greece, Homer's epic *Iliad* served mainly to chronicle the events of the Trojan War. However, imagining that one of the most famous conflicts of all time was sparked by the love of the prince of Troy, Paris, for Helen, wife of the king of Sparta, might have made the story more intriguing to readers and listeners. Placing lovers at the center of a military conflict also makes the story more human and relatable. What, after all, is more worth fighting and dying for than love?

4 Another tale of star-crossed lovers from the classical period is that of Pyramus and Thisbe. Based on a much older myth, the story appears in Ovid's *Metamorphoses*, a famous Roman epic poem. In the story, Pyramus and Thisbe are lovers from adjoining but enemy households who have been forbidden to wed and end up taking their own lives after an unlucky twist of fate. By focusing on the forbidden love between the children of enemies, the story **conveys** a powerful moral lesson about the high cost of old family feuds.

The Medieval Period

The Knights of the Round Table, circa 1475, by the French manuscript illuminator Évrard d'Espinques.

5 The tragic consequences of forbidden love is a theme that also plays a central role in Arthurian legend, a body of fictional stories from the medieval period. The legends focus on the famous King Arthur, said to have defended Britain against the Saxon invaders and established a great empire. Ruling from a celebrated city called Camelot, Arthur assembles the best knights in the kingdom and seats them at a round table that represents equality. These Knights of the Round Table swear to uphold the Code of Chivalry, a moral system that applies both in and out of combat. However, Lancelot, Arthur's most trusted and beloved knight, breaks the Code when he and Guinevere,

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Arthur's wife, fall in love. The betrayal spells the end of the Round Table, Arthur's death, and the destruction of the kingdom. Star-crossed love is thus the vehicle for conveying a strong message about proper moral conduct. Love in violation of the chivalric code can ruin an ideal.

The Renaissance

In *Romeo and Juliet*, 1884, Frank Bernard Dicksee depicts Shakespeare's famous couple sharing a kiss after their wedding night—not knowing it will be their last.

6 Shakespeare's *The Tragedy of Romeo and Juliet* is perhaps the most famous love story all time. About lovers from enemy families who end up taking their own lives after an unlucky twist of fate, it . . . sounds a lot like Ovid's Pyramus and Thisbe, doesn't it? That's because Shakespeare's work transformed or was influenced by a number of pre-existing works. The main source was Arthur Brooke's narrative poem *The Tragicall Historye of Romeus and Juliet*, but Ovid's tale also played a part in shaping the text. The result is an enduring masterpiece. What sets *The Tragedy of Romeo and Juliet* apart is the humanist approach Shakespeare takes to the old subject matter. His Romeo and Juliet feel less like character types and more like real teenagers in love—foolish, reckless, wonderful, and heartbreaking as they persist in their passion despite all barriers. Even upon hearing of Juliet's death, Romeo cries, "I defy you, stars."

7 It's also worth noting that another of Shakespeare's plays, *Troilus and Cressida*, likewise revolves around star-crossed lovers whose story was previously recorded by many writers in many texts—including Chaucer's poem "Troilus and Criseyde" and Homer's epic *Iliad*. Star-crossed lovers make for good stories, and even the best writers borrow!

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The Restoration and the Eighteenth Century

Abelard and His Pupil Heloise, as envisioned by pre-Raphaelite painter Edmund Blair Leighton, 1882.

8 One of the most famous poets of the eighteenth century, Alexander Pope, took on the theme of forbidden love in his famous poem "Eloisa to Abelard." The poem tells the story of real-life lovers from the tenth century. When Héloïse's family discovered that she had secretly married her teacher Peter Abelard, they infamously had him maimed and sent her to a nunnery. Later, Héloïse and Abelard exchanged a few **poignant** letters. Their tragic story had been told before, but Pope's version gives voice to Héloïse, the speaker in the poem. Addressing Abelard, she recalls their past love, describes how his letters have reawakened it, but ultimately advises him to forget her, as nothing but death can reunite them. The fame of Pope's poem was so great that it inspired numerous retellings and parodies, most of which came in the form of Abelard's response.

The Colonial and Early National Period

An illustration of a betrothed Purtian couple walking hand in hand.

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9 Life in the colonial and early national period had many challenges. Premature death was a likelihood that all people faced, but a colonial woman's chance of dying in childbirth was as much as one in eight. Understanding this context can help a reader make sense of practical approaches to love in literature of the period. Consider, for instance, Puritan poet Anne Bradstreet's "Before the Birth of One of Her Children." The speaker in the poem confronts the very real possibility of her own death and what that will mean for her husband and their children. Addressing her husband, she wishes "That when the knot's untied that made us one, / I may seem thine, who in effect am none." The poem emphasizes the speaker's resigned attitude toward death, which is a typical Puritan perspective, but also her belief in the enduring nature of love in **defiance** of death.

The Romantic Period

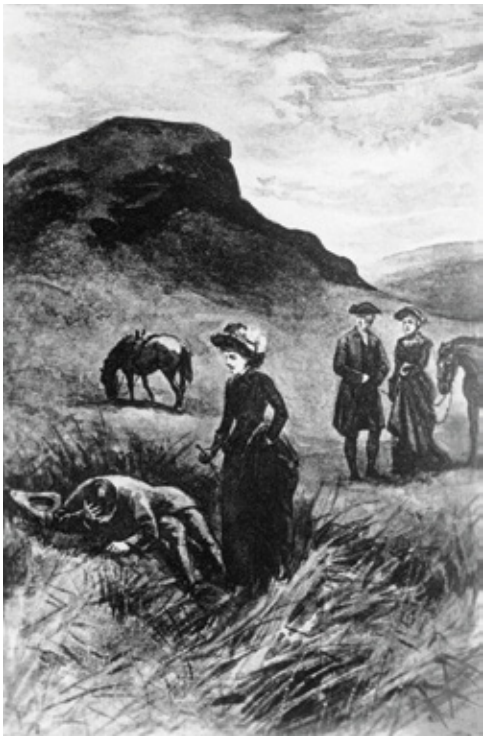

Illustration by H.S. Greig for Emily Bronte's *Wuthering Heights*, published by J.M. Dent and Company in 1896.

10 Overwhelming despair in the wake of a beloved's death dominates two major works from the Romantic period: Emily Brontë's novel *Wuthering Heights* and Edgar Allan Poe's poem "The Raven." Both texts exhibit the characteristics of dark Romanticism: intense, emotional, violent characters; themes of death, despair, and madness; and supernatural elements. In *Wuthering Heights*, social conventions drive Heathcliff and Cathy apart, leading Heathcliff to enact a terrible revenge. After Cathy's death, his grief is so wild that he

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believes himself to be haunted by her ghost and even goes so far as to dig up her grave. In Poe's poem, the speaker is so distraught after the passing of his beloved Lenore that he rages at a mysterious raven who enters his chamber, demanding answers to increasingly desperate questions. Will his pain ever lessen? Is Lenore in Heaven? Will the Raven will ever leave and stop torturing him? The Raven's response is always "Nevermore," causing the speaker to lose all remaining hope and reason. As both texts show, the agony of star-crossed love doesn't end with death; if one lover is left behind, it never ceases.

The Realist and Naturalist Period

Actress Claire Bloom as Nora Helmer in the 1973 Patrick Garland film based on Ibsen's *A Doll's House*.

11 Love takes a different turn in the realist and naturalist period, as writers attempt to present more realistic portraits of human relationships. Given the social conventions of the time, such relationships between husbands and wives were often characterized by inequalities that threatened the selfhood of women in the relationships. In Kate Chopin's "The Story of an Hour," the tragedy for Josephine lies not in her husband's death but in the fact that he turns out to be alive. For a few precious minutes, upon hearing that Brently had died in train accident, Josephine had believed herself to be "'free, free, free!'" When that brief dream of freedom is snatched away by the news that Brently is in fact alive, the devastation brings about her own death by heart attack. In Henrik Ibsen's play *A Doll's House*, Nora leaves her selfish husband Thorwald, knowing that

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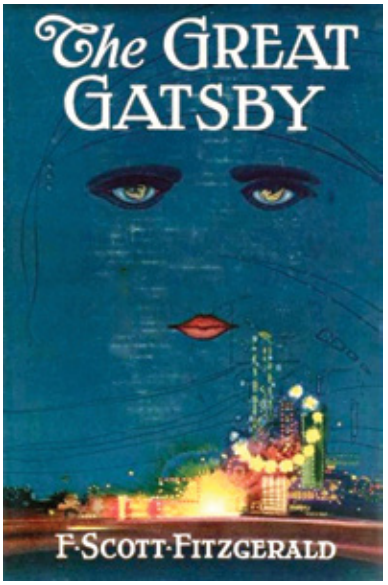
she cannot live with him until she has become her own person, not a doll that he can manipulate according to his whim. In this period, lovers are separated not by unlucky fate, but by the dynamics of nineteenth-century marriage.

NOTES

The Modernist Period



Francis Cugat's painting *Celestial Eyes*, 1925, became the artwork for the original edition cover of F. Scott Fitzgerald's *The Great Gatsby*.

12 Gertrude Stein called the generation that came of age during World War I the Lost Generation. The term referred to the demoralized, dispirited, damaged state of the war's survivors. Major writers from the period explored this condition through the archetype of star-crossed love. In Ernest Hemingway's *The Sun Also Rises*, Jake Barnes has been physically and psychologically wounded as a result of the war. He is unable to be with his beloved Brett, even though it is "pretty to think" of what might have been. In F. Scott Fitzgerald's *The Great Gatsby*, Jay Gatsby is a war veteran who has made his fortune through illegal activity. His hopeless love for the sophisticated but shallow Daisy Buchanan—and his naive belief that he can win her by transforming himself—is fueled by the myth of the American Dream. Gatsby's dream dies when Daisy flees after realizing that his fortune comes from crime, setting off a chain of events that leads to Gatsby's death and the narrator's loss of hope and innocence. Love stories of the modernist period reflect a disillusionment with tradition and the emotional trauma associated with the World Wars.

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The Contemporary Period

Theatre marquee for "Romeo and Juliet," which debuted at the Richard Rogers Theatre in New York City in 2013.

13 In the Renaissance, Shakespeare adapted previously existing versions of the story to craft *The Tragedy of Romeo and Juliet*. Today, many different artists working in many different mediums are transforming his work in order to explore contemporary issues of class, race, and identity. In Baz Luhrman's 1996 film "Romeo + Juliet," the lovers are from warring Verona Beach gangs. In Sharon Draper's YA novel *Romiette and Julio*, an interracial relationship contends with outside disapproval. In "Warm Bodies," an undead boy and a human girl come together after the zombie apocalypse. And in *Every Day* by David Levithan, a disembodied spirit without gender named "A" wakes up every single day in a new person's body. One day, A falls in love—and then every day after tries to find their beloved again. Thus, the archetype of star-crossed lovers, around for millennia and immortalized by Shakespeare, remains relevant even in today's day and age. The possibilities for creatively reinterpreting it are nearly endless. Who knows how it will unfold in the next version of the story?

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Literary Focus

Read "Comparing and Contrasting Across Time Periods". After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is "star-crossed love" and why is it such an enduring literary fascination? Cite evidence from the text in your answer.

2. Compare the illustration of the Puritan couple with the painting of Romeo and Juliet. How do the pieces of art reflect romantic love for the periods with which they are associated? Support your analysis with evidence from the text and details from the artwork.

3. What themes do the classical and medieval works share? Explain what Homer's *Iliad*, Ovid's *Metamorphoses*, and Arthurian legends have in common based on their descriptions in the text.

4. Use context clues to determine the meaning of the word **archetype**. Write your best definition of *archetype* here, along with any words or phrases from the text that were most helpful in determining the word's meaning.

5. The word **convey** is originally derived from the colloquial Latin *conviare*, meaning "to accompany on the way." With this information and using any context clues from the text, write your best definition of the term *convey* as it is used in the text.

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Romiette and Julio

FICTION
Sharon Draper
2001

Introduction

Sharon M. Draper (b. 1952) is a *New York Times* bestselling author and lifelong English teacher. Before becoming a Coretta Scott King Award–winning author, she was named Ohio's Teacher of the Year, and was honored in 1997 as the National Teacher of the Year for instilling a passion and love of reading and writing in her students. Best known for her engaging young adult stories that touch on modern and sometimes hot-button issues, Draper's *Romiette and Julio* is a retelling of William Shakespeare's *Romeo and Juliet*. In this contemporary update, two teens try to navigate the world of interracial dating, one full of mismatched expectations, prejudices, and strife.

"Some rivers are heavy and slow, others are cheerful and lively. Just like people."

NOTES

8.
Private Chat Room Conversation

1 **Dear Afroqueen:**
I'm from Texas. Do chat rooms get on your nerves? There's so much junk! Nobody really says anything, just little one-liners that mean nothing.

2 Hey, Spanishlover:
Yeah, they annoy me. Some are better than others. I've been in some where we really talked about stuff. So what's great about Texas?

3 **The Nueces River flows proud and beautiful all year. As does the Rio Grande. It's wide and powerful, and I really miss it. And it never gets cold there like it does here. Does the river ever freeze?**

4 I've never seen the river freeze, and I've lived here all my life. But I've heard that it has frozen before. Boats get stuck right in the middle. I've never seen any other river, though. I figured they all looked the same—kinda wet.

5 **No, there is a difference. Some rivers are heavy and slow, others are cheerful and lively. Just like people.**

6 So are you a deep river or a **stagnant** stream?

7 **I'm an ocean. I'm real deep. What about you?**

8 Me? I'm a lake. I got edges, but I also have ripples and possibilities. Now, cut all this, and tell me about you really.

9 **Like I said, I'm from Texas. I like Tejano music, refried beans, and guacamole. But I also like pizza, German chocolate cake, and sauerkraut.**

10 Remind me never to have dinner with you. Do you eat the sauerkraut on the pizza or with the German chocolate cake?

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NOTES

11 **Both! Let's see, what else can I tell you about me? I like to sail and I'm a good swimmer. I can play different instruments and I speak two languages. I hate TV talk shows and stupid billboards. Now, your turn.**

12 Me? I'm one of the only girls in our class who uses the Internet and talks to people online. I like to read, and write poetry, and go to dances, but I also play basketball and soccer. You can sail and swim? I really **admire** that. I never learned to swim.

13 **I've never met anyone who couldn't swim. Swimming is like breathing. How can you not know how to swim?**

14 Cause when you're swimming, you can't breathe! I've taken lessons since I was three. Couldn't do it. I'm just plain terrified of the water. But I know I'll never drown, unless it's in the bathtub, because I never intend to get close enough to any water that's deeper than that!

15 **I am afraid of being alone, of being abandoned.**

16 I guess most kids feel that. Have you ever been left alone?

17 **No, not even lost in a grocery store. But fear doesn't make much sense. It is just something you know and respect. Your fear of the water will make you strong.**

18 Maybe, but sometimes my fear takes over. I have bad dreams. Actually, I've been having this one really terrifying dream . . .

19 **What kind of dream?**

20 Never mind. Can you speak Spanish?

21 **Sí. of course. My whole family is from Mexico. What about you?**

22 I'm taking French II, but I'd be afraid to go to France with what I know. You know what else I like to eat? French croissants, and grape jelly. Also Cincinnati chili, but not with grape jelly on it! Have you ever tried any of the chili?

23 **No, I haven't had a chance to try Cincinnati chili, with or without jelly. But unless it's hot and spicy, I probably won't like it. My mother uses hot sauce on everything. Now I can't eat a meal without it!**

24 Hot sauce. Yuck. And you had such **potential**. I bet you like carbonated pop too, don't you? I like mild things—like fresh fruit juice instead of soda pop, and

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NOTES

warm gravy instead of hot sauce (except on oatmeal—that gets warm milk, not warm gravy!).

25 **What about music? What's your favorite?**

26 Well, I listen to rock and rap and R&B, but believe it or not, I like classical music sometimes too. It helps me write poetry, and relaxes me when I can't sleep. I don't tell many people this. You know my favorite? Mandolin[1] music. I discovered it late one night when I was listening to the radio, feeling moody and blue. It was beautiful.

27 **You're not going to believe this, but I play the mandolin! My grandfather taught me when I was a little boy. And you're right. It's a beautiful sound. But I also play the saxophone. I like the music, but there's not much call for mandolins in the school marching band, not even in Texas.**

28 Give me a break! Nobody plays the mandolin, at least not on purpose! Wow, that's awesome! Hey, I've got to get off of this computer and help my mom with the dishes. Sign on tomorrow at four. Let's talk again. This was cool! Peaceout—Afroqueen

29 **I'll be there! Talk to you then. Peaceout—Spanishlover**

Excerpted from *Romiette and Julio* by Sharon M. Draper, published by Simon Pulse.

PERSONAL RESPONSE

WRITE

Reflect on the origin of one of your most important friendships or other relationships. To what extent was your connection with this person influenced by where (on a team? at school? on the internet?) and how (through face-to-face conversations? phone calls? texts?) you met and got to know one another? In a personal response based on your own experience and evidence from the text, describe how setting and medium affect how self-conscious or how honest we are when interacting with new people.

1. **mandolin** a small, four-stringed instrument with a long neck and pear-shaped body

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The Tragedy of Romeo and Juliet (Act II, Scene II)

DRAMA
William Shakespeare
1592

Introduction

studysync tv

A volatile family feud between the Montagues and Capulets has broken out in violence in the streets of Verona, Italy. Along with two of his friends, Romeo, the son of Lord Montague, attends a party held by Lord Capulet, a mask hiding Romeo's true identity. There, he meets and falls in love with the beautiful Juliet—a Capulet. Later that night, Romeo finds her standing at her balcony, thinking aloud about the boy she met that evening. *Romeo and Juliet* is among William Shakespeare's most famous and enduring plays, a tragic tale of star-crossed lovers who are convinced that love can conquer all.

Reading Skill: Active Listening

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to engage in active listening.

STEP 1: In order to gain meaning from information delivered audibly, note the following:

- ✓ the situation or form, including
  - recorded speeches or interviews
  - podcasts, audiobooks, videos, or other recordings
  - discussions, lectures, or oral directions
- ✓ listen for
  - music and background sounds
  - important details, including facts, dates, or statistics
  - questions or suggestions that require a response
  - techniques that the speaker uses to contribute to meaning, including
    - > emphasized words and phrases
    - > repetition of ideas for emphasis
    - > intonation or tone of voice
    - > pauses, timing, rate of speech, etc.

STEP 2: As you prepare to listen actively, ask yourself the following:

- ✓ Before I'm actively listening, what do I need to accomplish?
  - Identify the task and set a purpose.
  - Avoid distractions.
- ✓ While I'm actively listening, what do I need to get out of the experience?
  - Listen to gain comprehension, paying attention to clues and details.
  - Take notes as needed, including important facts, dates, or examples.
  - For recordings, pause or rewind as needed.
  - During conversations, ask meaningful questions.
- ✓ After active listening, how can I judge that I've been successful?
  - Summarize or write about what you heard, including the main idea.
  - Answer comprehension questions based on the selection that was read aloud.
  - Compare your notes with a classmate's.

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YOUR TURN

PRACTICE

Read the background information and the transcript of the text below. Then, review the audio recording in the digital lesson and using the Checklist on the previous page, answer the multiple-choice questions below.

Background: Some of the most powerful and most effective dramatic performances draw inspiration from real-life events. One example is The Laramie Project.

Transcript: Another example of a theater production profoundly influencing society is The Laramie Project. The play depicts a town's reactions to the real-life murder of a gay University of Wisconsin student, Matthew Shepard, in Laramie, Wyoming, in 1998. The production is based on real interviews of Laramie residents conducted by the troupe's producers, as well as contemporary news accounts. It provides a provocative look at how a small town processes its feelings of grief, anger, betrayal, love and hate. According to its producers, more than 30 million Americans have seen the play since it debuted in 2000. It is considered by many critics to be a cornerstone of modern anti-hate art. "The Laramie Project portrayed one town in America at the end of the millennium," the producers said. "In doing so, it also managed to capture something profoundly American, [. . .] Something about social injustices, about beliefs, about idiosyncrasies. So while it told the story of one American town, it also spoke to America [. . .] as a whole."

1. The text and audio clip present the same text in different formats. Which element of the text is emphasized by listening to the audio clip?

   - A. The number of Americans who have seen the play since it debuted.
   - B. The fact that much of the material for The Laramie Project was fictional.
   - C. The idea that this story speaks to beliefs and social injustices in America as a whole.
   - D. The location of the setting in Laramie, Wyoming in 1998.

2. Select one advantage of listening to the audio recording of the text.

   - A. The audio recording emphasizes the deeply emotional nature of The Laramie Project
   - B. The audio recording helps listeners learn more about Matthew Shepard.
   - C. The audio recording provides a quote from the producers of the play.
   - D. The audio recording explains the source material that the producers used for the play.

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"O Romeo, Romeo! wherefore art thou Romeo?"

Act II, Scene II

[*Enter Romeo.*]

ROMEO: He jests at scars that never felt a wound.

[*Enter Juliet above at a window.*]

But soft! What light through yonder window breaks?
It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious.
Her vestal livery is but sick and green,
And none but fools do wear it. Cast it off.
It is my lady; O, it is my love!
O that she knew she were!
She speaks, yet she says nothing. What of that?
Her eye discourses; I will answer it.
I am too bold; 'tis not to me she speaks.
Two of the fairest stars in all the heaven,
Having some business, do **entreat** her eyes
To twinkle in their spheres till they return.
What if her eyes were there, they in her head?
The brightness of her cheek would shame those stars
As daylight doth a lamp; her eyes in heaven
Would through the airy region stream so bright
That birds would sing and think it were not night.
See how she leans her cheek upon her hand!
O that I were a glove upon that hand,
That I might touch that cheek!

Young man courting a young lady, balcony scene by Anonymous, 19th century, Beaux-Arts Museum, Lyon, France

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

Romeo compares Juliet to the sun. The denotation of sun is "star around which the earth orbits." The connotative meaning of sun is brightness and beauty. This metaphor creates a romantic mood and emphasizes how for Romeo, Juliet is the center of his universe.

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JULIET: Ay me!

ROMEO: She speaks.
O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As is a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.

JULIET: O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name!
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.

ROMEO: [*aside*] Shall I hear more, or shall I speak at this?

JULIET: 'Tis but thy name that is my enemy.
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet.
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff[1] thy name;
And for that name, which is no part of thee,
Take all myself.

ROMEO: I take thee at thy word.
Call me but love, and I'll be new baptiz'd;
Henceforth I never will be Romeo.

JULIET: What man art thou that, thus bescreen'd in night,
So stumblest on my counsel?

ROMEO: By a name
I know not how to tell thee who I am.
My name, dear saint, is hateful to myself,
Because it is an enemy to thee.
Had I it written, I would tear the word.

JULIET: My ears have yet not drunk a hundred words
Of that tongue's **utterance**, yet I know the sound.
Art thou not Romeo, and a Montague?

SAMPLE ANNOTATION

Paraphrasing and Summarizing

The actress playing Juliet in the VMZ video summarizes, "I was just venting that it's his name that is my enemy, not him." Then the video cuts to Juliet's video diary, in which she is directly quoting the "What's in a name?" soliloquy.

1. **doff** take off, as you would an article of clothing

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ROMEO: Neither, fair saint, if either thee dislike.

JULIET: How cam'st thou hither, tell me, and wherefore?
The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.

ROMEO: With love's light wings did I o'erperch these walls;
For stony limits cannot hold love out,
And what love can do, that dares love attempt.
Therefore thy kinsmen are no let to me.

JULIET: If they do see thee, they will murther thee.

ROMEO: Alack, there lies more peril in thine eye
Than twenty of their swords! Look thou but sweet,
And I am proof against their **enmity**.

JULIET: I would not for the world they saw thee here.

ROMEO: I have night's cloak to hide me from their sight;
And but thou love me, let them find me here.
My life were better ended by their hate
Than death prorogued[2], wanting of thy love.

JULIET: By whose direction found'st thou out this place?

ROMEO: By love, that first did prompt me to enquire.
He lent me counsel, and I lent him eyes.
I am no pilot; yet, wert thou as far
As that vast shore wash'd with the farthest sea,
I would adventure for such merchandise.

JULIET: Thou knowest the mask of night is on my face;
Ise would a maiden blush bepaint my cheek
For that which thou hast heard me speak to-night.
Fain would I dwell on form[3]- fain, fain deny
What I have spoke; but farewell compliment!
Dost thou love me, I know thou wilt say 'Ay';
And I will take thy word. Yet, if thou swear'st,
Thou mayst prove false. At lovers' perjuries,
They say Jove laughs. O gentle Romeo,
If thou dost love, pronounce it faithfully.
Or if thou thinkest I am too quickly won,
I'll frown, and be perverse, and say thee nay,

SAMPLE ANNOTATION

Literary Elements

Romeo's emotions are expressed in extreme, exaggerated terms: Juliet's lack of favor is more dangerous than twenty swords, and he would rather die now than live longer without her love. This use of hyperbole hints that he might act recklessly in the future.

2. **prorogue** to suspend or postpone
3. **fain would I dwell on form** "I'd be happy to show good manners"

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So thou wilt woo; but else, not for the world.
In truth, fair Montague, I am too fond,
And therefore thou mayst think my haviour light;
But trust me, gentleman, I'll prove more true
Than those that have more cunning to be strange.
I should have been more strange, I must confess,
But that thou overheard'st, ere I was ware,
My true-love passion. Therefore pardon me,
And not **impute** this yielding to light love,
Which the dark night hath so discovered.

ROMEO: Lady, by yonder blessed moon I swear,
That tips with silver all these fruit-tree tops-

JULIET: O, swear not by the moon, th' inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

ROMEO: What shall I swear by?

JULIET: Do not swear at all;
Or if thou wilt, swear by thy gracious self,
Which is the god of my **idolatry**,
And I'll believe thee.

ROMEO: If my heart's dear love-

JULIET: Well, do not swear. Although I joy in thee,
I have no joy of this contract to-night.
It is too rash, too unadvis'd, too sudden;
Too like the lightning, which doth cease to be
Ere one can say 'It lightens.' Sweet, good night!
This bud of love, by summer's ripening breath,
May prove a beauteous flow'r when next we meet.
Good night, good night! As sweet repose and rest
Come to thy heart as that within my breast!

ROMEO: O, wilt thou leave me so unsatisfied?

JULIET: What satisfaction canst thou have to-night?

ROMEO: Th' exchange of thy love's faithful vow for mine.

JULIET: I gave thee mine before thou didst request it;
And yet I would it were to give again.

ROMEO: Would'st thou withdraw it? For what purpose, love?

JULIET: But to be frank and give it thee again.

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And yet I wish but for the thing I have.
My bounty is as boundless as the sea,
My love as deep; the more I give to thee,
The more I have, for both are infinite.
[*Nurse calls within.*]
I hear some noise within. Dear love, adieu!
Anon, good nurse! Sweet Montague, be true.
Stay but a little, I will come again. [*Exit above.*]

ROMEO: O blessed, blessed night! I am afeard,
Being in night, all this is but a dream,
Too flattering-sweet to be substantial.
[*Enter Juliet above.*]

JULIET: Three words, dear Romeo, and good night indeed.
If that thy bent of love be honourable,
Thy purpose marriage, send me word to-morrow,
By one that I'll procure to come to thee,

Where and what time thou wilt perform the rite;
And all my fortunes at thy foot I'll lay
And follow thee my lord throughout the world.

NURSE: [*within*] Madam!

JULIET: I come, anon.- But if thou meanest not well, I do beseech thee-
NURSE: [*within*] Madam!

JULIET: By-and-by I come.-
To cease thy suit and leave me to my grief.
To-morrow will I send.

ROMEO: So thrive my soul-

JULIET: A thousand times good night! [*Exit Above.*]

ROMEO: A thousand times the worse, to want thy light!
Love goes toward love as schoolboys from their books;
But love from love, towards school with heavy looks.
[*Enter Juliet again, above.*]

JULIET: Hist! Romeo, hist! O for a falconer's voice
To lure this tassel-gentle back again!
Bondage is hoarse and may not speak aloud;
Else would I tear the cave where Echo[4] lies,

4. **Echo** in Greek mythology, Echo was a cave nymph who was cursed by Hera, Zeus's wife, to repeat other people's previous words

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And make her airy tongue more hoarse than mine
With repetition of my Romeo's name.
Romeo!

ROMEO: It is my soul that calls upon my name.
How silver-sweet sound lovers' tongues by night,
Like softest music to attending ears!

JULIET: Romeo!

ROMEO: My dear?

JULIET: At what o'clock to-morrow
Shall I send to thee?

ROMEO: By the hour of nine.

JULIET: I will not fail. 'Tis twenty years till then.
I have forgot why I did call thee back.

ROMEO: Let me stand here till thou remember it.

JULIET: I shall forget, to have thee still stand there,
Rememb'ring how I love thy company.

ROMEO: And I'll still stay, to have thee still forget,
Forgetting any other home but this.

JULIET: 'Tis almost morning. I would have thee gone-
And yet no farther than a wanton's bird,
That lets it hop a little from her hand,
Like a poor prisoner in his twisted gyves,
And with a silk thread plucks it back again,
So loving-jealous of his liberty.

ROMEO: I would I were thy bird.

JULIET: Sweet, so would I.
Yet I should kill thee with much cherishing.
Good night, good night! Parting is such sweet sorrow,
That I shall say good night till it be morrow.
[*Exit Above.*]

ROMEO: Sleep dwell upon thine eyes, peace in thy breast!
Would I were sleep and peace, so sweet to rest!
Hence will I to my ghostly father's cell,
His help to crave and my dear hap to tell.

[*Exit*].

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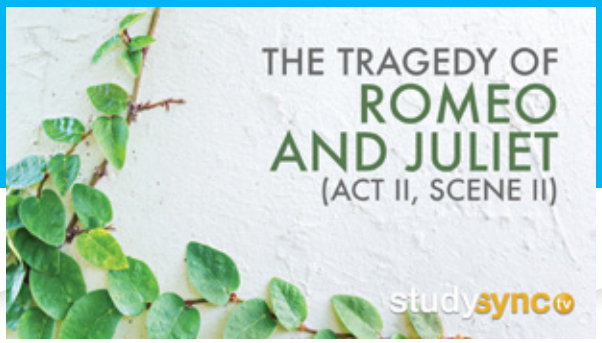

First Read

Read *The Tragedy of Romeo and Juliet*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Where and when does Act II, Scene II take place? Where are the characters in relation to each other? Be sure to cite evidence from the text to support your answer.

2. In Juliet's second speech (beginning "O Romeo, Romeo!"), what does she say is the central problem that exists between Romeo and her? In her mind, how could this problem be solved? Support your answer with evidence from the text.

3. What concern does Juliet express in lines 124–132? What hope does she express? Cite evidence from the text to support your answers.

4. Use context to determine the meaning of the word **entreat** as it is used in Romeo's first speech. Write your definition of *entreat* here and tell how you found it.

5. The Greek root word *latreia* means "worship." Using knowledge of the root and context clues, determine the meaning of the word **idolatry** as it is used in the text. Write your definition of *idolatry* here and explain how you got it.

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Reading Skill: Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to analyze how the video "VMZ: Romeo and Juliet" adapts *The Tragedy of Romeo and Juliet (Act II, Scene II)* through the use of quoting, paraphrasing, and summarizing, note the following:

- ✓ direct quotations from the drama
- ✓ short summaries that recap the plot and dialogue
- ✓ lines from the drama that are paraphrased, or restated, in the actor's words

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To analyze the use of quoting, paraphrasing, and summarizing in the video, consider the following questions:

- ✓ Is this a direct quotation, paraphrase, or summary?
- ✓ What is the overall effect of this use of quoting, paraphrasing, or summarizing?

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Reread *The Tragedy of Romeo and Juliet* (Act II, Scene II) and review the video in the digital lesson. Then, complete the chart by identifying the paraphrase strategy applied to each section of text.

YOUR TURN

PRACTICE

Paraphrase Strategies		
summary	paraphrase	direct quotation

The Tragedy of Romeo and Juliet (Act II, Scene II)	"VMZ: Romeo and Juliet"	Paraphrase Strategy
ROMEO: But soft! What light through yonder window breaks? It is the East, and Juliet is the sun!	But soft! What light through yonder window breaks? It is the East, and Juliet is the sun!	
JULIET: 'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, Nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other name would smell as sweet. So Romeo would, were he not Romeo call'd, Retain that dear perfection which he owes Without that title. Romeo, doff thy name; And for that name, which is no part of thee, Take all myself.	She was saying she loved me and that she wished I would get rid of my name so we could avoid the whole Montague-Capulet enemy drama thing.	
ROMEO: Call me but love, and I'll be new baptiz'd; Henceforth I never will be Romeo.	I would get rid of my name if it meant we could be together.	

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

Like novels and short stories, dramas also tell a story through the literary elements of character, plot, setting, and theme. In addition, dramas have certain conventions that are unique to the genre and that serve as methods of conveying information about the literary elements.

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the dramatic elements and conventions, note the following:

- ✓ the form of the drama, such as comedy or tragedy
- ✓ the characters and setting
- ✓ the events of the plot
- ✓ the stage directions used
- ✓ dramatic conventions, such as the following, which are frequently used in Shakespearean plays:
  - **soliloquy:** a long speech by a character who is alone that reveals the private thoughts and emotions of the character
  - **aside:** a character's comment that is directed to the audience or another character but is not heard by any other characters
- ✓ the style of language, including verse or other formal language

STEP 2: To analyze how a playwright's choices regarding dramatic elements and conventions, consider the following questions:

- ✓ How does the playwright use dramatic conventions for character and plot development?
- ✓ What is the effect on the audience of the use of dramatic conventions?
- ✓ How does the style of language help to develop literary elements, such as character, plot, and theme?

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Reread lines 2–27 from *Romeo and Juliet*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. This scene is from the second act of *Romeo and Juliet*. The use of soliloquy at this point in the play helps to advance the plot by—

   - A. further developing Romeo's love for Juliet, despite their feuding families.
   - B. providing insight into Romeo's fear that the Capulets will discover him.
   - C. emphasizing Romeo's determination to change Juliet's mind about him.
   - D. describing Romeo's desires to discover Juliet's true hopes for the future.

2. How does the author build suspense in this selection?

   - A. by including stage directions that show Juliet coming to her window when she hears Romeo speaking
   - B. by suggesting that Romeo has not yet seen Juliet come to the window
   - C. by the lack of Juliet's voice in response to Romeo's profession of love
   - D. by Romeo's description of Juliet's beauty

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **simile:** a comparison of two things, often introduced by *like* or *as*, such as "as strong as an ox"
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
  - **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"

STEP 2: To explain how figurative language creates mood in a text, ask the following questions:

- ✓ What type of figurative language appears in the text?
- ✓ Why does the author use figurative language rather than literal language? How does figurative language help the writer establish or achieve his or her purpose?
- ✓ What is the **denotation,** or literal meaning of this example of figurative language? What is its **connotation,** or implied ideas and emotions?
- ✓ How does the use of figurative language help to create the **mood,** or the emotional quality, of the text?

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Reread lines 162–170 of *The Tragedy of Romeo and Juliet* (Act II, Scene II). Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The figure of speech used in lines 166–167 is an example of–

   - ○ A. simile.
   - ○ B. metaphor.
   - ○ C. hyperbole.
   - ○ D. personification.

2. Which of the following words best describes the mood created by the figure of speech in lines 166–167?

   - ○ A. longing
   - ○ B. excited
   - ○ C. grateful
   - ○ D. optimistic

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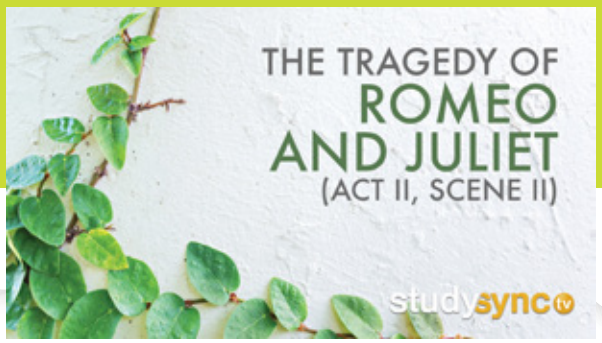

Close Read

Reread *The Tragedy of Romeo and Juliet*. As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify an example of figurative language in Act II, Scene II. Explain the literal (denotative) meaning of the figurative language as well as its connotations, or implied ideas and feelings. Then analyze how the figurative language contributes to the mood of the scene.

2. Rewatch the Royal Shakespeare Company video. Notice how the actors add a layer of humor to the scene. Highlight a corresponding section of the text, and explain how the performance creates humor.

3. Rewatch the "VMZ: Romeo and Juliet" video. Highlight a corresponding section of the text. Explain how the video directly quotes, summarizes, or paraphrases a section of the text and how the performance interprets the source text.

4. Identify a passage in *The Tragedy of Romeo and Juliet* that shows the universal theme of how love transcends different backgrounds. Compare the development of the theme in this passage with the development of a similar theme in a passage from *Romiette and Julio*.

5. This unit's Essential Question is, How do we perform for different audiences? Do you think that Romeo and Juliet are authentic and honest with each other in this scene? Highlight evidence from the text that helps you respond to this question. Then explain your thoughts in an annotation.

EXPOSITORY

WRITE

How do the Royal Shakespeare Company video, the "VMZ: Romeo and Juliet" video, and the chat room conversation from *Romiette and Julio* use the characters, plot, and dramatic conventions of Shakespeare's *The Tragedy of Romeo and Juliet* as a springboard for envisioning the story in a new way? To what extent does each version enhance readers' understanding and experience of the original story? Select two of the adaptions, and answer these questions in an expository essay that includes detailed evidence from all three selections.

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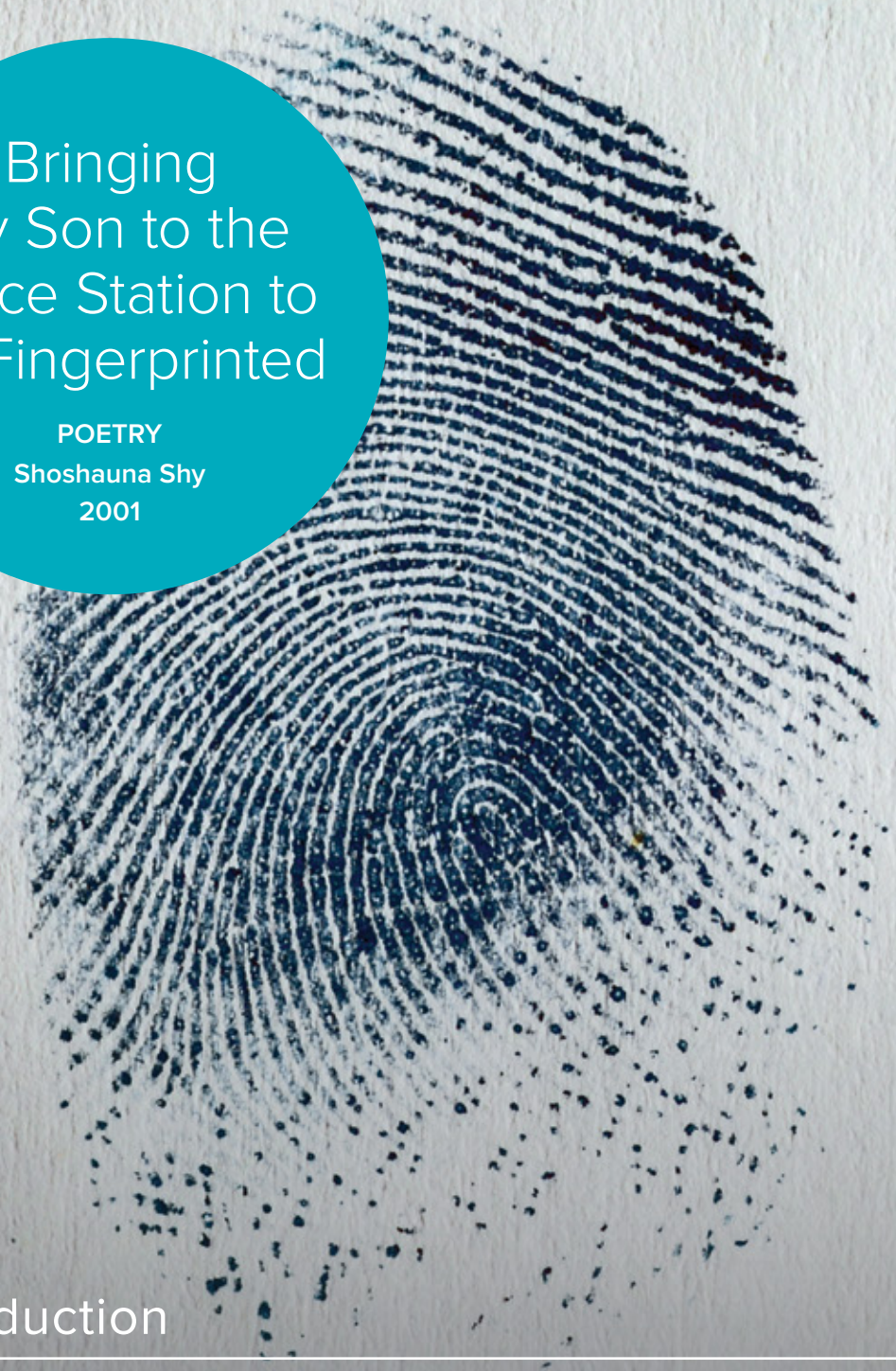
Bringing My Son to the Police Station to Be Fingerprinted

POETRY
Shoshauna Shy
2001



Introduction

Wisconsin poet Shoshauna Shy has been published by more than 200 other journals and presses, including *The Seattle Review, Cimarron Review, The Briar Cliff Review, Rattle,* and *Poetry Northwest*. Her poem "Bringing My Son to the Police Station to Be Fingerprinted" deals with trauma and the strategies some people use to cope.

“it’s reassuring to note how the yellows momentarily mesh”

NOTES

My lemon-colored
whisper-weight blouse
with keyhole closure
and sweetheart neckline is tucked
into a pastel **silhouette** skirt
with side-slit vents
and triplicate pleats
when I realize in the sunlight
through the windshield
that the cool yellow of this blouse clashes
with the buttermilk heather in my skirt
which makes me slightly **queasy**
however

the periwinkle in the pattern on the sash
is **sufficiently** echoed by the twill uppers
of my buckle-snug sandals
while the accents on my purse
pick up the pink
in the button stitches

and then as we pass
through Weapons Check
it’s reassuring to note
how the yellows momentarily mesh
and make an overall pleasing
composite

StudySync adapted this poem from Poetry Northwest, an American poetry archive. Used by permission of Poetry Northwest.

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EXPOSITORY

WRITE

In "Bringing My Son to the Police Station to Be Fingerprinted" a speaker reacts in a way that doesn't seem to acknowledge the severity of the event. Why do you think she responds this way? Write about her seemingly odd reaction and its underlying significance, explaining whether her response is useful or appropriate in this situation and why. Use specific evidence from the poem to support your argument.

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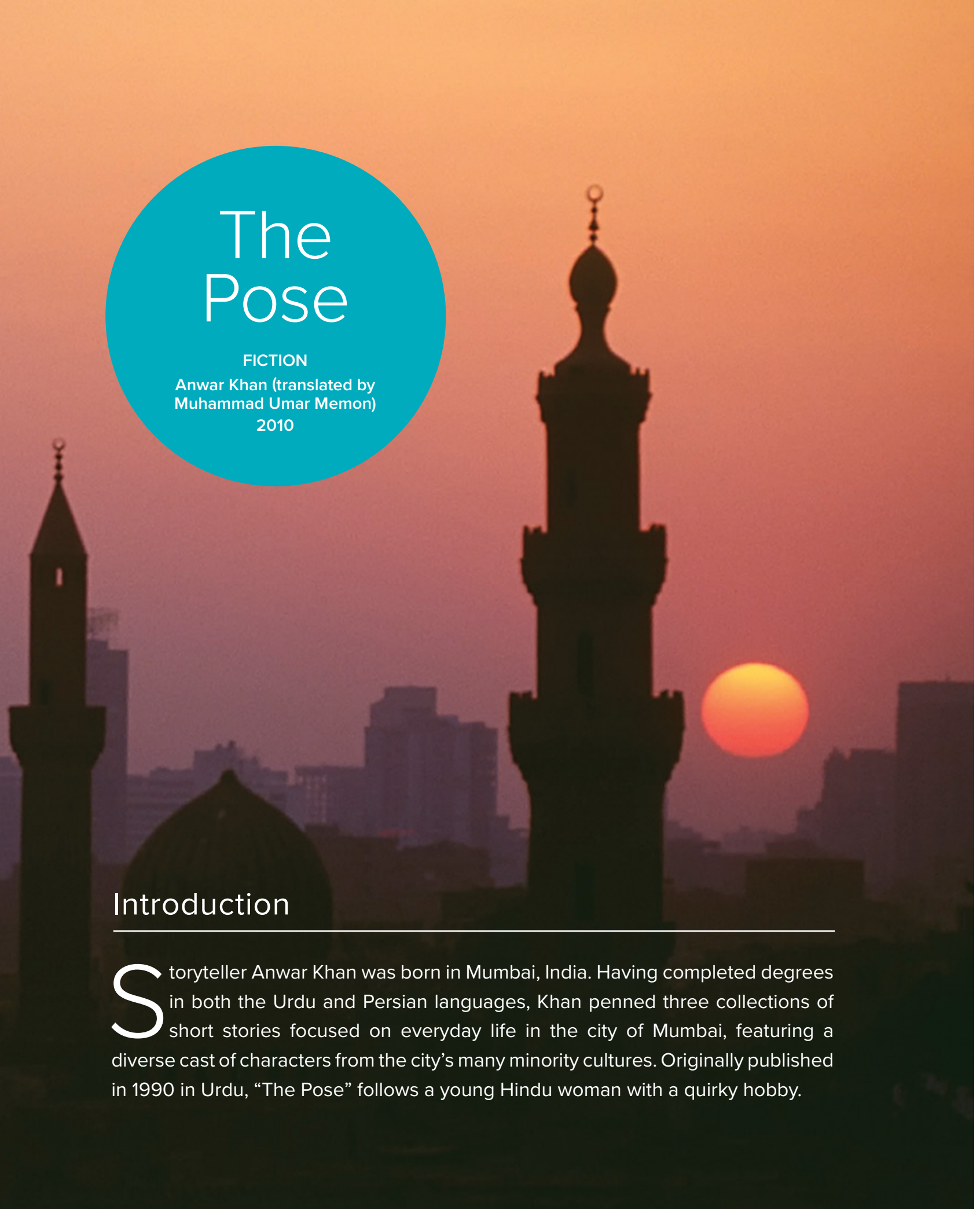

The Pose

FICTION
Anwar Khan (translated by Muhammad Umar Memon)
2010

Introduction

Storyteller Anwar Khan was born in Mumbai, India. Having completed degrees in both the Urdu and Persian languages, Khan penned three collections of short stories focused on everyday life in the city of Mumbai, featuring a diverse cast of characters from the city's many minority cultures. Originally published in 1990 in Urdu, "The Pose" follows a young Hindu woman with a quirky hobby.

"She was now, after all, a part of this bustling marketplace."

NOTES

1 God knows what got into her head. She abruptly broke her stride and slipped into Shandar Cloth Store. Then she opened the door of the show window and, **deftly**, removing the lovely mannequin, stood herself in the plastic dummy's place and assumed its pose.

2 It was evening. The street was packed with people, but they were so preoccupied as they went their way that none of them noticed what she had just done.

3 Why did she do it? She probably didn't know that herself. True, she was something of a daredevil in her childhood. But now she was a grown young woman, a college student, smart, sophisticated, **urbane**. Even the most daring boys at the college got cold feet walking with her. What she'd just done, well, it just happened. It was entirely unpremeditated.

4 Standing in the show window she felt a strange sense of comfort wash over her. She was now, after all, a part of this bustling marketplace. She could also look closely at the place, the whole of it, standing in just one spot, without having to move. Walking as one of the crowd or while shopping, she never felt herself a part of the life around her—the buoyant, strident life, full of **vigor** and excitement.

5 Her tense body gradually became unstrung, and an unprovoked smile came to her lips. She quite liked it—standing with one foot slightly forward, the hem of her sari[1] going over her head and then dropping down to wrap itself around the joint of her right elbow. She looked positively ravishing. She could stand in her new posture forever, she thought, overcome by a sudden impulse, although her knees had already begun to ache from the pressure.

6 She was just considering easing up on her heels a bit when her eyes caught sight of a peasant who suddenly cut through the crowd on the sidewalk and came over to the show window and began gawking at her with eyes at once

1. **sari** a long garment traditionally worn by women in South Asia, where a single piece of colorful cloth is usually draped over one shoulder and forms a long skirt over the wearer's legs

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NOTES

full of lust and wonder. His eyes seemed to say—Incredible! These craftsmen can be so skilful! How they make statues that look like real people!

7 It was good the glass panel stood between them, otherwise the country bumpkin would certainly have ventured to touch her.

8 The peasant perhaps wanted to linger on for a while, but the scouring glances of the passersby forced him to move on. As soon as he had moved away, she relaxed her feet a little. Even shook them a bit. But now her lips began to feel dry. "Just a little while longer," she told her lips under her breath, "and then I'll take you to a restaurant and treat you to a glass of ice water, followed by a steaming cup of some finely brewed tea." Her thirst let up a bit and she slipped back into her former pose.

9 She certainly had no wish to exhibit herself like this to the pedestrians. Perhaps the thought had never even entered her mind. Rather, it pleased her to think that she was now a full participant in the teeming life around her. It was a strange feeling. She had never experienced it before.

10 "Oh God!"—the expression came from the lips of two college girls—"how lifelike!"

11 Their voices, travelling along the glass panels and filtering through the holes in the steel strips holding the frame, came upon her softly, as if from a great distance.

12 The two girls gawked at her with admiration as they exchanged a few words among themselves, while she looked at them with tenderness. She was happy, incredibly happy. No one had looked at her with such appreciation before, at least not in her presence. Like a kind and caring queen receiving the **adulation** of her subjects, she sustained her regal pose until the girls had once again melted into the crowd and disappeared from view.

13 "Let's see who comes next?" she thought to herself.

14 Her feet had again started to protest. This time around, though, she sent them a warning, a rather stern one: Scoundrels, stay put! Can't you wait even a little? She wouldn't care a hoot about their protest, she decided.

15 She was still congratulating herself on her firm resolve when she caught sight of a cop who had just separated from the crowd and after taking a pinch of chewing tobacco from a box he held was rubbing it with his thumb. The moment he saw her, his hand stopped dead, his mouth fell open, and his eyes widened. She stared at the cop sweetly. The cop's eyelashes began to

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flap frantically; he rubbed the tobacco hastily and stuffing it between his lower lip and teeth practically stuck his eyes against the glass of the show window.

16 She was overcome by a powerful urge to laugh, but managed to stop herself with the greatest difficulty. Suddenly her feet began to itch uncontrollably. There was even a slight, involuntary tremble. But the cop thought it was a mere illusion, or the effect of the tobacco.

17 The cop stared at her for a long time. He would withdraw a little, then come back and inspect her closely. This went on for so long that she began to tire. Is the idiot going to leave at all, she wondered? She was feeling uncomfortable. She knew she couldn't go on standing in that pose. All the same, she also knew that she was safe inside the show window. Where would she find such a sanctuary outside?

18 Thank God the cop finally decided to leave, and she drew a breath of relief, loosened her hands and feet, straightened up her tense back, indeed even massaged it a bit. Night was approaching and the crowd had thinned down to a few swift-footed pedestrians.

19 Soon it will grow dark, she thought. She'd better get out of here while there was still some light. The fabric store must be emptying out. Somebody might see her getting out of the show window. She'd have to be very careful. . . and fast. And yet there was such comfort inside the show window! How she wallowed in that pleasure! Another ten minutes? Why not . . .

20 She was still mulling over this when she spotted her girlfriend Sheyama on the sidewalk. Right away she sprang into her former pose and held her breath. Sheyama threw an inattentive look in her direction and because her thoughts were elsewhere, the danger, luckily, was averted. The thought that some of her acquaintances might spot her here had not occurred to her until Sheyama came along. This was precisely the time when her older brother returned from work, she recalled with horror. He's already suffering from a heart ailment. What if he saw the family's "honor" exposed so shamelessly out on the street? Wouldn't he drop dead?

21 Two boys appeared in her field of vision. They were returning from school, their satchels glued to their backs. They looked with zesty curiosity and pasted their faces—eyes and all—flat against the glass. "Hey, she's real," the voice of one of the boys entered her ear faintly. Once again she wanted to laugh.

22 "Idiot, it's plastic," the other boy said. "Whoever uses a live model?"

23 "But she looks so real. Seems she'd open her mouth and start speaking any moment."

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24 "That's because of the evening. In proper light, you'd see."

25 "Hi!" the boy said as he winked at her mischievously.

26 The other one broke into a gale of laughter. Then he too waved at her and said "Bye!" and the two walked out of her field of vision.

27 As soon as they were gone, she suddenly began to laugh, but just as suddenly, became very nervous.

28 A young man was looking at her with perplexed eyes from across the glass. When their eyes met, he smiled. She smiled back, if only to hide her **trepidation**. She quickly grabbed the plastic dummy, and tried to install it, pretending to be one of the store clerks.

29 The youth's eyes were still riveted on her.

30 Arranging the sari around the mannequin she looked at the youth from the corner of her eye to see who he was looking at. His eyes lingered briefly at the plastic figure, then bounced off it and became glued to her.

31 She backed up, supremely confident, opened the door to the show window and walked out.

32 None of the store attendants saw her leave, or if they did, she was so agile and so fast that they couldn't figure out what had happened. The doorman didn't notice, as he was busy talking to one of the sales clerks.

33 Confidently she strode away, briskly but lightly, happy and satisfied. As though she'd just unloaded the entire pestering weight of her body and soul. After she had walked away some distance, she turned around and looked back. The youth was still staring at her, perhaps with wonder.

34 She quickly turned down another street.

Anwar Khan, "The Pose," translated by Muhammad Umar Memon. Published in Words without Borders, September 2010. Translation copyright 2010 Muhammad Umar Memon. By permission of Words without Borders (www.wordswithoutborders.org).

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LITERARY ANALYSIS

WRITE

The text never quite answers two big questions related to the main character's psychology: *Why does she pretend to be a mannequin for a sustained period of time?* and *How does the experience affect her?* Provide an interpretation of the text that answers both of these questions. How do the main character's thoughts, actions, and interactions serve as clues about her motivations and about the effects of her unusual experiment? Then, use your answers to identify what theme or message the author might ultimately seek to send about performance and self-image. Identify evidence from the text to support your response.

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Blues Ain't No Mockin Bird

FICTION
Toni Cade Bambara
1971

Introduction

Toni Cade Bambara (1939–1995) was a writer, documentary filmmaker, and civil rights activist. Although she published one novel during her lifetime—*The Salt Eaters*—Bambara mostly wrote short stories. "Blues Ain't No Mockin Bird" was included in her acclaimed first collection, *Gorilla, My Love*, which was published in 1972. Known for her masterful use of structure and language, Bambara layered her stories with flashbacks, stream of consciousness, and interwoven subplots. Her ability to capture the nuances of African American dialects was widely praised. Here, a young black girl in the rural South describes how her grandparents defend their integrity when confronted with patronizing interlopers.

"'Get them persons out of my flower bed, Mister Cain,' say Granny moanin real low like at a funeral."

1 The puddle had frozen over, and me and Cathy went stompin in it. The twins from next door, Tyrone and Terry, were swingin so high out of sight we forgot we were waitin our turn on the tire. Cathy jumped up and came down hard on her heels and started tap-dancin. And the frozen patch splinterin every which way underneath kinda spooky. "Looks like a plastic spider web," she said. "A sort of weird spider, I guess, with many mental problems." But really it looked like the crystal paperweight Granny kept in the parlor. She was on the back porch, Granny was, making the cakes drunk. The old ladle drippin rum into the Christmas tins, like it used to drip maple syrup into the pails when we lived in the Judson's woods, like it poured cider into the vats when we were on the Cooper place, like it used to scoop buttermilk and soft cheese when we lived at the dairy.

2 "Go tell that man we ain't a bunch of trees."

3 "Ma'am?"

4 "I said to tell that man to get away from here with that camera." Me and Cathy look over toward the meadow where the men with the station wagon'd been roamin around all mornin. The tall man with a huge camera lassoed to his shoulder was buzzin our way.

5 "They're makin movie pictures," yelled Tyrone, stiffenin his legs and twistin so the tire'd come down slow so they could see.

6 "They're makin movie pictures," sang out Terry.

7 "That boy don't never have anything original to say," say Cathy grown-up.

8 By the time the man with the camera had cut across our neighbor's yard, the twins were out of the trees swingin low and Granny was onto the steps, the screen door bammin soft and scratchy against her palms. "We thought we'd get a shot or two of the house and everything and then—"

9 "Good mornin," Granny cut him off. And smiled that smile.

NOTES

SAMPLE ANNOTATION

Literary Elements

Instead of "Cathy and I" the narrator says "me and Cathy," and the last sound in some words is dropped. This use of dialect brings to life the way the characters speak. The grammar and the informal diction show the author's purpose may be to create authentic characters.

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10 "Good mornin," he said, head all down the way Bingo does when you yell at him about the bones on the kitchen floor. "Nice place you got here, aunty. We thought we'd take a—"

11 "Did you?" said Granny with her eyebrows. Cathy pulled up her socks and giggled.

12 "Nice things here," said the man, buzzin his camera over the yard. The pecan barrels, the sled, me and Cathy, the flowers, the printed stones along the driveway, the trees, the twins, the toolshed.

13 "I don't know about the thing, the it, and the stuff," said Granny, still talkin with her eyebrows. "Just people here is what I tend to consider."

14 Camera man stopped buzzin. Cathy giggled into her collar.

15 "Mornin, ladies," a new man said. He had come up behind us when we weren't lookin. "And gents," discoverin the twins givin him a nasty look. "We're filmin for the county," he said with a smile. "Mind if we shoot a bit around here?"

16 "I do indeed," said Granny with no smile. Smilin man was smilin up a storm. So was Cathy. But he didn't seem to have another word to say, so he and the camera man backed on out the yard, but you could hear the camera buzzin still. "Suppose you just shut that machine off," said Granny real low through her teeth, and took a step down off the porch and then another.

17 "Now, aunty," Camera said, pointin the thing straight at her.

18 "Your mama and I are not related."

19 Smilin man got his notebook out and a chewed-up pencil. "Listen," he said movin back into our yard, "we'd like to have a statement from you . . . for the film. We're filmin for the county, see. Part of the food stamp campaign. You know about the food stamps[1]?"

20 Granny said nuthin.

21 "Maybe there's somethin you want to say for the film. I see you grow your own vegetables," he smiled real nice. "If more folks did that, see, there'd be no need—"

22 Granny wasn't sayin nuthin. So they backed on out, buzzin at our clothesline and the twins' bicycles, then back on down to the meadow. The twins were danglin in the tire, lookin at Granny. Me and Cathy were waitin, too, cause Granny always got somethin to say. She teaches steady with no letup. "I was

1. **food stamp** a coupon issued by the government to its citizens with low income, redeemable for food

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on this bridge one time," she started off. "Was a crowd cause this man was goin to jump, you understand. And a minister was there and the police and some other folks. His woman was there, too."

23 "What was they doin?" asked Tyrone.

24 "Tryin to talk him out of it was what they was doin. The minister talkin about how it was a **mortal** sin, suicide. His woman takin bites out of her own hand and not even knowin it, so nervous and cryin and talkin fast."

25 "So what happened?" asked Tyrone.

26 "So here comes . . . this person . . . with a camera, takin pictures of the man and the minister and the woman. Takin pictures of the man in his misery about to jump, cause life so bad and people been messin with him so bad. This person takin up the whole roll of film practically. But savin a few, of course."

27 "Of course," said Cathy, hatin the person. Me standin there wonderin how Cathy knew it was "of course" when I didn't and it was *my* grandmother.

28 After a while Tyrone say, "Did he jump?"

29 "Yes, did he jump?" say Terry all eager.

30 And Granny just stared at the twins till their faces swallow up the eager and they don't even care any more about the man jumpin. Then she goes back onto the porch and lets the screen door go for itself. I'm lookin to Cathy to finish the story cause she knows Granny's whole story before me even. Like she knew how come we moves so much and Cathy ain't but a third cousin we picked up on the way last Thanksgivin visitin. But she knew it was on account people drivin Granny crazy till she'd get up in the night and start packin. Mumblin and packin and wakin everybody up sayin, "Let's get on away from here before I kill me somebody." Like people wouldn't pay her for things like they said they would. Or Mr. Judson bringin up boxes of old clothes and raggedy magazines. Or Mrs. Cooper comin in our kitchen and touchin everything and sayin how clean it was. Granny goin crazy, and Granddaddy Cain pullin her off the people, sayin, "Now, now, Cora." But the next day loadin up the truck, with rocks all in his jaw, madder than Granny in the first place.

31 "I read a story once," said Cathy soundin like Granny teacher. "About this lady Goldilocks who barged into a house that wasn't even hers. And not invited, you understand. Messed over the people's groceries and broke up the people's furniture. Had the nerve to sleep in the folks' bed."

32 "Then what happened?" asked Tyrone. "What do they do, the folks, when they come in to all this mess?"

33 "Did they make her pay for it?" asked Terry, makin a fist. "I'd've made her pay me."

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34 I didn't even ask. I could see Cathy actress was very likely to just walk away and leave us in mystery about this story which I heard was about some bears.

35 "Did they throw her out?" asked Tyrone, like his father sounds when he's bein extra nastyplus to the washinmachine man.

36 "Woulda," said Terry. "I woulda gone upside her head with my fist and—"

37 "You woulda done whatcha always do—go cry to Mama, you big baby," said Tyrone. So naturally Terry starts hittin on Tyrone, and next thing you know they tumblin out the tire and rollin on the ground. But Granny didn't say a thing or send the twins home or step out on the steps to tell us about how we can't afford to be fightin amongst ourselves. She didn't say nuthin. So I get into the tire to take my turn. And I could see her leanin up against the pantry table, starin at the cakes she was puttin up for the Christmas sale, mumblin real low and grumpy and holdin her forehead like it wanted to fall off and mess up the rum cakes.

38 Behind me I hear before I can see Granddaddy Cain comin through the woods in his field boots. Then I twist around to see the shiny black oilskin cuttin through what little left there was of yellows, reds, and oranges. His great white head not quite round cause of this bloody thing on his shoulder, like he was wearin a cap on sideways. He takes the shortcut through the pecan grove, and the sound of twigs snappin overhead and underfoot travels clear and cold all the way up to us. And here comes Smilin and Camera up behind him like they was going to do somethin. Folks like to go for him sometimes. Cathy say it's because he's so tall and quiet and like a king. And people just can't stand it. But Smilin and Camera don't hit him in the head or nuthin. They just buzz on him as he stalks by with the chicken hawk slung over his shoulder, squawkin, drippin red down the back of the oilskin. He passes the porch and stops a second for Granny to see he's caught the hawk at last, but she's just starin and mumblin, and not at the hawk. So he nails the bird to the toolshed door, the hammerin crackin through the eardrums. And the bird flappin himself to death and droolin down the door to paint the gravel in the driveway red, then brown, then black. And the two men movin up on tiptoe like they was invisible or we were blind, one.

39 "Get them persons out of my flower bed, Mister Cain," say Granny moanin real low like at a funeral.

40 "How come your grandmother calls her husband 'Mister Cain' all the time?" Tyrone whispers all loud and noisy and from the city and don't know no better. Like his mama, Miss Myrtle, tell us never mind the formality as if we had no better breeding than to call her Myrtle, plain. And then this awful thing—a giant hawk—come wailin up over the meadow, flyin low and tilted and screamin, zigzaggin through the pecan grove, breakin branches and

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NOTES

hollerin, snappin past the clothesline, flyin every which way, flyin into things reckless with crazy.

41 "He's come to **claim** his mate," say Cathy fast, and ducks down. We all fall quick and flat into the gravel driveway, stones scrapin my face. I squinch my eyes open again at the hawk on the door, tryin to fly up out of her death like it was just a sack flown into by mistake. Her body holdin there on that nail, though. The mate beatin the air overhead and clutchin for hair, for heads, for landin space.

42 The camera man duckin and bendin and runnin and fallin, jigglin the camera and scared. And Smilin jumpin up and down swipin at the huge bird, tryin to bring the hawk down with just his raggedy ole cap. Granddaddy Cain straight up and silent, watchin the circles of the hawk, then aimin the hammer off his wrist. The giant bird fallin, silent and slow. Then here comes Camera and Smilin all big and bad now that the awful screechin thing is on its back and broken, here they come. And Granddaddy Cain looks up at them like it was the first time noticin, but not payin them too much mind cause he's listenin, we all listenin, to that low groanin music comin from the porch. And we figure any minute, somethin in my back tells me any minute now, Granny gonna bust through that screen with somethin in her hand and murder on her mind. So Granddaddy say above the buzzin, but quiet, "Good day, gentlemen." Just like that. Like he'd invited them in to play cards and they'd stayed too long and all the sandwiches were gone and Reverend Webb was droppin by and it was time to go.

43 They didn't know what to do. But like Cathy say, folks can't stand Granddaddy tall and silent and like a king. They can't neither. The smile the men smilin is pullin the mouth back and showin his teeth. Lookin like the wolf man, both of them. Then Granddaddy holds his hand out—this huge hand I used to sit in when I was a baby and he'd carry me through the house to my mother like I was a gift on a tray. Like he used to on the trains. They called the other men just waiters. But they spoke of Granddaddy separate and said, The Waiter. And said he had engines in his feet and motors in his hands and couldn't no train throw him off and couldn't nobody turn him round. They were big enough for motors, his hands were. He held that one hand out all still and it gettin to be not at all a hand but a person in itself.

44 "He wants you to hand him the camera," Smilin whispers to Camera, tiltin his head to talk secret like they was in the jungle or somethin and come upon a native that don't speak the language. The men start untyin the straps, and they put the camera into that great hand **speckled** with the hawk's blood all black and crackly now. And the hand don't even drop with the weight, just the fingers move, curl up around the machine. But Granddaddy lookin straight at the men. They lookin at each other and everywhere but at Granddaddy's face.

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NOTES

45 "We filmin for the county, see," say Smilin. "We puttin together a movie for the food stamp program . . . filmin all around these parts. Uhh, filmin for the county."

46 "Can I have my camera back?" say the tall man with no machine on his shoulder, but still keepin it high like the camera was still there or needed to be. "Please, sir."

47 Then Granddaddy's other hand flies up like a sudden and gentle bird, slaps down fast on top of the camera and lifts off half like it was a calabash cut for sharing.

48 "Hey," Camera jumps forward. He gathers up the parts into his chest and everything unrollin and fallin all over. "Whatcha tryin to do? You'll ruin the film." He looks down into his chest of metal **reels** and things like he's protectin a kitten from the cold.

49 "You standin in the misses' flower bed," say Granddaddy. "This is our own place."

50 The two men look at him, then at each other, then back at the mess in the camera man's chest, and they just back off. One sayin over and over all the way down to the meadow, "Watch it, Bruno. Keep ya fingers off the film." Then Granddaddy picks up the hammer and jams it into the oilskin pocket, scrapes his boots, and goes into the house. And you can hear the squish of his boots headin through the house. And you can see the funny shadow he throws from the parlor window onto the ground by the stringbean **patch.** The hammer draggin the pocket of the oilskin out so Granddaddy looked even wider. Granny was hummin now—high, not low and grumbly. And she was doin the cakes again, you could smell the molasses from the rum.

51 "There's this story I'm goin to write one day," say Cathy dreamer. "About the proper use of the hammer."

52 "Can I be in it?" Tyrone say with his hand up like it was a matter of first come, first served.

53 "Perhaps," say Cathy, climbin onto the tire to pump us up. "If you there and ready."

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First Read

Read "Blues Ain't No Mockin Bird." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. When the man with the camera first speaks to Granny in paragraph 8, how does he greet her? What is significant about their initial interaction? Cite evidence from the text to support your answer.

2. How would you characterize the smile of "Smilin"? How do the men's smiles change in paragraph 43 when they meet Granddaddy Cain? Support your answer with evidence from the text.

3. At the end of the story (paragraphs 51–53), Cathy says that one day she will write a story about "the proper use of the hammer." Citing evidence from the text in your answer, explain what Cathy means.

4. What is the meaning of the word **reels** as it is used in the text? Write your best definition here, along with a brief explanation of how you arrived at its meaning.

5. Read the following dictionary entry:

   patch /paCH/ *noun*

   1. a piece of fabric used to mend or strengthen a rip or a hole in a piece of clothing
   2. a small piece of code used in a computer program to correct an error or improve functionality
   3. a small plot of ground, especially one used for gardening
   4. a protective covering worn over an injured or missing eye

   Decide which definition best matches **patch** as it is used in paragraph 50. Write that definition of *patch* here and indicate which clues found in the text helped you determine the meaning.

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify key elements of meaning and style, note the following:

- ✓ how the characters are introduced and developed
- ✓ the narrative point of view and how it shapes what readers know
- ✓ the theme or themes of the text
- ✓ how the author establishes a style through word choice, sentence structure, and grammar
- ✓ how language choices establish a tone and reveal the narrator's attitude toward plot events and other characters
- ✓ how the story's literary elements and language reveal the author's specific purpose for telling this story

STEP 2: To explain how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What themes are suggested by and developed through the portrayal of characters?
- ✓ What is the narrator's tone, or attitude, toward events and other characters?
- ✓ How do word choice, sentence structure, and grammar contribute to the style?
- ✓ How do the story's literary elements and language help to communicate the author's purpose?

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Reread paragraphs 10–20 of "Blues Ain't No Mockin Bird." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best explains how the narrator uses descriptive language in paragraph 16 to show Granny's dislike and distrust of the men?

   - A. The narrator describes Granny as having "no smile," which shows that she is sad about what the men are doing.
   - B. The narrator describes Granny as "smilin up a storm," which shows how friendly and trustworthy she is compared to the men.
   - C. The narrator describes Granny's voice as "real low through her teeth," which shows that she is defending her privacy and wants the men to stop filming.
   - D. The narrator describes Granny's actions, such as taking "a step down off the porch," which shows that she wants to be hospitable to the men even though she doesn't trust them.

2. Which piece of dialogue helps develop the theme of respect?

   - A. "Nice place you got here, aunty."
   - B. "Just people here is what I tend to consider."
   - C. "Mornin, ladies . . . And gents . . ."
   - D. "We'd like to have a statement from you."

3. Which inference best explains how the sentence "Granny said nuthin" adds a layer of meaning to the story?

   - A. Granny's refusal to respond to the question about food stamps suggests that she was not familiar with the program.
   - B. Granny's refusal to respond to the question about food stamps suggests that the man was rudely invading her privacy.
   - C. Granny's refusal to keep talking to the man suggests that she was waiting for her husband to come home to handle the situation.
   - D. Granny's refusal to keep talking to the man suggests that she believed the topic of food stamps should not be discussed in front of children.

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Close Read

Reread "Blues Ain't No Mockin Bird." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Highlight a passage in which the narrator's description of Granny reveals an important character trait. What can you infer about Granny from the details in the passage? Explain your thoughts in an annotation.

2. Highlight one or more examples of figurative language that you found interesting. First explain the literal meaning (denotative meaning) for each example of figurative language. Then explain the implied ideas and emotions (connotative meaning).

3. Identify details from Granny's story about the jumper on the bridge that reveal her feelings about photographers. Explain what these details suggest about the theme of the story and how they point to the meaning of the title "Blues Ain't No Mockin Bird."

4. Identify two examples from the narrator's description of Granddaddy Cain's interaction with the chicken hawk that use specific words and phrases to convey a tense mood. Explain how the use of language creates this mood.

5. Reread paragraphs 4 and 5 of "The Pose" and paragraphs 15–18 of "Blues Ain't No Mockin Bird." Highlight details that show Granny's attitude toward being observed. Then compare and contrast Granny's attitude with that of the main character in "The Pose."

6. Think about the Essential Question of the unit: How do we perform for different audiences? Highlight an example of a character in the story "performing" in a certain way for other characters. Explain what you think are the motivations, or reasons, for that character's "performance" for his or her "audience."

DISCUSSION

WRITE

How can seizing control over your image be empowering? To prepare for the discussion, write down your thoughts about this question. Consider the impact of word choice and style on the reader, details that create strong mental images, and other textual evidence in "The Pose" and "Blues Ain't No Mockin Bird." Remember to explain your thinking and reasoning.

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A Doll's House

DRAMA
Henrik Ibsen
1879

Introduction

Of the 25 plays written by Norwegian playwright Henrik Ibsen (1828–1906), none is more famous or widely performed than *A Doll's House,* which earned a great deal of controversy in its time for questioning traditional marriage norms. Set in a Norwegian town in the late 19th century, *A Doll's House* follows a series of events that leads Nora Helmer to reexamine her marriage. In this scene, she explains to her husband why she is leaving.

"No, I have never been happy . . . Only merry."

NOTES

from Act III

Henrik Ibsen

1 NORA: We have been married now eight years. Does it not occur to you that this is the first time we two, you and I, husband and wife, have had a serious conversation?

2 HELMER: What do you mean by serious?

3 NORA: In all these eight years—longer than that—from the very beginning of our acquaintance, we have never exchanged a word on any serious subject.

4 HELMER: Was it likely that I would be continually and forever telling you about worries that you could not help me to bear?

5 NORA: I am not speaking about business matters. I say that we have never sat down in earnest together to try and get at the bottom of anything. . . . When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him I **concealed** the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls. And when I came to live with you—

6 HELMER: What sort of an expression is that to use about our marriage?

7 NORA [*undisturbed*]: I mean that I was simply transferred from papa's hands into yours. You arranged everything according to your own **taste,** and so I got the same tastes as yours, else I pretended to, I am really not quite sure which—I think sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman—just from hand to mouth. I have existed merely to perform tricks for you. . . .

8 HELMER: How unreasonable and how ungrateful you are, Nora! Have you not been happy here?

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9 NORA: No, I have never been happy. . . . Only merry. And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald. . . .

10 HELMER: There is some truth in what you say—exaggerated and **strained** as your view of it is. But for the future it shall be different. Playtime shall be over, and lesson-time shall begin.

11 NORA: Whose lessons? Mine, or the children's?

12 HELMER: Both yours and the children's, my darling Nora.

13 NORA: Alas, Torvald, you are not the man to educate me into being a proper wife for you.

14 HELMER: And you can say that!

15 NORA: And I—how am I fitted to bring up the children?

16 HELMER: Nora!

17 NORA: Didn't you say so yourself a little while ago—that you dare not trust me to bring them up?

18 HELMER: In a moment of anger! Why do you pay any heed to that?

19 NORA: Indeed, you were perfectly right. I am not fit for the task. There is another task I must **undertake** first. I must try and educate myself—you are not the man to help me in that. I must do that for myself. And that is why I am going to leave you now.

20 HELMER [*springing up*]: What do you say?

21 NORA: I must stand quite alone, if I am to understand myself and everything about me. It is for that reason that I cannot remain with you any longer.

22 HELMER: Nora, Nora!

23 NORA: I am going away from here now, at once. I am sure Christine will take me in for the night—

24 HELMER: You are out of your mind! I won't allow it! I forbid you! . . . Before all else, you are a wife and a mother.

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25 NORA: I don't believe that any longer. I believe that before all else I am a reasonable human being, just as you are—or, at all events, that I must try and become one. I know quite well, Torvald, that most people would think you right, and that views of that kind are to be found in books; but I can no longer **content** myself with what most people say, or with what is found in books. I must think over things for myself and get to understand them.

LITERARY ANALYSIS

WRITE

How does the dialogue in this scene near the end of the play reveal important differences between the attitudes of Helmer and Nora regarding marriage in general and their marriage in particular? Write an analysis that explains how the differences revealed by the dialogue help develop the play's themes. Use evidence from the text to support your ideas.

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A Story of Vengeance

FICTION
Alice Dunbar-Nelson
1895

Introduction

Alice Dunbar-Nelson (1875–1935) was an American writer, political activist, and feminist. She was among the first generation of African Americans to be born free in the South after the Civil War, and she spent much of her adult life fighting for the political rights of women and people of color. “A Story of Vengeance” was included in Dunbar-Nelson’s first book published, *Violets and Other Tales*, a collection of stories and poems. Here, the unnamed narrator relates the tumultuous ups and downs of her relationship with a man named Bernard, dealing with themes of love, success, and revenge.

"I have my vengeance, but it is like Dead Sea fruit, all bitter ashes to the taste."

NOTES

1 Yes, Eleanor, I have grown grayer. I am younger than you, you know, but then, what have you to age you? A kind husband, lovely children, while I—I am nothing but a lonely woman. Time goes slowly, slowly for me now.

Alice Dunbar-Nelson

2 Why did I never marry? Move that screen a little to one side, please; my eyes can scarcely bear a strong light. Bernard? Oh, that's a long story. I'll tell you if you wish; it might pass an hour.

3 Do you ever think to go over the old school-days? We thought such foolish things then, didn't we? There wasn't one of us but imagined we would have only to knock ever so faintly on the portals of fame and they would fly wide for our entrance into the magic realms. On Commencement night we whispered merrily among ourselves on the stage to see our favorite planet, Venus, of course, smiling at us through a high, open window, "bidding adieu to her astronomy class," we said.

4 Then you went away to plunge into the most brilliant whirl of society, and I stayed in the beautiful old city to work.

5 Bernard was very much *en evidence* those days. He liked you a great deal, because in school-girl parlance you were my "chum." You say,—thanks, no tea, it reminds me that I'm an old maid; you say you know what happiness means—maybe, but I don't think any living soul could experience the joy I felt in those days; it was absolutely painful at times.

6 Byron[1] and his counterparts are ever dear to the womanly heart, whether young or old. Such a man was he, gloomy, misanthropical, tired of the world, with a few dozen broken love-affairs among his **varied** experiences. Of course, I worshipped him secretly, what romantic, silly girl of my age, would not, being thrown in such constant contact with him.

1. **Byron** George Gordon Byron, known as Lord Byron, a well-known British poet

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NOTES

7 One day he folded me tightly in his arms, and said:

8 "Little girl, I have nothing to give you in exchange for that priceless love of yours but a heart that has already been at another's feet, and a wrecked life, but may I ask for it?"

9 "It is already yours," I answered. I'll draw the veil over the scene which followed; you know, you've "been there."

10 Then began some of the happiest hours that ever the jolly old sun beamed upon, or the love-sick moon clothed in her rays of silver. Deceived me? No, no. He admitted that the old love for Blanche was still in his heart, but that he had lost all faith and respect for her, and could nevermore be other than a friend. Well, I was fool enough to be content with such crumbs.

11 We had five months of happiness. I tamed down beautifully in that time,—even consented to adopt the peerless Blanche as a model. I gave up all my most ambitious plans and cherished schemes, because he disliked women whose names were constantly in the mouth of the public. In fact, I became quiet, sedate, dignified, **renounced** too some of my best and dearest friends. I lived, breathed, thought, acted only for him; for me there was but one soul in the universe—Bernard's. Still, for all the suffering I've experienced, I'd be willing to go through it all again just to go over those five months. Every day together, at nights on the lake-shore listening to the soft lap of the waters as the silver sheen of the moon spread over the dainty curled waves; sometimes in a hammock swinging among the trees talking of love and reading poetry. Talk about Heaven! I just think there can't be a better time among the angels.

12 But there is an end to all things. A violent illness, and his father relenting, sent for the wayward son. I will always believe he loved me, but he was eager to get home to his mother, and anxious to view Blanche in the light of their new relationship. We had a whole series of parting scenes,—tears and vows and kisses exchanged. We clung to each other after the regulation fashion, and swore never to forget, and to write every day. Then there was a final wrench. I went back to my old life—he, away home.

13 For a while I was content, there were daily letters from him to read; his constant admonitions to practice; his many little tokens to adore—until there came a change,—letters less frequent, more mention of Blanche and her love for him, less of his love for me, until the truth was forced upon me. Then I grew cold and proud, and with an iron will crushed and stamped all love for him out of my tortured heart and cried for vengeance.

14 Yes, quite melo-dramatic, wasn't it? It is a dramatic tale, though.

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NOTES

15 So I threw off my habits of seclusion and mingled again with men and women, and took up all my long-forgotten plans. It's no use telling you how I succeeded. It was really wonderful, wasn't it? It seems as though that **fickle** goddess, Fortune, showered every blessing, save one, on my path. Success followed success, triumph succeeded triumph. I was lionized, feted, petted, caressed by the social and literary world. You often used to wonder how I stood it in all those years. God knows; with the heart-sick weariness and the fierce loathing that possessed me, I don't know myself.

16 But, mind you, Eleanor, I schemed well. I had everything seemingly that humanity craved for, but I suffered, and by all the gods, I swore that he should suffer too. Blanche turned against him and married his brother. An unfortunate chain of circumstances drove him from his father's home branded as a **forger**. Strange, wasn't it? But money is a strong weapon, and its long arm reaches over leagues and leagues of land and water.

17 One day he found me in a distant city, and begged for my love again, and for mercy and pity. Blanche was only a mistake, he said, and he loved me alone, and so on. I remembered all his thrilling tones and tender glances, but they might have moved granite now sooner than me. He knelt at my feet and pleaded like a criminal suing for life. I laughed at him and sneered at his misery, and told him what he had done for my happiness, and what I in turn had done for his.

18 Eleanor, to my dying day, I shall never forget his face as he rose from his knees, and with one awful, indescribable look of hate, anguish and scorn, walked from the room. As he neared the door, all the old love rose in me like a flood, drowning the sorrows of past years, and overwhelming me in a **deluge** of pity. Strive as I did, I could not repress it; a woman's love is too mighty to be put down with little reasonings. I called to him in terror, "Bernard, Bernard!" He did not turn; gave no sign of having heard.

19 "Bernard, come back; I didn't mean it!"

20 He passed slowly away with bent head, out of the house and out of my life. I've never seen him since, never heard of him. Somewhere, perhaps on God's earth he wanders outcast, **forsaken**, loveless. I have my vengeance, but it is like Dead Sea fruit[2], all bitter ashes to the taste. I am a miserable, heart-weary wreck,—a woman with fame, without love.

21 "Vengeance is an arrow that often falleth and smiteth the hand of him that sent it."

2. **Dead Sea fruit** referring to something that appears to be beautiful and appealing but is worthless upon investigation

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LITERARY ANALYSIS

WRITE

How does the first-person narration by a complex character, in combination with the nonlinear plot device of an extended flashback, help develop the story's themes? Explain in a well-developed essay supported by evidence from the text. As part of your analysis, consider how the text would be different if the story were told in a different way—without a specific listener and without moving backward and forward in time.

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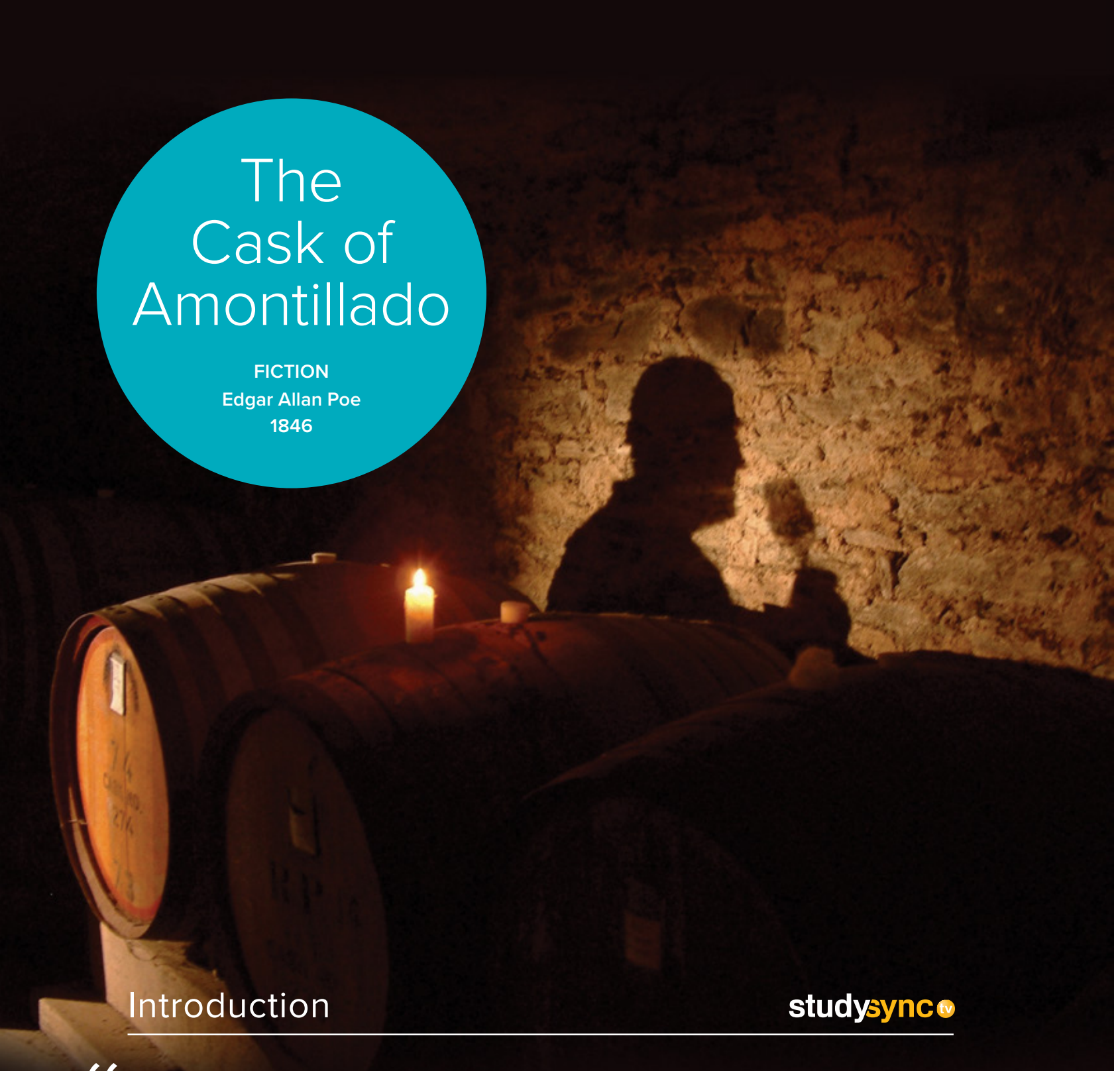

The Cask of Amontillado

FICTION
Edgar Allan Poe
1846

Introduction

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"The Cask of Amontillado" was the final short story written by Edgar Allan Poe (1809–1849), whose distinctive style and characteristic themes of murder and revenge play out one last time in the depths of a damp Italian catacomb. Claiming he needs his opinion on a rare vintage, Montresor lures an acquaintance, Fortunato, into the depths of an underground wine cellar. Once inside, it's more than a taste of sherry that awaits the unsuspecting visitor.

". . . but when he ventured upon insult, I vowed revenge."

1 The thousand injuries of Fortunato I had borne as I best could; but when he ventured upon insult, I vowed revenge. You, who so well know the nature of my soul, will not suppose, however, that I gave utterance to a threat. At length I would be avenged; this was a point definitively settled—but the very definitiveness with which it was resolved, precluded the idea of risk. I must not only punish, but punish with impunity. A wrong is unredressed when **retribution** overtakes its redresser. It is equally unredressed when the avenger fails to make himself felt as such to him who has done the wrong.

2 It must be understood, that neither by word nor deed had I given Fortunato cause to doubt my good will. I continued, as was my wont, to smile in his face, and he did not perceive that my smile now was at the thought of his immolation.

3 He had a weak point—this Fortunato—although in other regards he was a man to be respected and even feared. He prided himself on his connoisseurship in wine. Few Italians have the true virtuoso spirit. For the most part their enthusiasm is adopted to suit the time and opportunity—to practise imposture upon the British and Austrian millionaires. In painting and gemmary, Fortunato, like his countrymen, was a quack—but in the matter of old wines he was sincere. In this respect I did not differ from him materially: I was skilful in the Italian vintages myself, and bought largely whenever I could.

4 It was about dusk, one evening during the supreme madness of the carnival season, that I encountered my friend. He **accosted** me with excessive warmth, for he had been drinking much. The man wore motley. He had on a tight-fitting parti-striped dress, and his head was surmounted by the conical cap and bells. I was so pleased to see him, that I thought I should never have done wringing his hand.

5 I said to him—"My dear Fortunato, you are luckily met. How remarkably well you are looking to-day! But I have received a pipe of what passes for Amontillado[1], and I have my doubts."

1. **Amontillado** a variety of sherry wine

NOTES

SAMPLE ANNOTATION

Perspective and Point of View

Through first-person point of view, the narrator Montresor speaks directly to readers and reveals his plan to seek revenge against Fortunato. This sets up dramatic irony because Fortunato does not know Montresor's plan.

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NOTES

6 “How?” said he. “Amontillado? A pipe? Impossible! And in the middle of the carnival!”

7 “I have my doubts,” I replied; “and I was silly enough to pay the full Amontillado price without consulting you in the matter. You were not to be found, and I was fearful of losing a bargain.”

8 “Amontillado!”

9 “I have my doubts.”

10 “Amontillado!”

11 “And I must satisfy them.”

12 “Amontillado!”

13 “As you are engaged, I am on my way to Luchesi. If any one has a critical turn, it is he. He will tell me—”

14 “Luchesi cannot tell Amontillado from Sherry.”

SAMPLE ANNOTATION

Literary Elements

Montresor says he will ask Luchesi to taste his wine and adds that “some fools” think Luchesi knows wine as well as Fortunato. Montresor is counting on Fortunato’s arrogance and pride in order to lure him into a trap.

15 “And yet some fools will have it that his taste is a match for your own.”

16 “Come, let us go.”

17 “Whither?”

18 “To your vaults.”

19 “My friend, no; I will not impose upon your good nature. I perceive you have an engagement. Luchesi—”

20 “I have no engagement;—come.”

21 “My friend, no. It is not the engagement, but the severe cold with which I perceive you are afflicted. The vaults are insufferably damp. They are encrusted with nitre.”

22 “Let us go, nevertheless. The cold is merely nothing. Amontillado! You have been imposed upon. And as for Luchesi, he cannot distinguish Sherry from Amontillado.”

23 Thus speaking, Fortunato possessed himself of my arm. Putting on a mask of black silk, and drawing a roquelaire closely about my person, I suffered him to hurry me to my palazzo.

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NOTES

24 There were no attendants at home; they had **absconded** to make merry in honor of the time. I had told them that I should not return until the morning, and had given them explicit orders not to stir from the house. These orders were sufficient, I well knew, to insure their immediate disappearance, one and all, as soon as my back was turned.

25 I took from their sconces two flambeaux[2], and giving one to Fortunato, bowed him through several suites of rooms to the archway that led into the vaults. I passed down a long and winding staircase, requesting him to be cautious as he followed. We came at length to the foot of the descent, and stood together on the damp ground of the catacombs[3] of the Montresors.

26 The gait of my friend was unsteady, and the bells upon his cap jingled as he strode.

27 "The pipe," said he.

28 "It is farther on," said I; "but observe the white web-work which gleams from these cavern walls."

29 He turned towards me, and looked into my eyes with two filmy orbs that distilled the rheum of intoxication.

30 "Nitre[4]?" he asked, at length.

31 "Nitre," I replied. "How long have you had that cough?"

32 "Ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!—ugh! ugh! ugh!"

33 My poor friend found it impossible to reply for many minutes.

34 "It is nothing," he said, at last.

35 "Come," I said, with decision, "we will go back; your health is precious. You are rich, respected, admired, beloved; you are happy, as once I was. You are a man to be missed. For me it is no matter. We will go back; you will be ill, and I cannot be responsible. Besides, there is Luchesi—"

36 "Enough," he said; "the cough is a mere nothing; it will not kill me. I shall not die of a cough."

2. **flambeaux** candlesticks that hold more than one candle
3. **catacombs** underground cemeteries, many of which were constructed by the ancient Romans
4. **nitre** potassium nitrate in mineral form

SAMPLE ANNOTATION

Perspective and Point of View

As Montresor leads Fortunato to his death, he calls Fortunato his "poor friend" saying his health "is precious." These are examples of verbal irony, since we know Montresor means the opposite of what he is saying.

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37 "True—true," I replied; "and, indeed, I had no intention of alarming you unnecessarily—but you should use all proper caution. A draught of this Medoc will defend us from the damps."

38 Here I knocked off the neck of a bottle which I drew from a long row of its fellows that lay upon the mould.

39 "Drink," I said, presenting him the wine.

40 He raised it to his lips with a leer. He paused and nodded to me familiarly, while his bells jingled.

41 "I drink," he said, "to the buried that **repose** around us."

42 "And I to your long life."

43 He again took my arm, and we proceeded.

44 "These vaults," he said, "are extensive."

45 "The Montresors," I replied, "were a great and numerous family."

46 "I forget your arms."

47 "A huge human foot d'or, in a field azure; the foot crushes a serpent rampant whose fangs are imbedded in the heel."

48 "And the motto?"

49 "Nemo me impune lacessit[5]."

50 "Good!" he said.

51 The wine sparkled in his eyes and the bells jingled. My own fancy grew warm with the Medoc. We had passed through walls of piled bones, with casks and puncheons intermingling, into the inmost recesses of the catacombs. I paused again, and this time I made bold to seize Fortunato by an arm above the elbow.

Illustration by Arthur Rackham for "The Cask of Amontillado" by Edgar Allan Poe

52 "The nitre!" I said: "see, it increases. It hangs like moss upon the vaults. We are below the river's bed.

5. **nemo me impune lacessit** "nobody attacks me with impunity," a Latin motto used by some noble families and military orders in Britain

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The drops of moisture trickle among the bones. Come, we will go back ere it is too late. Your cough—"

53 "It is nothing," he said; "let us go on. But first, another draught of the Medoc."

54 I broke and reached him a flagon of De Grave. He emptied it at a breath. His eyes flashed with a fierce light. He laughed and threw the bottle upwards with a gesticulation I did not understand.

55 I looked at him in surprise. He repeated the movement—a grotesque one.

56 "You do not comprehend?" he said.

57 "Not I," I replied.

58 "Then you are not of the brotherhood."

59 "How?"

60 "You are not of the masons[6]."

61 "Yes, yes," I said, "yes, yes."

62 "You? Impossible! A mason?"

63 "A mason," I replied.

64 "A sign," he said.

65 "It is this," I answered, producing a trowel from beneath the folds of my roquelaire[7].

66 "You jest," he exclaimed, recoiling a few paces. "But let us proceed to the Amontillado."

67 "Be it so," I said, replacing the tool beneath the cloak, and again offering him my arm. He leaned upon it heavily. We continued our route in search of the Amontillado. We passed through a range of low arches, descended, passed on, and descending again, arrived at a deep crypt, in which the foulness of the air caused our flambeaux rather to glow than flame.

68 At the most remote end of the crypt there appeared another less spacious. Its walls had been lined with human remains, piled to the vault overhead, in the fashion of the great catacombs of Paris. Three sides of this interior crypt

SAMPLE ANNOTATION

Morphology – Etymology and Derivations

The word gesticulation reminds me of the word gesture. They may share a common root. I recognize the Latin suffix -ation, which is used to form nouns and can mean "the act of." I can infer that gesticulation means "the act of making gestures."

6. **masons** a common nickname for the Freemasons, the world's oldest fraternity
7. **roquelaire** a knee-length cloak (also roquelaure)

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NOTES

were still ornamented in this manner. From the fourth the bones had been thrown down, and lay promiscuously upon the earth, forming at one point a mound of some size. Within the wall thus exposed by the displacing of the bones, we perceived a still interior recess, in depth about four feet, in width three, in height six or seven. It seemed to have been constructed for no especial use in itself, but formed merely the interval between two of the **colossal** supports of the roof of the catacombs, and was backed by one of their circumscribing walls of solid granite.

69 It was in vain that Fortunato, uplifting his dull torch, endeavored to pry into the depths of the recess. Its termination the feeble light did not enable us to see.

70 "Proceed," I said; "herein is the Amontillado. As for Luchesi—"

71 "He is an ignoramus," interrupted my friend, as he stepped unsteadily forward, while I followed immediately at his heels. In an instant he had reached the extremity of the niche, and finding his progress arrested by the rock, stood stupidly bewildered. A moment more and I had fettered him to the granite. In its surface were two iron staples, distant from each other about two feet, horizontally. From one of these depended a short chain, from the other a padlock. Throwing the links about his waist, it was but the work of a few seconds to secure it. He was too much astounded to resist. Withdrawing the key I stepped back from the recess.

72 "Pass your hand," I said, "over the wall; you cannot help feeling the nitre. Indeed it is very damp. Once more let me implore you to return. No? Then I must positively leave you. But I must first render you all the little attentions in my power."

73 "The Amontillado!" ejaculated my friend, not yet recovered from his astonishment.

74 "True," I replied; "the Amontillado."

75 As I said these words I busied myself among the pile of bones of which I have before spoken. Throwing them aside, I soon uncovered a quantity of building stone and mortar. With these materials and with the aid of my trowel, I began vigorously to wall up the entrance of the niche.

76 I had scarcely laid the first tier of my masonry when I discovered that the intoxication of Fortunato had in a great measure worn off. The earliest indication I had of this was a low moaning cry from the depth of the recess. It was not the cry of a drunken man. There was then a long and obstinate silence. I laid the second tier, and the third, and the fourth; and then I heard the furious vibrations of the chain. The noise lasted for several minutes,

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NOTES

during which, that I might hearken to it with the more satisfaction, I ceased my labors and sat down upon the bones. When at last the clanking subsided, I resumed the trowel, and finished without interruption the fifth, the sixth, and the seventh tier. The wall was now nearly upon a level with my breast. I again paused, and holding the flambeaux over the mason-work, threw a few feeble rays upon the figure within.

77 A succession of loud and shrill screams, bursting suddenly from the throat of the chained form, seemed to thrust me violently back. For a brief moment I hesitated—I trembled. Unsheathing my rapier[8], I began to grope with it about the recess: but the thought of an instant reassured me. I placed my hand upon the solid fabric of the catacombs, and felt satisfied. I reapproached the wall. I replied to the yells of him who clamored. I re-echoed—I aided—I surpassed them in volume and in strength. I did this, and the clamorer grew still.

78 It was now midnight, and my task was drawing to a close. I had completed the eighth, the ninth, and the tenth tier. I had finished a portion of the last and the eleventh; there remained but a single stone to be fitted and plastered in. I struggled with its weight; I placed it partially in its destined position. But now there came from out the niche a low laugh that erected the hairs upon my head. It was succeeded by a sad voice, which I had difficulty in recognising as that of the noble Fortunato. The voice said—

79 "Ha! ha! ha!—he! he!—a very good joke indeed—an excellent jest. We will have many a rich laugh about it at the palazzo—he! he! he!—over our wine—he! he! he!"

80 "The Amontillado!" I said.

81 "He! he! he!—he! he! he!—yes, the Amontillado. But is it not getting late? Will not they be awaiting us at the palazzo, the Lady Fortunato and the rest? Let us be gone."

82 "Yes," I said, "let us be gone."

83 "For the love of God, Montresor!"

84 "Yes," I said, "for the love of God!" But to these words I hearkened in vain for a reply. I grew impatient. I called aloud—

85 "Fortunato!"

8. **rapier** a thin-bladed sword

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86 No answer. I called again—

87 "Fortunato!"

88 No answer still. I thrust a torch through the remaining aperture and let it fall within. There came forth in return only a jingling of the bells. My heart grew sick—on account of the dampness of the catacombs. I hastened to make an end of my labor. I forced the last stone into its position; I plastered it up. Against the new masonry I re-erected the old rampart of bones. For the half of a century no mortal has disturbed them. *In pace requiescat*[9]*!*

9. ***In pace requiescat!*** (Latin) "rest in peace"

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First Read

Read "The Cask of Amontillado." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How would you describe the narrator of this story? Cite evidence from the text to support your response.

2. How do the narrator's spoken remarks to Fortunato compare with his internal feelings for the man? Cite evidence from the text to support your response.

3. Montresor tells Fortunato that his family motto is *Nemo me impune lacessit*, which is Latin for, "No one attacks me with impunity." How does that motto, along with the image of a foot crushing a serpent in the Montresor's family coat of arms, symbolize the events of the story? Cite evidence from the text to support your answer.

4. Keeping in mind that *re-* is the Latin root for "again," and *pausō* is the Latin word for "halt, cease, or stop," write your best definition of the word **repose** as it is used in "The Cask of Amontillado." Then use a print or online dictionary to check if your definition was correct.

5. Use context clues to determine the meaning of **colossal** as it is used in "The Cask of Amontillado." Write your definition here, and explain which clues helped you arrive at it.

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Reading Skill: Morphology – Etymology and Derivations

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how etymology and derivations can help you determine the meanings of unfamiliar words and phrases, note the following:

- ✓ Word parts that you recognize from other English words:
  - For example, the word *pro bono* might remind you of other words that share the Latin root *bene* or the Latin prefix *pro-*, such as *benefit* and *promote*.
- ✓ Derivations of the word that are familiar to you:
  - For example, the words *modernism* and *modernize* are derivations of the word *modern*.
- ✓ Roots and affixes that you recognize from words in other languages:
  - For example, the Latin prefix *pre-* in English words such as *prefix* and *prepare* also appears in Spanish words such as *prefijo* and *preparar*.
- ✓ Roots and affixes that you can define:
  - For example, knowing that the root *contra* means *against* can help you infer meanings of *contradict* and *contraband*.

STEP 2: To apply knowledge of etymology and derivations to determine the meanings of unfamiliar words and phrases, consider the following:

- ✓ What roots or affixes are familiar to me? What derivations of this word are familiar to me?
- ✓ How can I use my knowledge of roots, affixes, and word derivations to make an inference about what this word means?
- ✓ What similar words do I know in other languages? How can my knowledge of those word meanings help me determine the meaning of this word?

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Reread paragraph 1 of "The Cask of Amontillado." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following are noun-forming suffixes?

   - A. -ance
   - B. -tion
   - C. -ity
   - D. all of the above

2. Consider the sentence "I must not only punish, but punish with **impunity**." Which statement below offers the best word analysis of *impunity*?

   - A. *Impunity* is a noun formed by the noun suffix *-ity* and means "punishment."
   - B. *Impunity* is a verb formed by the prefix *im-* and means "to punish harshly."
   - C. *Impunity* is formed by the prefix *im-*, the root *pun*, and the noun suffix *-ity*. It is a noun that means "without punishment."
   - D. *Impunity* is formed by the prefix *im-*, the root *pun*, and the noun suffix *-ity*. It is a noun that means "with harsh punishment."

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify key elements of meaning and style, note the following:

- ✓ how the characters are introduced and developed
- ✓ how the plot unfolds
- ✓ the impact the setting has on the characters and the plot
- ✓ the narrative point of view and how it shapes what readers know
- ✓ the theme or themes of the text
- ✓ how the author establishes a style through word choice, sentence structure, grammar, and use of imagery and figurative language
- ✓ how the author's style creates a specific mood
- ✓ how language choices establish a tone and reveal the narrator's attitude toward plot events and other characters
- ✓ how the story's literary elements and language reveal the author's specific purpose for telling this story

STEP 2: To explain how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What themes are suggested by and developed through character, plot, setting, and point of view?
- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the narrator's tone, or attitude, toward events and other characters?
- ✓ How do word choice, sentence structure, grammar, and use of imagery and figurative language contribute to the author's style and establish mood or tone?
- ✓ How do the story's literary elements and language help to communicate the author's purpose?

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Reread paragraphs 51–53 of "The Cask of Amontillado." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the imagery of the setting impact the mood of this scene?

   - A. The imagery of wine sparkling in Fortunato's eyes give the scene a hopeful mood.
   - B. The imagery of the bones in the catacombs gives the scene an unsettling mood.
   - C. The imagery of the nitre hanging on the vaults gives the scene a somber mood.
   - D. The imagery of the casks gives the scene a light-hearted mood.

2. What does the imagery in the first sentence of paragraph 51 suggest about Fortunato?

   - A. He drinks alcohol and is very greedy.
   - B. He enjoys celebrations and values friendship.
   - C. He is affected by alcohol and is vulnerable.
   - D. He overindulges and is addicted to wine.

3. What is Montresor's motive in suggesting that they turn around due to Fortunato's cough?

   - A. As they walk farther into the catacombs, Montresor realizes he is sick from the nitre as well, and does not want to be trapped there with Fortunato.
   - B. Montresor is using reverse psychology to trick Fortunato to keep going deeper into the catacombs by telling him that they should turn back.
   - C. Montresor thinks that Fortunato's cough will lead to his death, and so does not need to murder him in the catacombs.
   - D. Montresor begins to doubt his desire to murder Fortunato and wants Fortunato to turn around and go home.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify irony, note the following:

- ✓ the narrator and his or her point of view
- ✓ the narrator's perspective about characters or events
- ✓ how the narrator's perspective influences meaning by establishing:
  - **irony**, such as:
    - > a contrast between what someone says and what someone means (verbal irony)
    - > a contrast between what is expected to happen and what actually happens (situational irony)
    - > a contrast between what the reader knows and what the characters know (dramatic irony)

STEP 2: To analyze the influence of narrator perspective, explaining how the author creates irony, consider the following questions:

- ✓ How does the narrator's perspective of characters and events influence the text's meaning?
- ✓ Does the author create instances of irony?
  - Are there contrasts between what someone says and what they actually mean (verbal irony)?
  - Are there instances where the opposite of what should happen, happens (situational irony)?
  - Are there instances where you are aware of what is happening, but the characters are not (dramatic irony)?
  - What is the effect of the dramatic irony? For example, does it result in humor or suspense?
- ✓ What messages are being expressed through the use of irony?

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Reread paragraphs 39–44 of "The Cask of Amontillado." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence from the story is an example of verbal irony?

   - A. "He paused and nodded to me familiarly, while his bells jingled."
   - B. "'I drink,' he said, 'to the buried that repose around us.'"
   - C. "'And I to your long life.'"
   - D. "'These vaults,' he said, 'are extensive.'"

2. Which statement best explains the dramatic irony of this scene?

   - A. Fortunato has been enjoying wine which Montresor knows is his greatest weakness, and that creates a tone of ridicule.
   - B. Fortunato is dressed as a fool but the reader knows Montresor is planning to murder him, which creates humor.
   - C. Fortunato thinks that he and Montresor are good friends, but the reader knows that Montresor hates him, which creates a feeling of discomfort.
   - D. Fortunato thinks he is going to the vaults to test the wine but the reader knows that Montresor is luring Fortunato to his death, which creates suspense.

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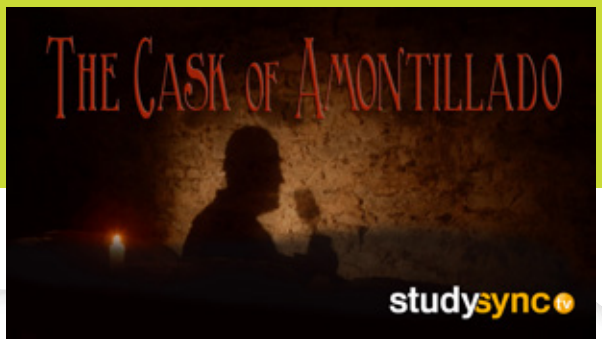

Close Read

Reread "The Cask of Amontillado." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread paragraphs 3 and 4 as well as paragraph 79. How does Poe introduce the character of Fortunato? What do you think Fortunato's costume might symbolize? What might be ironic about his costume? Highlight evidence from the text to support your response, and write an annotation to explain your thinking.

2. Reread paragraph 24. Highlight evidence that reveals Montresor is using a ploy on his staff to make sure no one else will be home when he takes Fortunato there. How is this an example of verbal irony? How does Montresor use the same type of ploy on Fortunato? Write an annotation to explain your response.

3. Reread paragraphs 67–68. What is the mood, or overall atmosphere, of the scene? How does Poe use setting details and imagery to create this mood? Highlight examples of setting details and imagery, and explain how they create a certain mood.

4. Reread paragraphs 76–77. In this part of the story Montresor builds a brick wall to trap Fortunato in the crypt. Why do you think Montresor begins to refer to Fortunato by terms such as "the figure," "the chained form," and "the clamorer"? Explain your thoughts in an annotation.

5. This unit's Essential Question is "How do we perform for different audiences?" Highlight an example of when Montresor performs in such a way to give Fortunato a false sense of trust. How does Montresor's "performance" develop the theme of betrayal in the story? Explain your response to this question in an annotation.

COMPARATIVE ANALYSIS

WRITE

A Doll's House, "A Story of Vengeance," and "The Cask of Amontillado" all explore how an individual pretends to be someone he or she is not in order to achieve a goal—for good or for ill. Compare and contrast the motivations of the main characters in these stories—why does each play a part, and how does that stance affect his or her characterization?

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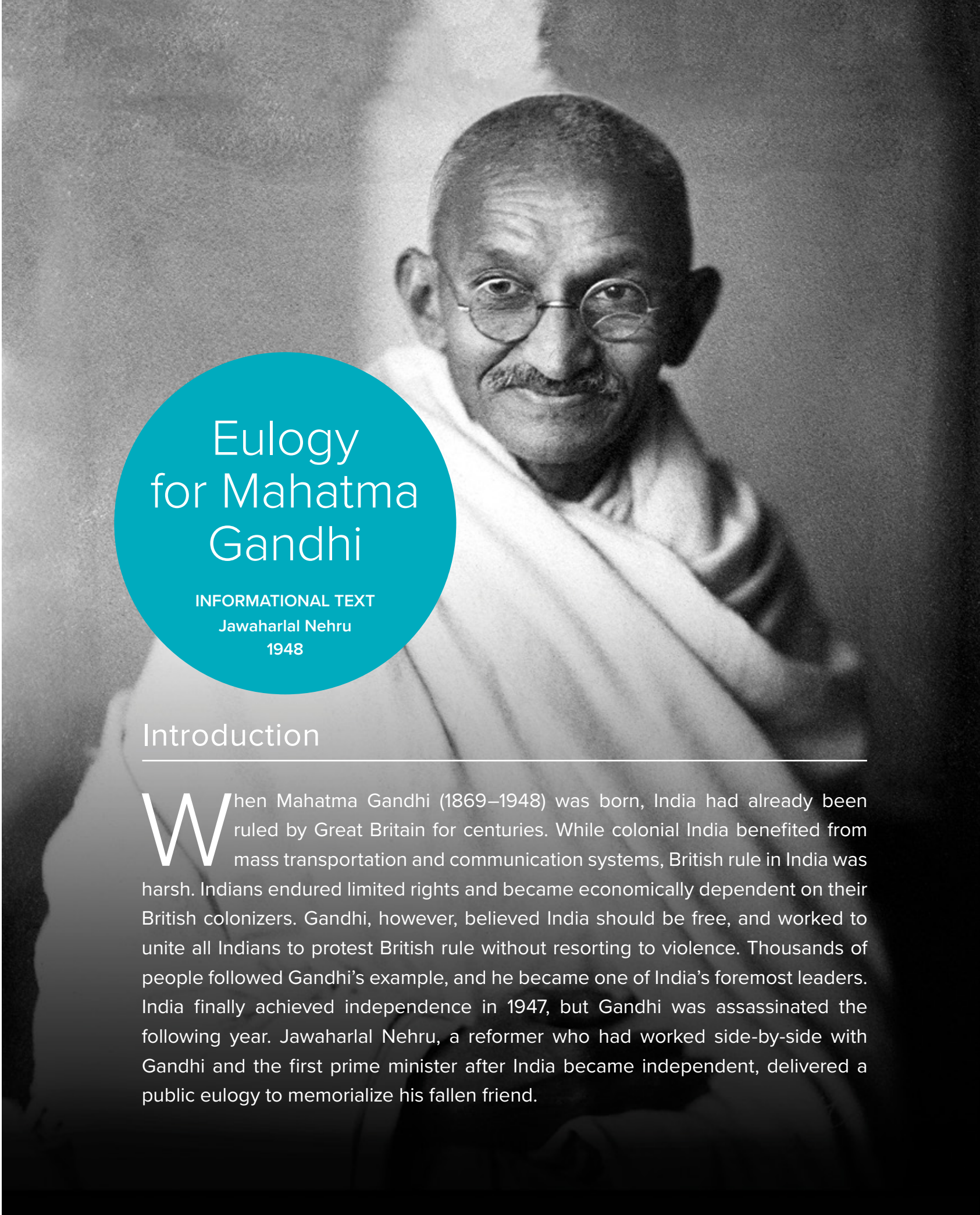


Eulogy for Mahatma Gandhi

INFORMATIONAL TEXT
Jawaharlal Nehru
1948

Introduction

When Mahatma Gandhi (1869–1948) was born, India had already been ruled by Great Britain for centuries. While colonial India benefited from mass transportation and communication systems, British rule in India was harsh. Indians endured limited rights and became economically dependent on their British colonizers. Gandhi, however, believed India should be free, and worked to unite all Indians to protest British rule without resorting to violence. Thousands of people followed Gandhi's example, and he became one of India's foremost leaders. India finally achieved independence in 1947, but Gandhi was assassinated the following year. Jawaharlal Nehru, a reformer who had worked side-by-side with Gandhi and the first prime minister after India became independent, delivered a public eulogy to memorialize his fallen friend.

"Let us be worthy of him."

NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

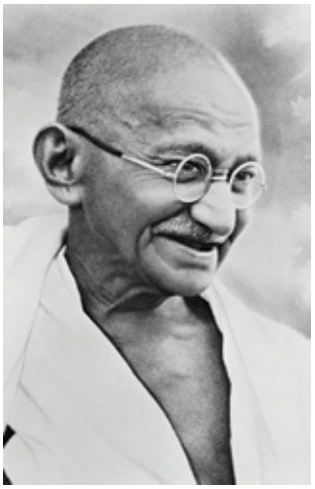
To paraphrase: Gandhi, who was a magnificent human, has passed, and as a result, we feel deeply sad without his presence in the world.

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

The phrase "pass him by with words" is unfamiliar to me. Based on the phrase "say about him," I think the denotative meaning is "to talk about Gandhi." Injustice and just suggest a negative connotation. For the speaker, it is impossible to honor Gandhi's legacy with just words.

1 A glory has departed and the sun that warmed and brightened our lives has set, and we shiver in the cold and dark. Yet he would not have us feel this way. After all, that glory that we saw for all these years, that man with **divine** fire, changed us also—and such as we are, we have been molded by him during these years; and out of that divine fire many of us also took a small spark which strengthened and made us work to some extent on the lines that he fashioned. And so if we praise him, our words seem rather small, and if we praise him, to some extent we also praise ourselves. Great men and **eminent** men have monuments in bronze and marble set up for them, but this man of divine fire managed in his lifetime to become enshrined in millions and millions of hearts so that all of us became somewhat of the stuff that he was made of, though to an infinitely lesser degree. He spread out in this way all over India, not just in palaces, or in select places or in assemblies, but in every hamlet and hut of the lowly and those who suffer. He lives in the hearts of millions and he will live for immemorial ages.



Mohandas Karamchand Gandhi, often referred to as Mahatma ("Great Soul")

2 What, then, can we say about him except to feel humble on this occasion? To praise him we are not worthy—to praise him whom we could not follow adequately and sufficiently. It is almost doing him an injustice just to pass him by with words when he demanded work and labor and sacrifice from us; in a large measure he made this country, during the last thirty years or more, attain to heights of sacrifice which in that particular domain have never been equaled elsewhere. He succeeded in that. Yet ultimately things happened which no doubt made him suffer tremendously, though his tender face never lost its smile and he never spoke a harsh word to anyone. Yet, he must have suffered—suffered for the failing of this generation whom he had trained, suffered because we went away from the path that he had shown us. And ultimately the hand of a child of his—for he, after all, is as much a child of his as any other Indian—the hand of a child of his struck him down.

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NOTES

3 Long ages afterwards history will judge of this period that we have passed through. It will judge of the successes and the failures—we are too near it to be proper judges and to understand what has happened and what has not happened. All we know is that there was a glory and that it is no more; all we know is that for the moment there is darkness, not so dark certainly, because when we look into our hearts we still find the living flame which he lighted there. And if those living flames exist, there will not be darkness in this land, and we shall be able, with our effort, remembering him and following his path, to **illumine** this land again, small as we are, but still with the fire that he instilled into us.

4 He was perhaps the greatest symbol of the India of the past, and may I say, of the India of the future, that we could have had. We stand on this **perilous** edge of the present, between that past and the future to be, and we face all manner of perils. And the greatest peril is sometimes the lack of faith which comes to us, the sense of frustration that comes to us, the sinking of the heart and of the spirit that comes to us when we see ideals go overboard, when we see the great things that we talked about somehow pass into empty words, and life taking a different course. Yet, I do believe that perhaps this period will pass soon enough.

5 He has gone, and all over India there is a feeling of having been left **desolate** and forlorn. All of us sense that feeling, and I do not know when we shall be able to get rid of it. And yet together with that feeling there is also a feeling of proud thankfulness that it has been given to us of this generation to be associated with this mighty person. In ages to come, centuries and maybe millennia after us, people will think of this generation when this man of God trod on earth, and will think of us who, however small, could also follow his path and tread the holy ground where his feet had been.

6 Let us be worthy of him.

From EULOGY FOR MAHATMA GANDHI by Jawaharlal Nehru, Copyright © 1996–2014 by Kamat's Potpourri.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

The speaker uses parallelism and alliteration to point out that Indians may be feeling disheartened and cynical after Gandhi's death. The repeated p sounds in the last sentence emphasize these feelings will be temporary, creating a mood of reassurance.

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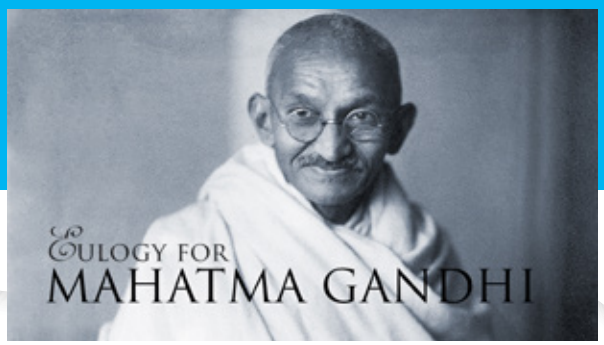

First Read

Read "Eulogy for Mahatma Gandhi." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does Nehru feel that it is difficult to praise Gandhi? Cite evidence from paragraphs 1 and 2 to support your answer.

2. According to Nehru, what things made Gandhi suffer? Support your answer with evidence from paragraph 2.

3. Nehru states that the people of India "stand on this perilous edge of the present, between that past and the future." What perils does Nehru list? Cite evidence from paragraph 4 to support your response.

4. Use context clues to determine the meaning of the word **eminent** as it is used in the text. Write your definition here, and explain which clues helped you arrive at it.

5. The Latin verb from which the word *illumine* comes is *illuminare*, meaning "to light up." By knowing the Latin root of the word, use context clues to determine the meaning of **illumine** in paragraph 3. Write your definition of *illumine* and explain how you figured out its meaning.

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Reading Skill: Paraphrasing and Summarizing

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to paraphrase content from a text, note the following:

- ✓ the text's meaning
  - Always start by reading the text carefully and asking yourself what it is about.
- ✓ words and phrases that are important to maintaining this meaning
  - These might include proper names or places.
- ✓ confusing or unfamiliar words or phrases
  - Determine the meanings of these words and find synonyms you can use.
- ✓ figurative language and expressions
  - Think about the idea the writer is trying to convey and then restate that idea in your own words.
- ✓ the order in which events and ideas appear

STEP 2: In order to summarize content from a text, note the following:

- ✓ answers to the basic questions *who, what, where, when, why,* and *how*
- ✓ in an informational text, details that point to the central idea

STEP 3: To paraphrase content, consider the following questions:

- ✓ Do I understand the meaning of the text?
- ✓ Does the text contain figurative expressions that need to be interpreted?
- ✓ Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?

STEP 4: To summarize content, consider the following questions:

- ✓ What are the answers to the basic *who, what, where, when, why,* and *how* questions?
- ✓ In an informational text, does my summary include details about a topic that connect to the central idea?

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Reread paragraph 2 of "Eulogy for Mahatma Gandhi." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which is the best paraphrase of the last sentence in paragraph 2?

   - ○ A. It was the hand of Gandhi's own child that struck him down and ended his life.
   - ○ B. In the end, the leader of India was assassinated by an Indian citizen.
   - ○ C. The person who took Gandhi's life was related to him by blood.
   - ○ D. Events that happened in India caused Gandhi great pain before he was killed.

2. Which of the following is the best summary of paragraph 2?

   - ○ A. It is impossible to put into words how much Gandhi did for his country. In spite of his success as leader, he must have suffered when his people strayed from his ways. In the end, one of his own countrymen killed him.
   - ○ B. The speaker feels humble and unworthy to praise Gandhi. Although he required hard work and sacrifice, Gandhi worked for more than thirty years to make India great and was responsible for bringing more distinction to India than ever before. Although his kind face never showed that he suffered greatly, he must have done so because the people he led went astray. What happened in the end was tragic because he was slain by one of his citizens.
   - ○ C. Despite Gandhi's leadership, he was not fully appreciated. The people he led got tired of the sacrifice he demanded and refused to carry on his work.
   - ○ D. One cannot feel other than humble when considering the greatness of the man who passed away. It would be unjust to say he demanded hard work and sacrifice from his people because he himself was largely responsible for the great nation India became under his leadership.

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre, or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread paragraph 2 of "Eulogy for Mahatma Gandhi." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the denotation and connotation of the word *path* as it is used in this paragraph?

   - A. The denotation is "trail" and the connotative is positive.
   - B. The denotation is "trail" and the connotative is negative.
   - C. The denotation is "way of life" and the connotation is positive.
   - D. The denotation is "way of life" and the connotative is negative.

2. Which words all have positive connotations as used in this paragraph?

   - A. worthy, injustice, sacrifice
   - B. succeeded, trained, harsh
   - C. humble, demanded, struck
   - D. praise, heights, tender

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Reading Skill: Understanding Rhetoric – Rhetorical Devices

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify rhetorical devices, including figurative language, note the following:

- ✓ the speaker's purpose and audience
- ✓ figures of speech that the speaker uses, such as:
  - **metaphor:** an implied comparison between two unlike things, such as "her eyes are stars"
  - **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"
  - **allusion:** a reference to a person, a place, a thing, or an idea of historical, cultural, literary, or political significance, such as calling a romantic person "a real Romeo"
  - **meiosis:** an understatement that presents something as being smaller, worse, or less important than it actually is, such as saying "I did okay" after winning a marathon
- ✓ sound devices that the author uses, such as:
  - **alliteration:** a repetition of consonant sounds, generally at the beginnings of words, such as "while I pondered, weak and weary"
- ✓ rhetorical devices that the author uses, including:
  - **parallelism:** the use of a series of words, phrases, or sentences that have similar grammatical structure, such as "It was the age of wisdom, it was the age of foolishness" from *A Tale of Two Cities*.
  - **antithesis:** a kind of parallelism that calls attention to a contrast, such as "It was the best of times, it was the worst of times."
  - **rhetorical question:** a question posed with no expected answer, such as "What happens to a dream deferred?" from Langston Hughes's poem
  - **metonymy:** a figure of speech in which a word that is associated with something is used to represent that thing, such as "give me a hand" to mean asking for help

STEP 2: To explain a speaker's use of rhetorical devices, consider the following:

- ✓ What is the speaker's purpose and perspective?
- ✓ What rhetorical devices does the speaker use to support an argument or perspective?
- ✓ How does the use of rhetorical devices and figurative language create mood?

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Reread paragraph 2 of "Eulogy for Mahatma Gandhi." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In the speech "the hand of a child of his struck him down" refers to Gandhi's assassination by gunfire. Which statement below best describes the figurative language used in this phrase?

   - ○ A. The phrase uses metonymy to associate "hand" with the weapon.
   - ○ B. The phrase uses the metaphor of "a child" to describe the assassin and suggests that he did not know what he was doing.
   - ○ C. The phrase uses antithesis to associate "hand" with the weapon, the metaphor of "a child" to describe the assassin, and understatement in general to describe the assassination.
   - ○ D. The phrase uses metonymy to associate "hand" with the weapon, the metaphor of "a child" to describe the assassin, and understatement in general to describe the assassination.

2. How does Nehru use allusion in this paragraph?

   - ○ A. Nehru uses words and phrases, such as "feel humble," "praise him," and "we are not worthy," that allude to religious worship and suggest that Gandhi was a sacred figure.
   - ○ B. Nehru uses words and phrases, such as "feel humble," "praise him," and "we are not worthy," that allude to religious worship and inspire his listeners to turn to religion for comfort.
   - ○ C. Nehru alludes to children to suggest that Gandhi was innocent.
   - ○ D. Nehru alludes to Gandhi's kindness to remind listeners of what a good man he was.

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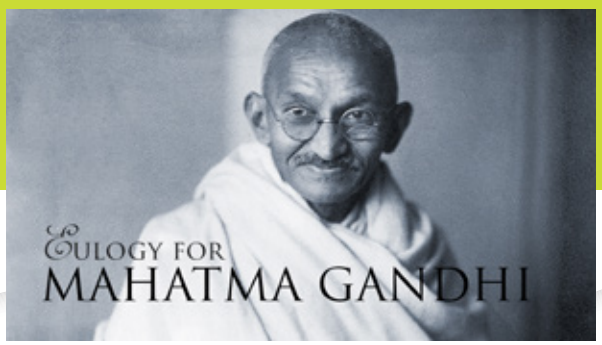

Close Read

Reread "Eulogy for Mahatma Gandhi." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify details that reveal the central idea of the text. Summarize the central idea and evaluate the details the speaker uses to support the central idea.

2. Highlight an example of figurative language in the beginning of the speech. Analyze the impact the use of figurative language has on the mood of the text.

3. Identify an example of personification in the speech. Explain how the speaker's use of figurative language supports the speaker's purpose.

4. Identify an example of a metaphor in the middle of the speech. Explain the denotative meaning of the metaphor as well as the connotative meaning.

5. Highlight an example of language that is particularly effective. Explain why the language would be effective for the speaker's audience.

RHETORICAL ANALYSIS

WRITE

In Jawaharlal Nehru's "Eulogy for Mahatma Gandhi," how does the style and language of the eulogy connect to the speaker's purpose and audience? Trace the speaker's use of figurative language and rhetorical devices to characterize Gandhi and his influence, the present state of the Indian people in the wake of his assassination, and the speaker's hope for his country's future.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. If two nouns from the vocabulary list met, what would they talk about? Playing one noun as a character, have a dialogue with a partner, and see if your classmates can guess which noun you are each playing. Developing scenes based on vocabulary words can help you analyze their meaning and add them to your long-term memory. (ex. To play the role of the word ***transit***, I can keep talking about different forms of transportation I've taken to travel around the world; to play ***expectation***, my partner plans to describe the experiences she'd expect on each form of transportation.)

2. Identify the morphemes in a word as bound or free and explain how they contribute to the meaning of the word. Identifying and analyzing morphemes can help you figure out the meaning of a word and the meaning of words that include the same morphemes. (ex. The bound morpheme "*psych-*" is a root that relates to mental activity, and the bound morpheme *-ology* shows me that this word relates to the study of a subject. So ***psychology*** is the study of mental activity.

3. Propose a new movie or play that includes at least two vocabulary words in its title and briefly explain what this play might be about. Using new vocabulary words to develop an idea can help you understand and recall those words. (ex. My new play **"Portray Chemicals"** is about lab partners whose relationship sometimes mimics the chemical reactions that they are studying.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have studied how people play their many roles on stage and in life. Have you ever received advice to "just be yourself"? What does that advice mean to you? Is it possible to be yourself in every role that you play? Can you make changes to play each role and still be yourself? Use as many vocabulary words as possible in your discussion.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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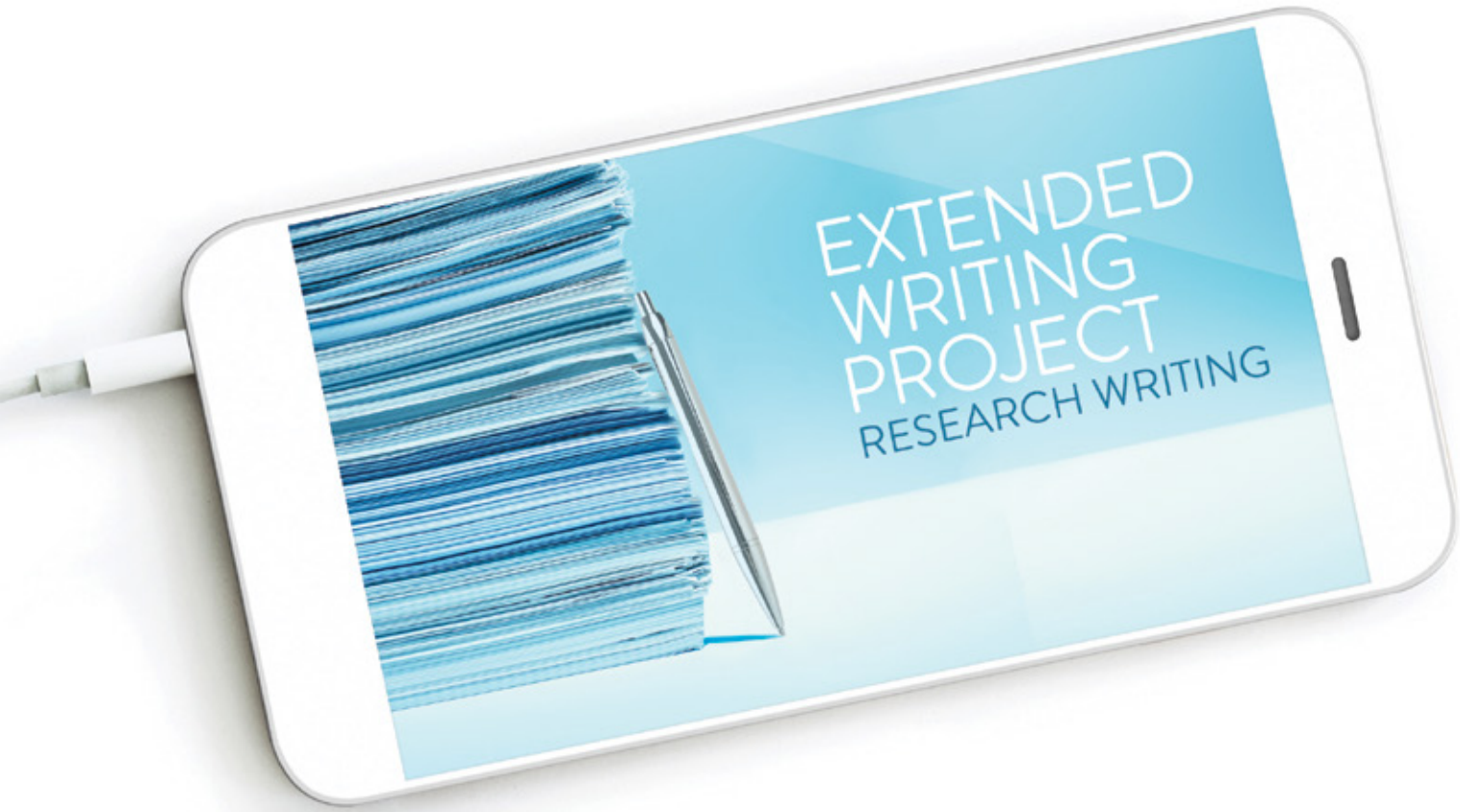
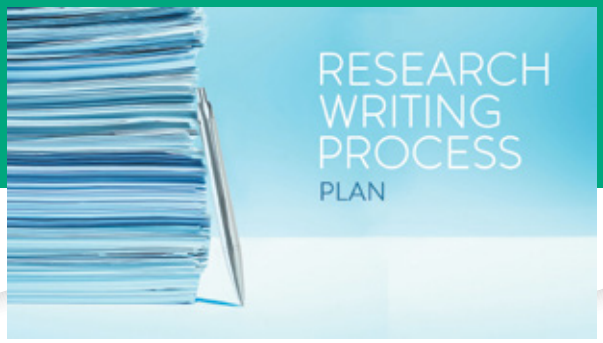
Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

This unit features several pieces written by or about famous historical figures, including Dale Carnegie, Margaret Chase Smith, Machiavelli, William Shakespeare, Henrik Ibsen, Edgar Allan Poe, and Mahatma Gandhi. Each of these individuals changed society, ultimately becoming symbols for ideas larger than their own identities. Their legacies continue to have an impact today.

Writing Prompt

How can a life become a legend?

Select a historical figure from the unit whom you would like to know more about. Use techniques you've learned in the unit to write a research paper explaining this person's legacy as it relates to the way we read, think, communicate, or protest. As part of your research process, select a research question, develop a research plan, gather evidence from at least three reliable and valid sources in addition to the unit text, and synthesize and present your research findings. Regardless of which historical figure you choose, be sure your research paper includes the following:

- ✓ an engaging introduction with a clear thesis statement
- ✓ evidence from at least three reliable and valid sources, in addition to the unit text
- ✓ a clear organizational structure
- ✓ a thought-provoking conclusion
- ✓ citations for sources, including a works cited list

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to:

- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Research Writing

Research writing examines a topic through multiple sources and conveys ideas and information through descriptions, explanations, and comparisons. Good research writing includes genre characteristics and craft such as a clear thesis statement and evidence from valid and reliable sources that clarify and support the thesis statement. The characteristics of research writing include:

- an **introduction** with a clear thesis statement
- **body paragraphs** with evidence—such as definitions, quotations, examples, and facts—that back up the thesis statement and are cited accurately
- a clear and logical **organizational text structure**
- a **formal style**
- a **conclusion** that wraps up the paper's ideas
- proper citation of sources, including a **works cited list**

In addition to these characteristics, writers also carefully narrow the focus of their research by generating a research question and developing a research plan. The writers then conduct research to answer this question, locating sources related to their topics, evaluating the validity and reliability of these sources, and refining the scope of the question as necessary to align with their findings. Finally, the writers synthesize information from their chosen sources to craft convincing and engaging research papers.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of research writing to create your own research paper.

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Before you get started on your own research paper, read this final version that one student, Mia, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of research writing that Mia included in her paper.

STUDENT MODEL

READ AND ANNOTATE

NOTES

Gandhi's Protest Principles

1 In 1930, thousands of people marched peacefully to the coast of India. Led by Mohandas Karamchand Gandhi, more commonly known as Mahatma ("Great Soul") Gandhi, they marched to protest an unfair tax on salt put in place by the British, who ruled India at that time. When the marchers reached the sea, they built fires and boiled sea water to make their own salt, which was illegal. Gandhi was arrested, but this "symbolic act of defiance" was successful because the British eventually decided to repeal the tax (Hardiman). The Salt March is a classic example of Gandhi's principles at work. It was a peaceful demonstration in which many people came together to protest an unfair law by breaking it. By being peaceful but strong on the side of truth, Gandhi and his followers were able to persuade the government to see and repair an injustice. These principles of civil disobedience and moral persuasion are part of Gandhi's life and legacy, inspiring generations of protesters around the world.

Civil Disobedience and Moral Persuasion

2 Civil disobedience is a peaceful, nonviolent means of objecting to a law that you think is wrong or unfair. Gandhi first learned about civil

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NOTES

disobedience when he moved to South Africa in 1893. There, Indians faced discrimination and unfair taxes. An event that changed Gandhi's life was when he was forced off a train for refusing to cooperate with a discrimination policy that required him to move to a third-class carriage despite his first-class ticket ("Gandhi and Civil Disobedience"). Later, Gandhi refused to obey, eventually organized protests against unjust South African laws, and was arrested and imprisoned. While in jail at one point, he read "Civil Disobedience" written by Henry David Thoreau in 1849. The essay was about Thoreau's protest against slavery in the United States and the Mexican American War. Thoreau refused to obey "unjust laws" and pay taxes that could be used to support both causes, and he encouraged others to "break the laws" as well ("Thoreau and 'Civil Disobedience'"). Gandhi incorporated Thoreau's ideas about civil disobedience into his life of protest. He developed a "strategy of non-violently refusing to cooperate with injustice" ("Gandhi and Civil Disobedience"). Gandhi hoped that by breaking unfair laws in a nonviolent way, he and his supporters could draw attention to wrongs and persuade people in power to address them.

3 Persuading people to see the truth and question injustices in a nonviolent way was another form of resistance Gandhi developed in response to the discrimination he encountered as an Indian in South Africa. Gandhi referred to this practice as *satyagraha*. *Satyagraha* means "holding on to truth" or, as Gandhi called it, "truth force" (Miller 81, Gandhi 3). In the article "The Inner Voice: Gandhi's Real Legacy," Pankaj Mishra characterizes *satyagraha* as "moral persuasion." It involves getting an opponent to see both sides of an issue and take steps to resolve it. As Gandhi himself wrote, the goal of a person who practices *satyagraha* "is to convert, not to coerce the wrongdoer" (Miller 81). In other words, the idea is to persuade but not force the other side to see the truth about an injustice and to correct it. Nonviolent protest combined with moral persuasion can cause people in power to make changes that improve life for everyone.

Gandhi's Protests in India

4 Civil disobedience and moral persuasion became important parts of Gandhi's life when he returned to India in 1914. As historian David Hardiman explains, after twenty years away, Gandhi was "shocked"

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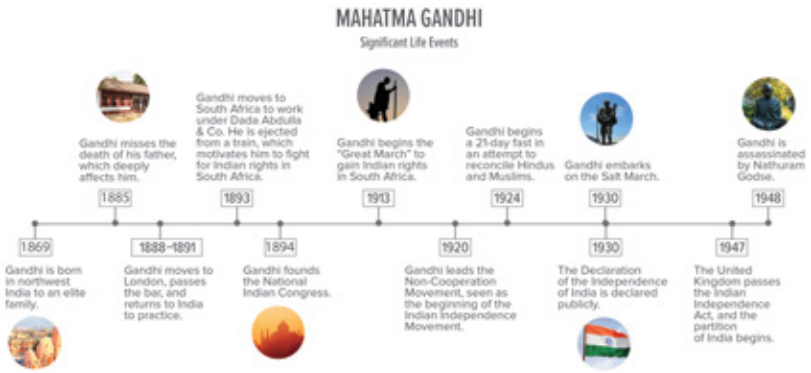
NOTES

by how badly the British treated Indians in their own homeland. Mobs of people were protesting in the streets, but the protests turned violent, and many people were killed and wounded. These events inspired Gandhi to start a campaign for India's independence from Britain. His ideals as high as ever, he applied the principles he learned in South Africa, encouraging people to protest persistently but in a peaceful, nonviolent way. He led Indians in marches like the Salt March and in boycotts on buying British goods. He encouraged them to stop paying certain taxes. By fighting on the side of truth, Gandhi and his followers were successful in the end; the British granted India its independence in 1947. Unfortunately, however, violence between Hindus and Muslims broke out in the newly independent state of India; consequently, Gandhi's dream of a united India ended when millions of Muslims had to flee to Pakistan. Gandhi was fasting in protest when a Hindu nationalist shot and killed him.



Gandhi's Legacy

5 In "Eulogy for Mahatma Gandhi," Jawaharlal Nehru, Gandhi's friend and fellow reformer, called Gandhi "that man with divine fire." At the time of Gandhi's death, Nehru described India as "on this perilous edge of the present," between the past and the future. Without Gandhi, Indians faced "all manner of perils." Yet Nehru hoped that "in ages to come . . . people will think of" Gandhi and "follow his path." His prediction was correct; Gandhi's legacy would live on elsewhere in the world. Pankaj Mishra calls Gandhi "the twentieth century's most famous advocate of nonviolent politics" and noted that his followers include "revered figures such as Martin Luther King Jr., Nelson Mandela, the Dalai Lama," and others. Throughout the rest of

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the 1900s, these and other followers used Gandhi's principles to fight injustices. For example, during the civil rights movement, Martin Luther King Jr. protested peacefully against segregation in the United States. On August 28, 1963, King stood in front of a crowd of thousands of civil rights supporters at the Lincoln Memorial in Washington, DC, and delivered his "I Have a Dream Speech." In it, he reminded people to remain true to nonviolent civil disobedience: "Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline" (King 103). Inspired by Gandhi's principles, civil rights activists marched and held sit-ins to protest laws that said black Americans could not sit at the same restaurant counters as white Americans or sit in any seat on a public bus. Eventually people around the nation began to be persuaded that segregation was unfair, and laws were changed (Kumar).

6 In the twenty-first century, people continue to follow Gandhi's example. In 2011, people involved in the uprising known as the Arab Spring used Gandhi's principles to call for more democratic governments in parts of the Middle East and North Africa (Mishra). In 2018, thousands of young Americans and their supporters held vigils and marched peacefully around the United States to protest gun violence in schools. During a rally in North Carolina, one speaker ended her speech by quoting Gandhi: "You may never know what results will come from your actions, but if you do nothing there will be no result" (Chen). Protest doesn't always involve going out into the street. People can protest by writing letters to their representatives or by choosing to buy or not buy particular products, such as sports shoes. Anyone today who strives to live in peace, understand the other side of a conflict, or right a wrong is living out Gandhi's legacy.

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PLAN YOUR RESEARCH ESSAY

WRITE

Writers often take notes about ideas before they sit down to write. Think about what you've learned so far about organizing research writing to help you begin prewriting:

- **Purpose**: Which historical figure would you like to write about? What important things do you want to say about him or her?
- **Audience**: Who is your audience? What might they already know about the figure you have chosen? What new information do you want them to learn?
- **Question**: How can you use a research question to focus your research?
- **Sources**: What kinds of sources will help you answer that question?
- **Structure**: How can you effectively share the information you find with readers?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what you plan to research and inform about in this research paper. Include possible research questions of your own, based on the prompt.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill: Planning Research

In order to make a research plan to answer a question, do the following:

- Formulate a research question.
  - > Identify your topic.
  - > Think about what you want to find out about your topic.
  - > Ask several open-ended questions (such as “How . . .” or “Why . . .” questions) related to your topic.
  - > Narrow or broaden your questions as necessary.
  - > Identify a strong question to explore.
- Develop a research plan.
  - > Consider what research steps you might follow to answer your question.
  - > Identify reliable and valid sources of information, both print and online.
  - > Make a list of action items that includes where to go for information and when.

To determine whether your question and plan are appropriate, ask yourself the following questions:

- Does my question allow me to explore a new issue, an important problem worth solving, or a fresh perspective on the topic?
- Is my question neither too broad nor too narrow?
- Will I be able to locate multiple valid and reliable sources that address this question?
- Will my plan enable me to research my question efficiently and effectively?

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YOUR TURN

PRACTICE

Read the research questions below. Then, complete the chart by matching each question into the correct category.

Research Questions	
A	Who was Dale Carnegie?
B	Why was Margaret Chase Smith important?
C	How popular was Dale Carnegie's book *How to Win Friends and Influence People* at the time of its publication?
D	How was Margaret Chase Smith's "Remarks to the Senate in Support of a Declaration of Conscience" received when she delivered it?
E	How did Dale Carnegie contribute to the Culture of Personality?
F	How did Margaret Chase Smith become a role model for challenging government injustice?
G	How has Shakespeare's *The Tragedy of Romeo and Juliet* inspired or influenced other love stories over time?
H	How are people influenced by the writings of Shakespeare?
I	What are the events in *The Tragedy of Romeo and Juliet*?

Too Narrow	Appropriate	Too Broad

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YOUR TURN

PRACTICE

With your teacher's guidance, generate questions for formal research. Using the questions in the checklist, evaluate each question you generate to determine whether it is too narrow, too broad, or just right. Select a just-right question. Then write a short plan for how you will go about doing research for your essay.

Process	Plan
Possible Research Questions	
Selected Research Question	
Step 1	
Step 2	
Step 3	

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Writing Skill: Evaluating Sources

Here are some suggestions that will help you improve writing, by discerning the relevance and credibility of your sources:

First, reread the sources and identify the following:

- information that is relevant to your task, purpose, and audience
- information that helps you make an informed decision or solve a problem
- information that seems inaccurate, biased, or outdated
- information that does not appear to be logically sound

As you work to improve writing by evaluating and discerning which of your sources are trustworthy, consider the following questions:

- Is the information relevant? Does it relate directly to and support your ideas? Is it appropriate for your purpose and audience?
- How do you know that the source is credible, or trustworthy?
- Is this source reliable? Does it provide accurate and current information? Is it published by a well-established organization or expert author?
- Does the source contain valid information? Does it present an argument based on facts and logical reasoning?
- Are there any discrepancies between the information presented in different sources? What might be the reasons for these discrepancies?

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YOUR TURN

PRACTICE

Complete the chart by placing the factors into two categories: those that are reliable, credible, and valid and those that are not.

Factors	
A	The text relies on broad generalizations rather than researched facts to convince readers.
B	The website is associated with an internationally recognized news outlet.
C	The author has degrees in the field and has published several books on the topic.
D	The website is a personal blog or social media website.
E	The article includes clear points that are supported by factual information.
F	The author has researched and written numerous blog posts on the topic.

Reliable, Credible, and Valid	Not Reliable, Credible, or Valid

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YOUR TURN

PRACTICE

Complete the chart below by filling in the title and author of a source and answering questions about it.

Questions	Summary
Source Title and Author: _____	
Relevant: Does the information relate directly to your topic and research question?	
Reliable: Has the source material been published in a well-established book, periodical, or website?	
Reliable: Is the source material up-to-date or based on the most current information?	
Credible: Is the source material written by a recognized expert on the topic?	
Credible: Is the source material published by a well-respected author or organization?	
Valid: Does the source contain arguments that are logically sound and supported by facts?	
Evaluation: Should I use this source in my paper?	

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Writing Skill: Book Features

In order to use and analyze book features to conduct research, note the following:

- book features at the beginning of a source, such as an introduction or table of contents
- book features within a source, such as annotations or footnotes
- book features at the end of a source, such as a glossary, appendices, or references

To use and analyze book features to conduct research, consider the following questions:

- Before reading, ask yourself:
  - > Do the book features, such as the introduction and table of contents, lead me to believe that the information in the source will be relevant to my research?
  - > Do the book features in this source, such as the references at the end, make it clear that the information is up-to-date and credible?
  - > Do the book features help me better understand and analyze the purpose and meaning of the source?
- During reading, ask yourself:
  - > What information do the book features within the source, such as the annotations and footnotes, provide that is valuable to my research?
  - > How do the book features add to the information in the main body of the source?
  - > Are there parts of the source that are unclear? How could I use the glossary to increase my comprehension?
- After reading, ask yourself:
  - > What supplemental information do the book features at the end of the source, such as the appendices, provide that is valuable to my research?
  - > How do the appendices add to the information provided in the main body of the source?
  - > How do the book features help me better understand and analyze the purpose and meaning of the source?

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YOUR TURN

PRACTICE

Complete the chart by putting the letter for the correct description next to each book feature.

Descriptions	
A	tells readers what other sources may be helpful
B	provides supplementary material at the back of a book
C	contains all the chapters or sections in a book and their starting page numbers
D	contains the opening paragraph or section of text
E	provides additional information about the noted topic or image
F	shows readers an alphabetical list of terms with accompanying definitions and explanations
G	appears at the bottom of the page and often provides a source citation

Feature	Description
introduction	
table of contents	
references	
appendix	
glossary	
annotation	
footnote	

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YOUR TURN

PRACTICE

Complete the chart by writing a short summary of how each book feature will help you in your research.

Feature	Summary
table of contents	
introduction	
annotation	
footnote	
glossary	
appendix	
reference	

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Writing Skill: Research and Notetaking

In order to conduct research to answer a question by drawing on multiple reliable and valid sources, note the following:

- Answer a question for a research project or think of your own question.
- Look up your topic in an encyclopedia to find general information.
- Find specific, up-to-date information in books and periodicals, on the Internet, and from other sources.
- Discern which sources are relevant and reliable to use, with valid information.
- Refine the scope of your question if you find too little or too much information that applies.
- Consider paraphrasing any passages containing evidence and information that could be useful for your research project.
- Synthesize information by categorizing your notes from various sources to see what they have in common and how they differ.

To conduct research to answer a question by drawing on multiple reliable and valid sources and refining the scope of the question to align with findings, consider the following questions:

- Where could I look to find additional information from multiple sources?
- How can I discern which information is relevant and valid and which sources are reliable enough to include?
- How does new information I have found affect the scope of my research question?
- Does my paraphrasing of information maintain the original meaning of the text, and is the information in the same order and about the same length?
- How can I synthesize information from multiple sources to demonstrate understanding of the subject I am investigating?
- Have I made notes so that I am prepared to give credit to the source in a citation?

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YOUR TURN

PRACTICE

Read each bullet point from a student's note cards below. Then, complete the chart by placing them into two categories: those that are relevant and those that are not relevant to the writing topic of how Shakespeare's *The Tragedy of Romeo and Juliet* has inspired or influenced other love stories over time.

Bullet Points	
A	John Greene's 2012 YA book *The Fault in Our Stars* is about star-crossed lovers.
B	It was believed for many years that Shakespeare invented many thousands of words, but computer analyses of hundreds of texts from that time show that this is not the case.
C	Shakespeare grew up in Stratford-upon-Avon in England.
D	The popular musical West Side Story, set in New York City in the 1950s, is inspired by Shakespeare's *The Tragedy Romeo and Juliet*.

Relevant	Not Relevant

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YOUR TURN

PRACTICE

Complete the chart by synthesizing valid information from multiple reliable sources relevant to your research question, that relate to causes and effects of important events in your subject's life. Then, identify new understandings that occur as a result of analyzing these causes and effects. Remember to cite and number each source.

	Causes	Effects
Synthesized Sources		
New Understanding		

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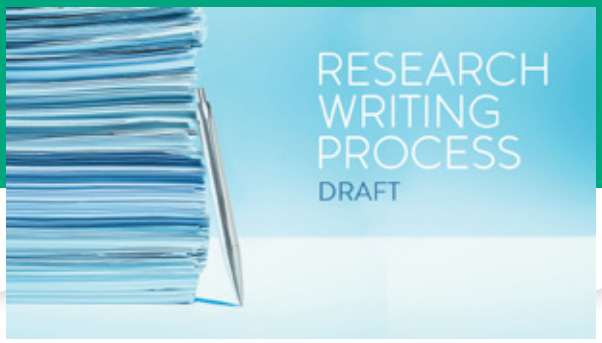

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR RESEARCH ESSAY

WRITE

Use your plan and other responses in your Binder to draft your research paper. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing has purpose and focus, is organized, and includes strong ideas and details.

You have already made progress toward writing your research paper. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus:** How can I answer my research question in the form of a clear thesis statement? Have I included only relevant information and details and nothing extraneous that might confuse my readers?
- ☐ **Organization:** Is my organizational structure logical and appropriate for exploring my research paper's thesis statement? Are my ideas within and across paragraphs clearly connected, creating a sense of cohesiveness? Have I included varied and purposeful transitions?
- ☐ **Ideas and Details:** Have I drawn on information from multiple reliable and valid sources as evidence for my thesis statement? Have I fully elaborated on all of my ideas?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Mia's research paper. You will see places where she has revised parts of her essay as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Mia will revise as she works toward her final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

Gandhi's Protest Principles

~~In 1930, thousands of people marched peacefully to the coast of India. Lead by Mohandas Karamchand Gandhi, more commonly known as Mahatma ("Great Soul") Gandhi, they marched to protest an unfair tax on salt put in place by the British. When the marchers reached the sea, they built fires and boiled sea water to make their own salt. Gandhi was arrested, but this "symbolic act of defiance" was successful because the British eventually decided to repeel the tax (Hardiman). By being peaceful but strong on the side of truth, Gandhi and his followers were able to persuade the government to see and repair an injustice. These principles of civil disobedience and moral persuasion are part of Gandhi's life and legacy, inspiring generations of protesters around the world.~~

In 1930, thousands of people marched peacefully to the coast of India. Lead by Mohandas Karamchand Gandhi, more commonly known as Mahatma ("Great Soul") Gandhi, they marched to protest an unfair tax on salt put in place by the British, who ruled India at that time. When the marchers reached the sea, they built fires and boiled sea water to make their own salt, which was illegal. Gandhi was arrested, but this "symbolic act of defiance" was successful because the British eventually decided to repeel the tax (Hardiman). The Salt March is a classic example of Gandhi's principles at work. By being peaceful but strong on the side of truth, Gandhi and his followers were able to persuade the government to see and repair an injustice. These principles of civil disobedience and moral persuasion are part of Gandhi's life and legacy, inspiring generations of protesters around the world.

Civil disobedience is a peaceful, nonviolent means of objecting to a law that you think is wrong or unfair. Gandhi first learned about civil disobedience when he moved to South Africa in 1893. There, Indians faced discrimination and unfair taxes. An event that changed

Improving Writing

Mia adds the phrase "who ruled India at that time" to provide context for why the British were able to place a tax on salt in India. She also adds the phrase "which was illegal" to explain why Gandhi was arrested when he and his followers made their own salt. These additional details about historical events improve the clarity of her introduction. Mia also adds a sentence after her opening anecdote to explain the Salt March's significance and to more smoothly transition to her thesis statement about how the principle of civil disobedience is a part of Gandhi's life and legacy. This addition improves the cohesiveness of the introduction.

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Gandhi's life was when he forced off a train for refusing to cooperate with a discrimination policy that required him to move to a third-class carriage despite his first-class ticket. Later, Gandhi refused to obey, eventually organized protests against unjust South African laws, and was arrested and imprisoned. While in jail at one point, he read "Civil Disobedience" written by Henry David Thoreau in 1849. The essay was about Thoreau's protest against slavery in the United States and the Mexican American War. Thoreau refused to pay taxes that could be used to support both causes, and he encouraged others to follow his lead. Gandhi incorporated Thoreau's ideas about civil disobedience into his life of protest. He developed a strategy of nonviolently refusing to cooperate with injustice. Gandhi hoped that by breaking unfair laws in a nonviolent way. He and his supporters could draw attention to wrongs and persuade people in power to address them.

~~Persuading people to see the truth and question injustices in a nonviolent way was another form of resistance Gandhi developed in response to the discrimination he encountered as an Indian in South Africa. Gandhi referred to this practice as *satyagraha*. In the article "The Inner Voice: Gandhi's Real Legacy," Pankaj Mishra defines *satyagraha* as "moral persuasion." It involves getting an opponent to see both sides of an issue and take steps to resolve it. Nonviolent protest combined with moral persuasion can cause people in power to make changes that improve life for everyone.~~

Persuading people to see the truth and question injustices in a nonviolent way was another form of resistance Gandhi developed in response to the discrimination he encountered as an Indian in South Africa. Gandhi referred to this practice as *satyagraha*. *Satyagraha* means "holding on to truth" or, as Gandhi called it, "truth force" (Miller 81, Gandhi 3). In the article "The Inner Voice: Gandhi's Real Legacy," Pankaj Mishra characterizes *satyagraha* as "moral persuasion." It involves getting an opponent to see both sides of an issue and take steps to resolve it. As Gandhi himself wrote, the goal of a person who practices *satyagraha* "is to convert, not to coerce the wrongdoer" (Miller 81). In other words, the idea is to persuade but not force the other side to see the truth about an injustice and to correct it. Nonviolent protest combined with moral persuasion can cause people in power to make changes that improve life for everyone.

Critiquing Research

By refining the scope of her research question to align with her findings and then refocusing her research, Mia develops her paragraph on the principle of *satyagraha*. Locating two additional sources helps her understand that nonviolence is an important part of *satyagraha*. Mia also realizes that Mishra is characterizing the process rather than defining the word when he refers to *satyagraha* as "moral persuasion." In her revision, Mia defines the word for clarification, makes clear that *satyagraha* is a form of nonviolent resistance, and includes a quote by Gandhi to reinforce the nonviolent nature of the tactic.

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NOTES

Multimedia – Integrating Media

Mia decides it would be helpful to create and include a timeline. This timeline features important events mentioned in the text, such as the 1930 Salt March, but also includes other relevant dates and information. Readers will better understand where specific events fit into the scope of Gandhi's life and work, and Mia's analysis will be more coherent and complete.

Gandhi returned to India in 1914. As historian David Hardiman explains, after twenty years away, Gandhi was "shocked" by how badly the British treated Indians in their own homeland. Mobs of people were protesting in the streets, but the protests turned violent, and many people were killed and woundded. These events inspired Gandhi. To start a campaign for India's independence from Britain. He applied the principles he learned in South Africa, encouraging people to protest persistently but in a peaceful, nonviolent way. He led Indians in marches like the Salt March and in boycotts on buying British goods he encouraged them to stop paying certain taxes. By fighting on the side of truth, Gandhi and his followers were successful in the end. The British granted India its independence in 1947. Unfortunately, however, violence between Hindus and Muslims broke out in the newly independent state of state of India. Gandhi's dream of a united India ended when millions of Muslims had to flee to Pakistan. Gandhi was fasting in protest when a Hindu nationalist shot and killed him.

[Insert "Mahatma Gandhi Significant Life Events" Timeline}

In "Eulogy for Mahatma Gandhi", Jawaharlal Nehru, Gandhi's friend and fellow reformer, called Gandhi "that man with devine fire." At the time of Gandhi's death, Nehru described India as "on this perilous edge of the present, between" the past and the future. Without Gandhi. Indians faced "all manner of perils." Yet Nehru hoped that "in ages to come . . . people will think of" Gandhi and "follow his path." His prediction was correct, Gandhi's legacy would live on elsewhere in the world. Pankaj Mishra calls Gandhi "the twentieth century's most famous advocate of nonviolent politics" and noted that his followers include "revered figures such as Martin Luther King Jr., Nelson Mandela, the Dalai Lama" and others. Throughout the rest of the 1900s, these and other followers used Gandhi's principals to fight injustices. For example, during the civil rights movement, Martin Luther King Jr. protested peacefully against segregation in the United States. On August 28, 1963, King stood in front of a crowd of thousands of civil rights supporters at the Lincoln Memorial in Washington, DC, and delivered his "I Have a Dream Speech." In it, he reminded people to remain true to nonviolent civil disobedience: "Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We

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must forever conduct our struggle on the high plane of dignity and discipline. (King 103) Inspired by Gandhi's principles, civil rights activists marched and held sit-ins to protest laws that said black Americans could not sit at the same restaurant counters as white Americans or sit in any seat on a public bus. Eventually people around the nation began to be persuaded that segregation was unfair, and laws were changed. (Kumar)

In the twenty-first century, people continue to follow Gandhi's example. During a rally in North Carolina, one speaker ended her speech by quoting Gandhi: "You may never know what results will come from your actions, but if you do nothing there will be no result" (Chen). Protest doesn't always involve going out into the street. Anyone today who wants to live in peace, understand the other side of a conflict, or right a wrong is living out Gandhi's ideas.

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Sources and Citations

Mia adds the missing book title, editor's name, publisher information, and page numbers to the first citation. She adds the name of the Web page, the name of the publisher, and the date the article was added to the website to the second citation. By including all the required information in her citations, Mia gives proper credit to the sources she used in her research paper. It also enables her readers to find these sources on their own.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback from adults, peers, and/or online editing tools and note the following:

- where peers, teachers, and/or online editing tools found your writing to be most successful
- where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your thesis statement could be revised for clarity
  - > your information needs more explanation and analysis for clarity
  - > your ideas could be ordered more logically and cohesively
  - > errors in your spelling, grammar, punctuation, or usage are interfering with understanding
- where teachers, peers, or online editing tools indicated grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example:
  - > revising your thesis statement or adding details to improve clarity
  - > explaining and analyzing the connections between information from your sources and your thesis statement to add clarity
  - > revising or adding transitions to increase cohesiveness
  - > addressing problems with conventions

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Mia's received more feedback from another peer. Based on what the reviewer said, which piece of feedback will most help her improve the clarity and cohesiveness of her writing?

> You must provide Hardiman's first name. A couple of historical points might need strengthening. You do a good job of engaging the audience. You could include a few details that show what civil disobedience is.

- ○ A. You must provide Hardiman's first name.
- ○ B. A couple of historical points might need strengthening.
- ○ C. You do a good job of engaging the audience.
- ○ D. You could include a few details that show what civil disobedience is.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Mia's writing?

> You must provide Hardiman's first name. A couple of historical points might need strengthening. You do a good job of engaging the audience. You could include a few details that show what civil disobedience is.

- ○ A. You must provide Hardiman's first name.
- ○ B. A couple of historical points might need strengthening.
- ○ C. You do a good job of engaging the audience.
- ○ D. You could include a few details that show what civil disobedience is.

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Multimedia – Integrating Media

To integrate multimedia elements into your draft, ask yourself the following questions:

- How can I use text features, graphic features, and audiovisual features to present my perspective more clearly and make my ideas more coherent?
- Which text features, graphic features, and audiovisual features would best help me achieve these purposes?

To decide which kinds of multimedia elements to use in your draft, use the following guide:

- To use print features to make your main ideas more coherent, consider adding
  - > titles,
  - > headings,
  - > subheadings,
  - > bullets,
  - > boldface and italicized terms.
- To use graphic features to add to the information you already have and unify ideas and concepts, consider adding
  - > charts,
  - > graphs,
  - > tables,
  - > timelines,
  - > diagrams,
  - > photographs,
  - > art.
- To use audiovisual features to clarify your perspective and increase audience engagement, consider adding
  - > audio clips,
  - > video clips,
  - > animation.

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YOUR TURN

PRACTICE

Read Mia's plans for integrating media into her essay. Then, complete the chart by identifying the integrated media planning for each multimedia element.

	Plans
A	I plan to include a timeline to help readers understand where key events mentioned in the text fit into the scope of Gandhi's life and work. I also plan to include a photograph of Gandhi on the Salt March to help readers visualize him and the event.
B	I plan to use a video clip of Martin Luther King Jr. discussing Gandhi's influence on the American civil rights movement to reinforce my perspective for readers and engage their interest.
C	I plan to include headings such as Civil Disobedience and Moral Persuasion, Gandhi's Protests in India, and Gandhi's Legacy to make my main ideas more coherent for readers.

Multimedia Elements	Plan
Print Features	
Graphic Features	
Audiovisual Features	

YOUR TURN

PRACTICE

Complete the chart by writing your plans to integrate multimedia elements in your research paper.

Multimedia Elements	Summary
Print Features	
Graphic Features	
Audiovisual Features	

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Writing Skill: Critiquing Research

In order to critique research and refine the scope of the question to align with findings, do the following:

- Synthesize and integrate multiple reliable and valid sources on a subject.
- Assess the amount, quality, and agreement of the information you have gathered.
- Refine your research question as necessary to align with your findings, perhaps by narrowing or broadening your inquiry.
- Refocus your research as necessary to gather more and better information or to resolve a conflict between sources.
- Revise your thesis as necessary to better reflect your information.
- Use advanced search terms effectively when looking for additional information online, such as using unique terms that are specific to your topic (e.g., “daily life in Jamestown, Virginia” rather than just “Jamestown, Virginia”).
- Discern whether any new sources you identify are reliable and valid.

To critique research and refine the scope of the the question to align with findings, consider the following questions:

- How successfully have I synthesized and integrated multiple reliable and valid sources on my topic?
- In what areas is my information minimal, weak, or in conflict?
- How can I refine the scope of my research question in order to better align with my findings?
- How can I refocus my research to gather more and better information or to resolve a conflict between sources?
- How might my thesis need to be revised to better reflect my information?
- Are there specific terms or phrases in my modified research question that I can use to adjust my search?
- Have I determined whether any new sources I have located are reliable and valid?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Mia's research paper. Mia has two sources that discuss the Salt March. One source says that Gandhi was arrested at the beach during the protest. The other source claims that he was arrested nearly a month after reaching the seashore. What should Mia do to resolve the conflict between her sources with regard to the underlined sentence?

> In 1930, Mohandas Karamchand Gandhi led a march to the Indian coast. The thousands of marchers were peacefully protesting an unfair tax on salt passed by the British, who ruled India at the time. When the marchers reached the sea, they built fires and boiled sea water to make their own salt—an act that was illegal under the new law. Gandhi was arrested on the spot.

- ○ A. Drop the reference to Gandhi being arrested.
- ○ B. Choose one of the sources to follow.
- ○ C. Locate additional sources to determine the correct chronology.
- ○ D. Cite both sources.

2. Suppose that Mia began her first draft using the following major research question: How did Gandhi influence the civil rights movement of the 1960s? As she learned more about her topic, she realized that Gandhi's ideas influenced protest beyond the 1960s. What should Mia do?

- ○ A. Stick with her original research question.
- ○ B. Consider whether her sources are appropriate.
- ○ C. Look for additional sources.
- ○ D. Refine the scope of her research question to align with her findings.

CRITIQUING RESEARCH

WRITE

Use the questions on the previous page to critique your research, refine the scope of your research question as necessary to align with your findings, and revise your draft accordingly.

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Writing Skill: Sources and Citations

In literature and the humanities, the *MLA Handbook*, published by the Modern Language Association is the most commonly used style guide. Follow these MLA guidelines to accurately cite your sources:

- In the body of your research paper, use in-text citations to credit sources.
  - > At the end of the sentence but before the period, indicate the author's last name and the page number(s) on which the information appeared, enclosed in parentheses.
  - > If you identify the author in the text, you do not need to include the author's last name in the citation.
  - > If the author is not known, the citation should list the title of the work.
  - > If the work does not have page numbers, omit the page number(s).
- On a separate sheet of paper at the end of your research paper, include a works cited list. Use this guide to format each entry:
  - > author (followed by a period)
  - > title of source (followed by a period)
  - > the title of the larger work in which the source is located (followed by a comma)
  - > other contributors (followed by a comma)
  - > version (followed by a comma)
  - > number (followed by a comma)
  - > publisher (followed by a comma)
  - > publication date (followed by a comma)
  - > location (followed by a comma)
  - > URL, without the "http://" (followed by a period)
  - > *Note:* Not all these elements will apply to each citation. Include only the elements that are relevant for the source. The last element in any citation should always end with a period.
- The works cited list should be double spaced throughout. In addition, each entry should have a hanging indent of 0.5 inches.

As you document your sources, consider the following questions:

- Did I avoid plagiarism by using a standard citation format?
- Did I use in-text citations for all researched information and include all my sources in my works cited list?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Mia's research paper. In it, she cites a printed version of Martin Luther King Jr.'s "I Have a Dream" speech. Mia quotes and paraphrases information from this printed speech. What change should Mia make to correct a citation style error?

> On August 28, 1963, King stood in front of a crowd of thousands of civil rights supporters at the Lincoln Memorial in Washington, DC, and delivered his "I Have a Dream Speech." In it, he reminded people to remain true to nonviolent civil disobedience: "Let us not seek to satisfy our thirst for freedom by drinking from the cup of bitterness and hatred. We must forever conduct our struggle on the high plane of dignity and discipline" (King).

- ○ A. Replace King's name with the editor's name in parentheses after the quotation.
- ○ B. Add the speech's title to the parentheses following the quotation.
- ○ C. Add the page number in the parenthetical citation following the quotation.
- ○ D. No change needs to be made.

2. Below is a section from a previous draft of Mia's works cited list. Which revision best corrects her citation style errors?

> Mishra, Pankaj. *The New Yorker*, May 2, 2011, "The Inner Voice: Gandhi's Real Legacy." www.newyorker.com/magazine/2011/05/02/the-inner-voice-pankaj-mishra?reload=true.

- ○ A. Mishra, Pankaj. The New Yorker, Condé Nast, "The Inner Voice: Gandhi's Real Legacy." www.newyorker.com/magazine/2011/05/02/the-inner-voice-pankaj-mishra?reload=true, 2 May 2011.
- ○ B. Pankaj Mishra. "The Inner Voice: Gandhi's Real Legacy." 2 May 2011, www.newyorker.com/magazine/2011/05/02/the-inner-voice-pankaj-mishra?reload=true.
- ○ C. Mishra, Pankaj. "The Inner Voice: Gandhi's Real Legacy." The New Yorker, Condé Nast, www.newyorker.com/magazine/2011/05/02/the-inner-voice-pankaj-mishra?reload=true.
- ○ D. Mishra, Pankaj. "The Inner Voice: Gandhi's Real Legacy." The New Yorker, Condé Nast, 2 May 2011, www.newyorker.com/magazine/2011/05/02/the-inner-voice-pankaj-mishra?reload=true.

SOURCES AND CITATIONS

WRITE

Use the questions on the previous page to revise your in-text and works cited citations. Check that your information, whether quoted, summarized, or paraphrased, is properly cited to avoid plagiarism. Refer to the *MLA Handbook* as needed.

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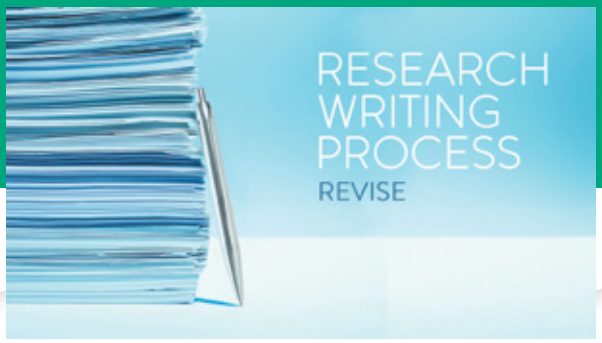

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your research paper. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Keep in mind your purpose and audience as you revise for clarity, cohesiveness, structure, and style. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Identify key ideas in your research paper. Annotate places where additional information, such as facts and examples, could help develop your ideas.	Add descriptions, facts, details, examples, or other supporting information to develop your ideas.	In the twenty-first century, people continue to follow Gandhi's example. In 2011, people involved in the uprising known as the Arab Spring used Gandhi's principles to call for more democratic governments in parts of the Middle East and North Africa (Mishra). In 2018, thousands of young Americans and their supporters held vigils and marched peacefully around the United States to protest gun violence in schools. During a rally in North Carolina, one speaker ended her speech by quoting Gandhi: "You may never know what results will come from your actions, but if you do nothing there will be no result" (Chen).

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Review	Revise	Example
Cohesiveness		
Identify places in which the connections among ideas may not be fully clear. Consider how further explanation might make the writing feel more cohesive.	Strengthen the connections among ideas through further explanation that serves to more smoothly transition among ideas.	The Salt March is a classic example of Gandhi's principles at work. It was a peaceful demonstration in which many people came together to protest an unfair law by breaking it. By being peaceful but strong on the side of truth, Gandhi and his followers were able to persuade the government to see and repair an injustice.
Structure		
Review your paragraphs. Identify any first sentences that don't express the paragraph's main idea or that don't smoothly transition from the previous paragraph.	Add or strengthen first sentences within paragraphs so that they more clearly express the main idea or more clearly transition from the previous paragraph.	Civil disobedience and moral persuasion became important parts of Gandhi's life when he returned to India in 1914. As historian David Hardiman explains, after twenty years away, Gandhi was "shocked" by how badly the British treated Indians in their own homeland.
Style: Word Choice		
Identify weak or repetitive words or phrases that do not clearly or precisely express your ideas to the reader.	Replace weak and repetitive words and phrases with more descriptive or precise ones that better convey your ideas.	Anyone today who ~~wants~~ strives to live in peace, understand the other side of a conflict, or right a wrong is living out Gandhi's ~~ideas~~ legacy.

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Review	Revise	Example
Style: Sentence Effectiveness		
Read your research paper aloud. Annotate places where you have too many short sentences in a row. Using semicolons to link closely related sentences or independent clauses can add clarity by associating ideas.	Revise short sentences that are closely related by linking them together using semicolons.	By fighting on the side of truth, Gandhi and his followers were successful in the ~~end. The~~ end; the British granted India its independence in 1947.

REVISE YOUR RESEARCH ESSAY

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your research paper to determine areas that should be revised.

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Grammar: Basic Spelling Rules II

Rule	Text
Double the final consonant before adding a suffix that begins with a vowel to a word that ends in a single consonant preceded by a single vowel.	And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to **uncontrollable** terror. The Tell-Tale Heart
When adding *-ly* to a word that ends in a *single l*, keep the *l*.	I looked around and up at Mr. Cunningham, whose face was **equally** impassive. To Kill a Mockingbird
If a word ends in a consonant +*le*, drop the *le*.	I said to him—"My dear Fortunato, you are luckily met. How **remarkably** well you are looking to-day!" The Cask of Amontillado
When forming compound words, keep the original spelling of both words.	The **hallway** smelt of boiled cabbage and old rag mats. 1984
The sēd sound is usually spelled *cede*.	These terms are final, and if you do not **accede** to them no further communication will be attempted. The Ransom of Red Chief
Although the *sēd* sound is usually spelled *cede*, there are four exceptions: *supersede, exceed, proceed,* and *succeed*.	Later, we simply let life **proceed**, in its own direction, toward its own fate. The Alchemist

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> Max exceeds at writing compelling narratives.

- A. Change **exceeds** to **excedes**.
- B. Change **writing** to **writting**.
- C. Change **compelling** to **compeling**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> His roommate was as sloppy as the one who preceeded him.

- A. Change **roommate** to **roomate**.
- B. Change **sloppy** to **slopy**.
- C. Change **preceeded** to **preceded**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> The movie was incredibley violent and certainly not suitable for children.

- A. Change **incredibley** to **incredibly**.
- B. Change **certainly** to **certainlly**.
- C. Change **suitable** to **suittable**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> The news from over seas was alarming and distressing.

- A. Change **over seas** to **overseas**.
- B. Change **alarming** to **alarmming**.
- C. Change **distressing** to **distresing**.
- D. No change needs to be made to this sentence.

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Grammar: Conjunctive Adverbs

Conjunctive Adverb

A conjunctive adverb is a special kind of adverb that is used to connect related ideas in two different sentences. Conjunctive adverbs are usually more formal than coordinating conjunctions.

Use	Examples
to replace *and*	also, besides, furthermore, moreover
to replace *but*	however, nevertheless, still, instead
to show cause and effect	consequently, therefore, thus
to compare or contrast	equally, likewise, similarly, conversely
to state an opinion	fortunately, unfortunately, ironically
to reinforce an argument	certainly, indeed
to show order of time	subsequently, afterwards, then

Conjunctive adverbs are used to join two independent clauses. Usually, a semicolon separates the two clauses and a comma follows the conjunctive adverb. The conjunctive adverb clarifies the relationship between the two ideas in the clauses.

Text	Text with a Conjunctive Adverb	Explanation
Martin Luther King dedicated his life to love and to justice between fellow human beings. He died in the cause of that effort. Statement on the Assassination of Martin Luther King Jr.	Martin Luther King dedicated his life to love and to justice between fellow human beings; **indeed**, he died in the cause of that effort.	The conjunctive adverb *indeed* joins the two sentences with a semicolon. The word *indeed* reinforces the argument that Martin Luther King Jr. dedicated his life to love and justice.

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YOUR TURN

PRACTICE

1. Which word should fill the blank in this sentence?

> The pastry chef started by blending butter and sugar into a paste; _____, she added cream and flour.

- A. then
- B. instead
- C. consequently
- D. None of the above.

2. Which word should fill the blank in this sentence?

> John Steinbeck described the lives of poor families during the Depression in a factual manner; _____, he used words that appealed to the senses in order to evoke deep emotions in the reader.

- A. so
- B. also
- C. however
- D. None of the above.

3. Which word should fill the blank in this sentence?

> President George Washington proclaimed the first Thanksgiving Day in 1789; _____, Thanksgiving became a legal national holiday.

- A. similarly
- B. consequently
- C. unfortunately
- D. None of the above.

4. Which word should fill the blank in this sentence?

> In his farewell address, George Washington pled for national unity; _____, fierce partisan differences had emerged even before Washington left office.

- A. nevertheless
- B. therefore
- C. certainly
- D. None of the above.

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Grammar: Absolute Phrases

An **absolute phrase** consists of a noun or a pronoun that is modified by a participle or a participial phrase. In a sentence, an absolute phrase is set off from the rest of the sentence by a comma. The absolute phrase stands "absolutely" by itself—it has no grammatical relation to either the complete subject or the complete predicate of the sentence. Rather, it modifies the whole sentence and explains something within it.

Text	Explanation
There was no ignorance of any fact, but, **all the facts being known**, she undertook to settle a principle in her own person. United States v. Susan B. Anthony: Justice Ward Hunt's Court Ruling	*All the facts* is the noun phrase modified by the participial phrase *being known*. The absolute phrase, set off by commas, explains why Susan B. Anthony "undertook to settle a principle" but stands absolutely by itself.
Its leaves having been burned off by the fire, the dead tree fell.	The participial phrase *having been burned off by the fire* modifies the noun *leaves*. This absolute phrase is set off by a comma because, although it explains why the tree was dead, it has absolutely no relation to the complete subject or the complete predicate.
We hurried to the game, **our anticipation high**. We hurried to the game, **our anticipation [being] high**.	In some absolute phrases, the participle *being* is understood rather than stated. In the absolute phrase *our anticipation high*, the participle *being* is understood. The absolute phrase explains why we hurried.

If a phrase does have a grammatical relationship to the rest of the sentence—for example, if it acts as the subject—it is **not** an absolute phrase.

Text	Explanation
Being an only daughter in a family of six sons forced me by circumstance to spend a lot of time by myself because my brothers felt it beneath them to play with a girl in public. Only Daughter	This phrase is **not** an absolute phrase. In this case, *being* is a gerund, so *Being an only daughter in a family of six sons* is a gerund phrase that acts as the subject of this sentence.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> The car rusted and worthless, I left it at the junkyard.

- A. Insert **was** between **car** and **rusted.**
- B. Insert **being** between **car** and **rusted.**
- C. Insert **was** between **car** and **rusted**, and change the comma after **worthless** to a period.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Everything having been planned in advance the party went like clockwork.

- A. Change **having been** to **being.**
- B. Change **having been** to **was.**
- C. Put a comma after **advance.**
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> They will take the daytime train, the landscape was inviting.

- A. Change the word **was** to **being.**
- B. Change the comma to a period.
- C. Move **the landscape was inviting** to the front of the sentence and adjust the capitalization and punctuation.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> Her suspicions confirmed, the police officer made the arrest.

- A. Insert **were** between **suspicions** and **confirmed**, and insert **and** after the comma.
- B. Insert **being** between **suspicions** and **confirmed**.
- C. Remove the comma after **confirmed.**
- D. No change needs to be made to this sentence.

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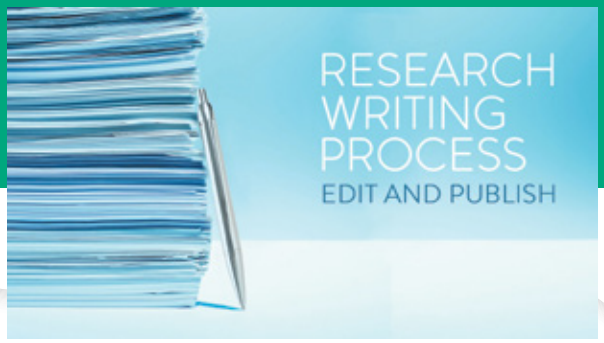

Edit and Publish

You have revised your research paper based on your peer feedback and your own examination.

Now, it is time to edit your research paper. When you revised, you focused on the content of your research paper. You probably examined your evidence, organizational structure, and sentence effectiveness. When you edit, you focus on the mechanics of your research paper, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I used conjunctive adverbs to connect my ideas?
- ☐ Have I used absolute phrases correctly?
- ☐ Have I checked that all quoted and paraphrased information is correctly punctuated and cited, and that my work is free of plagiarism?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Mia has made:

- Corrected a spelling error.
- Corrected a sentence fragment.
- Added an absolute phrase for sentence variety.
- Corrected a run-on sentence.
- Added a conjunctive adverb to connect ideas.

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Civil disobedience and moral persuasion became important parts of Gandhi's life when he returned to India in 1914. As historian David Hardiman explains, after twenty years away, Gandhi was "shocked" by how badly the British treated Indians in their own homeland. Mobs of people were protesting in the streets, but the protests turned violent, and many people were killed and ~~woundded~~ wounded. These events inspired ~~Gandhi. To~~ Gandhi to start a campaign for India's independence from Britain. ~~He~~ His ideals as high as ever, he applied the principles he learned in South Africa, encouraging people to protest persistently but in a peaceful, nonviolent way. He led Indians in marches like the Salt March and in boycotts on buying British ~~goods he~~ goods. He encouraged them to stop paying certain taxes. By fighting on the side of truth, Gandhi and his followers were successful in the end; the British granted India its independence in 1947. Unfortunately, however, violence between Hindus and Muslims broke out in the newly independent state of state of ~~India. Gandhi's~~ India; consequently, Gandhi's dream of a united India ended when millions of Muslims had to flee to Pakistan. Gandhi was fasting in protest when a Hindu nationalist shot and killed him.

EDIT AND PUBLISH YOUR RESEARCH ESSAY

WRITE

Use the questions above, as well as your peer reviews, to help you evaluate your research paper to determine areas that need editing. Then edit your research paper to correct those errors.

Once you have made all your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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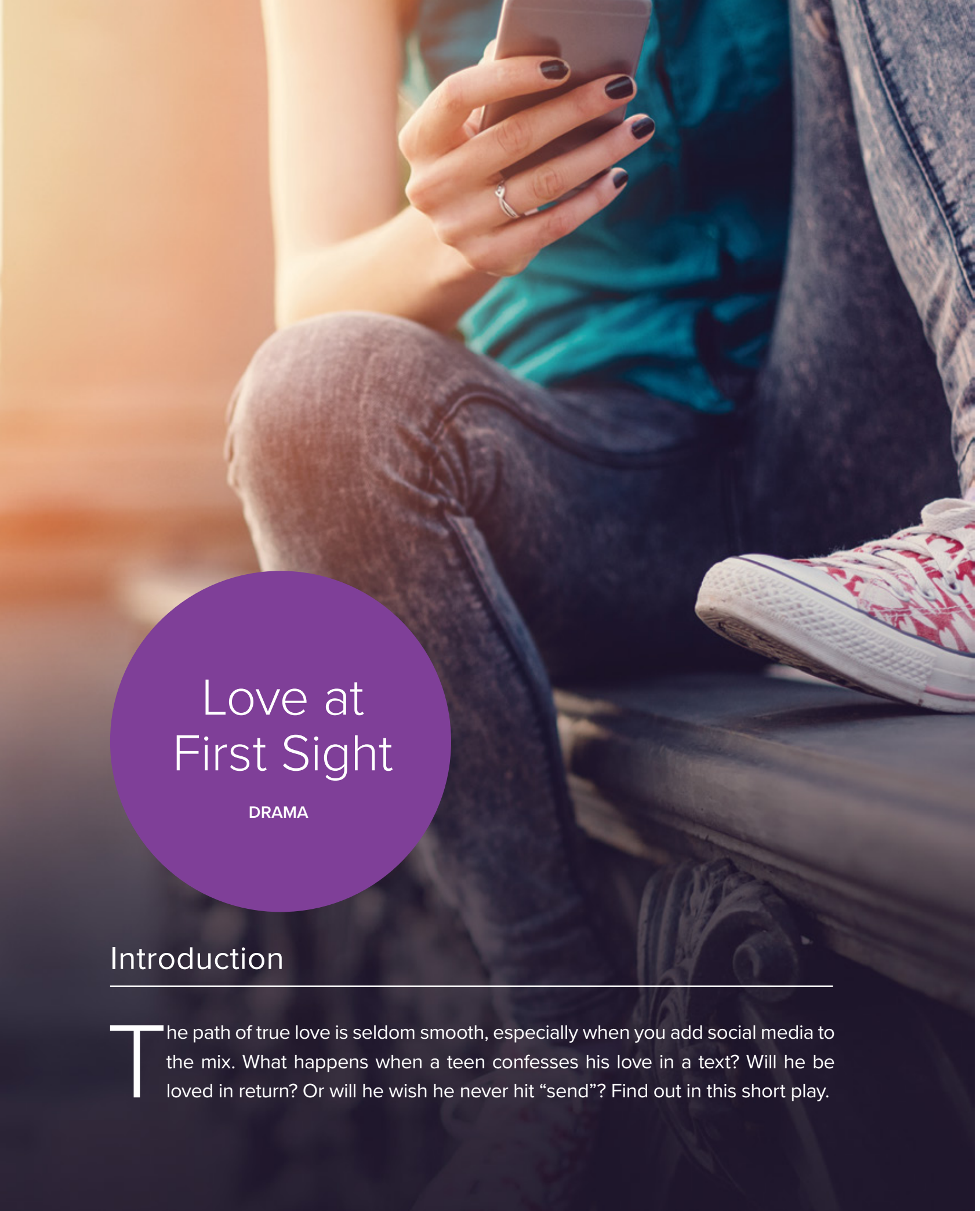


Love at First Sight

DRAMA

Introduction

The path of true love is seldom smooth, especially when you add social media to the mix. What happens when a teen confesses his love in a text? Will he be loved in return? Or will he wish he never hit “send”? Find out in this short play.

VOCABULARY

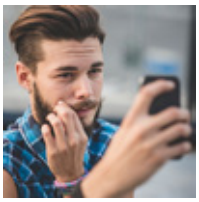
READ

loathe

to hate

dictate

to set rules or state with authority



superficial

lacking depth or substance

fantastic

completely wonderful; extremely pleasant

popularity

the state of being widely accepted and admired

READ

READ AND ANNOTATE

NOTES

1 Jacob and Amanda met in class. They spoke briefly, but as time passed, they started texting. At first they simply exchanged information about classes and homework. Then, one day, Jacob decided to tell the truth.

2 JACOB: We haven't texted in 30 minutes. You OK?

3 AMANDA: I had to go to the library for a book. Mrs. Edmunds assigned a research paper. I **loathe** research papers. So much time in the library and online. I hardly find anything, and my paper usually stinks. Nightmare!

4 JACOB: What are you writing about?

5 AMANDA: Shakespeare. I'm supposed to analyze a relationship in a play. Boring!

6 JACOB: What play?

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NOTES

7 AMANDA: *As You Like It.*

8 JACOB: Why is it boring?

9 AMANDA: Because I can't understand what's going on. I'm looking at the relationship between Rosalind and Orlando. They fall in love almost immediately.

10 JACOB: Don't you believe in love at first sight?

11 AMANDA: No.

12 JACOB: Do you believe in "like" at first sight?

13 AMANDA: Like?

14 JACOB: Well, I liked you the first time I saw you in history class. Remember when a bunch of us got together to talk about a hard chapter? You sat there so quiet, like a frightened bunny.

15 AMANDA: I am terrified of world history!

16 JACOB: But you smiled when I explained the events leading to World War II. You smiled at me! And the clouds of my soul lifted, and your smile was like the sun after a heavy storm.

17 AMANDA: WOW! That's poetic. Did you really feel that way?

18 JACOB: Yep.

19 AMANDA: Do you still feel that way?

20 JACOB: Yep.

21 AMANDA: Paisley was there. She's really pretty. You like her too?

22 JACOB: Never! She isn't that pretty. She's **superficial**. She giggles and doesn't have a thought in her head about anything but herself. For her, life is about **popularity**.

23 AMANDA: She's my best friend.

24 JACOB: I'm sorry. I don't mean that. I'm sorry I said that. I'm sorry she's your best friend. You can do better.

25 AMANDA: She says you're a dork, an arrogant know-it-all. She'd stop being my friend if she knew I was texting you.

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NOTES

26 JACOB: Do you care? You want a friend who judges you and **dictates** what you can or cannot do?

27 AMANDA: Everyone likes Paisley . . . except you.

28 JACOB: Amanda! Today is National Honesty Day. I honestly think you are the most **fantastic** girl in school. When I see you in the hall, I feel like I swallowed a flock of butterflies. If you glance at me, I feel like I won the grand prize on a gameshow. I think I'm falling in love with you.

29 AMANDA: Oh . . . um . . .

30 JACOB: Aren't you going to reply?

31 AMANDA: My bad. I'm not sure I understand.

32 JACOB: I'm saying that I love you.

33 AMANDA: Sorry. No idea what you're talking about. Awkward. So much for text, but even Paisley says it's the best way to communicate.

34 JACOB: I am communicating with you. Are you going to tell Paisley about our communications?

35 AMANDA: NO! She'd stop being my friend. She doesn't like you, and I could never ever tell her about you.

36 JACOB: If this makes you uncomfortable, I won't tell you how I feel. But the greatest thing in life is to love and be loved. Do you like me even a little?

37 AMANDA: I don't know. Maybe. I have to think about it.

38 JACOB: We can start with like . . . maybe someday you might move on to love.

39 AMANDA: Maybe I will. But I won't tell Paisley. She thinks you're a know-it-all, but I think you're smart.

40 JACOB: Thank you. Honestly, you would be a lot happier if you thought your own thoughts instead of Paisley's. Listen to your heart instead of Paisley's words.

41 AMANDA: Maybe I do like you . . .

42 JACOB: Perfect! I am happy with "like." Maybe the bud of "like" will blossom into the bloom of love.

43 AMANDA: Maybe it will . . .

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First Read

Read the play. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who are the main characters in the play? How do they know each other?

   The main characters are _____ and _____.

   They met _____.

2. Where are the characters, and how are they communicating?

   The setting is _____.

   The characters are communicating by _____.

3. By the end of the play, what has Amanda found out about Jacob? Include a line from the text to support your response.

   Amanda has found out that Jacob _____.

   According to a line from the play, "_____."

4. Use context to confirm the meaning of the word *loathe* as it is used in "Love at First Sight." Write your definition of *loathe* here.

   Loathe means _____.

   A context clue is _____.

5. What is another way to say that someone only cares about *popularity*?

   The person cares only about _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from the play. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Love at First Sight"

JACOB: (1) Amanda! Today is National Honesty Day. (2) I honestly think you are the most fantastic girl in school. (3) When I see you in the hall, I feel like I swallowed a flock of butterflies. (4) If you glance at me, I feel like I won the grand prize on a gameshow. (5) I think I'm falling in love with you.

1. Which sentences in the dialogue contain figurative language that compares two things?

   - A. sentences 1 and 2
   - B. sentences 2 and 3
   - C. sentences 3 and 4
   - D. sentences 4 and 5

2. What does the expression in sentence 3 mean?

   - A. Jacob thinks that Amanda is tiny and fragile.
   - B. Seeing Amanda makes Jacob nervous and excited.
   - C. Jacob is worried that Amanda will fly away.
   - D. When Jacob looks at Amanda he becomes sick to his stomach.

3. How does Jacob feel in sentence 4?

   - A. Jacob feels angry and nervous.
   - B. Jacob feels cheated.
   - C. Jacob feels poor and alone.
   - D. Jacob feels lucky and thrilled.

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Reading Skill:
Drawing Inferences and Conclusions

DEFINE

READ

Making **inferences** means connecting your experiences with what you read. Authors do not always tell readers directly everything that takes place in a story or text. You need to use clues to infer, or make a guess, about what is happening. To make an inference, first find facts, details, and examples in the text. Then think about what you already know. Combine the **text evidence** with your **prior knowledge** to draw a **conclusion** about what the author is trying to communicate.

CHECKLIST

DISCUSS AND ANNOTATE

In order to make inferences and draw conclusions, do the following:

- ✓ Look for information that is missing from the text or that is not directly stated.
  - Ask yourself: What is confusing? What is missing?
- ✓ Think about what you already know about the topic.
  - Ask yourself: Have I had a similar experience in my life? Have I learned about this subject in another class?
- ✓ Combine clues from the text with prior knowledge to make an inference and draw a conclusion.
  - Think: I can conclude _____, because the text says _____ and I know that _____.
- ✓ Use text evidence to support your inference and make sure that it is valid.

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YOUR TURN

PRACTICE

Read the following excerpt from the play. Then, match the sentence endings to the correct sentence beginnings to complete the chart and draw a conclusion.

from "Love at First Sight"

JACOB: Thank you. Honestly, you would be a lot happier if you thought your own thoughts instead of Paisley's. Listen to your heart instead of Paisley's words.

AMANDA: Maybe I do like you . . .

JACOB: Perfect! I am happy with "like." Maybe the bud of "like" will blossom into the bloom of love.

AMANDA: Maybe it will . . .

Sentence Ending Options	
A	"Maybe I do like you" and "Maybe it will."
B	Amanda will consider dating Jacob.
C	based on my prior knowledge, teenagers do not always listen to their friends' opinions.

Sentence Beginning	Sentence Ending
I can conclude that . . .	
because the text says, . . .	
And, I know that . . .	

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Close Read

NARRATIVE

WRITE

"Love at First Sight" presents the beginning stages of a possible romance. Draw inferences and conclusions from the students' text messages to write a short story describing what happens next. Does "like" blossom into "love"? Pay attention to and edit for negatives and contractions.

Use the checklist below to guide you as you write.

- ☐ How do the characters feel at the end of the play?
- ☐ Have you had a similar experience in your life?
- ☐ What do you predict the characters will do next?

Use the sentence frames to organize and write your narrative.

The next day at school, Jacob _____.

Amanda was _____.

Jacob said, "_____."

Amanda answered, "_____."

Jacob felt _____.

He and Amanda _____.

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Family Ties

DRAMA

Introduction

Clothes can tell you a lot more about people than just their style. Clothes represent people's personalities, likes and dislikes, and even emotions. In the drama *Family Ties*, two brothers deal with their father's death in an unexpected way and find that a simple article of clothing can tighten their bond.

VOCABULARY

READ

interview

a meeting with people, usually to get a job

memory

something remembered from the past

reminisce

to happily remember events of the past

style

a way of dressing or kind of appearance

READ

READ AND ANNOTATE

NOTES

1 [SCENE 1: *Two brothers are sitting in their living room. The older one, STEVE, is watching television, and the younger brother, LUCAS, is rummaging through an old box of clothes. Their MOM is nearby in the kitchen, preparing dinner.*]

2 STEVE: Bro, move. You're blocking the T.V., and move that crummy box, too. It looks ancient. What are you doing, anyway?

3 LUCAS: Oh, Steve, you've only seen this episode a thousand times (*rolls eyes*). Plus, what I'm doing is actually important. I'm looking through some of Dad's old clothes because I need a tie for my **interview** on Friday. I thought I told you about this interview weeks ago, but big surprise—you never listen to me *(sighs)*.

4 STEVE: Yeah, yeah, I remember. Did you say those were Dad's clothes? I thought we had left those up in the attic somewhere, or in the garage . . . *(shifts uncomfortably on the couch)* Oh, you're such a goody two shoes, man. You don't need to get dressed up to apply for a job at Uncle Jon's office because you'll just be doing research for clients' cases. It's not really a "suit-and-tie" kind of job. Who are you trying to impress? I guess you take that "dress to impress" saying very literally . . . *(laughs at his brother as he turns up the volume on the television to drown out the sound of LUCAS's voice)*

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NOTES

5 LUCAS: *(speaking louder, almost shouting)* It's a law office, Steve, so I should look my best to be well-perceived. You know I want to be a lawyer someday, and you have to dress for the job you want. Plus, Dad always said—

6 MOM: Steve, there's absolutely no reason for it to be that loud, so lower the volume on that television, now!

7 STEVE: Okay, Mom. *(turns the volume down, stands up abruptly, glaring down at LUCAS)* Whatever, Lucas. If you want to wear a tie, wear a tie because I don't care what you do. You can look through old boxes of Dad's clothes until you run out of daylight, and honestly, it's not like you have much of a life anyway *(scoffs).*The only reason I even said anything was because instead of choosing to waste your time in your room, you chose to do it in front of me while I'm trying to watch my show. Next time, just get out of my way, and we won't have any problems, got it?

8 MOM: *(peeks her head out of the kitchen and gives STEVE a stern look)* Steve! Be nicer to your brother. You should be proud of him, following in your dad's footsteps. Dad got his first job at a law office. Did you know that, Lucas? *(LUCAS nods, but stays quiet)* And before he died, he told me he couldn't wait for you boys to be old enough to wear his suits and ties. Oh boys, your father was the sharpest dresser in town, and everybody said so. He couldn't walk three blocks without someone complimenting his suit, hat, tie, shirt—oh you get the picture! *(MOM smiles as she* ***reminisces****. She returns to the stove but continues speaking to her sons, but in a louder tone so they can hear her.)* Steve, you really look like your father, and I'm so surprised you haven't even ATTEMPTED to go through any of the boxes your dad left you before he passed away. I'm telling you, honey, you should go through that box because there are shirts that I think would look great on you—

9 STEVE: *(interrupts MOM as he walks into the kitchen, looking uncomfortable and annoyed)* Okay, Mom, okay. Can we change the subject now? Let's talk about something important, like what's for dinner.

10 MOM: *(rolls her eyes)* Oh, sure, talking about what we are going to eat tonight is much more important than talking about lovely **memories** of your handsome father *(speaking in a sarcastic tone)*. And what am I, your personal chef? You're eighteen now, Steve, so you can absolutely cook for yourself; however, it's your lucky day because I did make some food. You can have either this pasta or the leftovers from last night, but clean up afterwards. Speaking of cleaning, you still have to do your laundry, Steve, because your pile of dirty clothes has exploded in that living room! *(laughs as she walks away)*

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NOTES

11 STEVE: Okay, I'll do it tonight. *(sniffs the pot on the stove and crinkles his nose)* Hey, what's in this pasta, anyway? Looks like I will be having leftovers instead . . .

12 LUCAS: *(jumps up in the living room, excited)* This is it! This is the tie I was thinking about! *(Lucas pulls a silky, black tie out of the box. It has delicate, white stripes.)* It will be perfect for the interview on Friday.

13 STEVE: *(walks back into the living room)* Dude, you're getting excited about a tie. Really? Your level of nerdiness has continued to escalate at an alarming pace, and if you get any nerdier, you're going to have to change your last name because I don't want anybody to know we're related *(laughs at his own insults)*.

14 LUCAS: It's not just any tie, Steve *(gives his brother an annoyed look)*. It was Dad's favorite tie, don't you remember? Look at it. Dad let me borrow it for my thirteenth birthday party and it was too big for me, but I didn't care because it made me feel cool! I danced with Leah Gomez that night, the prettiest girl at school. And you know what? I think it was because of this tie; seriously, bro, I'm not kidding! And there's nothing nerdy about looking and feeling great, especially when all the girls start giving you attention *(winks at his brother in a joking way)*. Maybe if you finally started dressing nicely, you would have someone to take out on a Friday night . . .

15 STEVE: *(starts picking up dirty clothes on the floor)* Oh, please. One girl dances with you out of pity, and you think that tie has magical powers. Give me a break. That tie can't change the way you feel.

16 LUCAS: You're wrong. It can, Steve, and it really did. You might think it sounds weird, but when I dress up, especially in Dad's clothes, I just feel better. I'm a different person, more confident or something (puts tie on back of chair). Confidence is definitely what I need for Friday, so it's the perfect tie to wear to the interview.

17 STEVE: *(sighs)* Alright, I'm not going to spend any more of my time today talking about fashion with you. I think I've had enough "clothes talk" for a lifetime, actually, so get out of here since Mom says I have to clean up. *(STEVE starts gathering up clothes in the living room, putting them in his hamper.)*

18 LUCAS: Ok, I'm leaving. *(starts to walk away, but turns back to look at STEVE)* But Steve, it wasn't really "clothes talk." We were talking about Dad. *(LUCAS looks toward the floor, his voice lowers.)* I really miss him, and maybe that's part of it. You know, wearing his tie and stuff. But bro, we never talk about him anymore, you know?

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NOTES

19 *(LUCAS waits for STEVE to reply, but STEVE continues tidying the room and never answers. LUCAS turns and walks away. STEVE puts his clothes in the washing machine and goes to his room.)*

20 [SCENE 2: *The next morning, in the living room.]*

21 LUCAS: *(frantically looking for something in the living room. He's pulling up couch cushions, in a panic.)* Where is it? Seriously, I put it right HERE!

22 STEVE: *(walks into the living room, yawning)* You better have a good reason for yelling because it's way too early for you to be throwing a fit over nothing. What's wrong?

23 LUCAS: I can't find Dad's tie, the one for my interview. Do you know where it is? You saw me put it here (motions to the back of the chair) last night, right? I can't be imagining it!

24 STEVE: *(turns as white as a piece of paper, gulps)* Oh, dude, I might have accidentally put it in the washing machine last night—

25 LUCAS: WHAT? How could you do that to me?

26 STEVE: It was an accident! You know that Mom was telling me to clean up, so I might have—

27 LUCAS: I CAN'T BELIEVE YOU! It might be ruined! Did you do that on purpose? Oh man, I bet you did because you've never understood why I love that tie so much. It was my favorite thing of Dad's, but you NEVER talk about Dad, and you don't care about anything he left us. You want to keep Dad's memory trapped in a box forever *(points to the old box of clothes)*, and I will never understand you! *(Lucas's voice begins to break as if he's going to cry)*

28 STEVE: *(STEVE runs to pull the tie out of washing machine. It has been bleached. The black tie now has lighter spots.)* Sorry, man, I really didn't mean to do it. I swear it was an accident. What can I—

29 LUCAS: *(looking very upset)* You can't do anything because you've ruined it. You just don't understand, and you'll never understand. Talking to you is useless. *(leaves the room)*

30 [SCENE 3: *Later that day. LUCAS comes home from school. STEVE is already home, waiting for him in the living room.]*

31 STEVE: Hey, Lucas. Can I talk to you? It's kind of important, and I really need to tell you something.

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NOTES

32 LUCAS: I guess, but I'm not really in the mood, so make it short *(looks toward the ground, appearing hurt and annoyed)*. What do you want?

33 STEVE: I know you're mad about the tie, and I'm sorry I ruined it. But you have to understand *(clears throat)* . . . just because I don't talk about Dad that much doesn't mean I don't understand how you feel. I'm just not good at expressing myself, never have been. Listen— *(clears throat again)* I miss him, too, okay? I miss him a lot *(rubs his eyes)*. Anyway, Lucas, I'm sorry I didn't take you seriously when you were talking about what the tie meant to you, and so, I have something for you, bro.

34 LUCAS: *(looks confused)* Okay . . .

35 STEVE: *(pulls out a silky, black pocket square with delicate white stripes)* I took Dad's tie . . . well, the parts that weren't ruined in the washing machine . . . and made it into a pocket square. It will look great sticking out of the pocket of your suit jacket on Friday. You're going to look very professional, and you will still have a piece of Dad for your interview. Mom says I got Dad's looks, but Lucas, you've always had his sense of **style**.

36 LUCAS: *(smiles as he takes the pocket square from his brother)* Wow, thanks, Steve. I think it looks really cool. Thanks for talking to me, too. I need my big brother, and we need to be able to get through things together, no matter what.

37 STEVE: Okay, little brother. I think Dad would be proud of both of us.

38 *(The brothers hug. End of scene.)*

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First Read

Read the play. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who are the main characters in the play? What is their relationship?

   The main characters are _____ and _____.

   They are _____.

2. What is special about the tie Lucas finds?

   The tie is special because _____.

3. What does Steve do to the tie? How does he fix the problem? Include a line from the text to support your response.

   Steve _____ the tie.

   He fixes the problem by _____.

   Based on this line from the play, "_____."

4. Use context to confirm the meaning of the word *style* as it is used in "Family Ties". Write your definition of *style* here.

   Style means _____.

   A context clue is _____.

5. What is another way to say that a person is *reminiscing*?

   If a person is reminiscing, that person is _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Pay attention to verbs followed by prepositions.
  - A **verb** names an action.
    - > Example: I **sit** on my chair.
    - > This tells the reader what the subject of the sentence is doing (sitting).
  - A **preposition** defines the relationship between two or more nouns or verbs in a sentence.
    - > Example: I sit **on** my chair.
    - > This tells the reader where the subject is doing the action (on a chair).
  - Sometimes the preposition comes directly after the verb, but it can also be separated by another word.
    - > Example: I **took** it **to** school with me.

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- Sometimes the preposition changes the meaning of the verb. This is called a **phrasal verb**.
  - > Example: The teacher liked to **call on** the students in the front of the class.
  - > The phrasal verb *call on* means "to select someone to share information."

✓ Break down the sentence into its parts.

- Ask yourself: What words make up the verbs in this sentence? Is the verb followed by a preposition? How does this affect the meaning of the sentence?

✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from the play. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Family Ties"

STEVE: (1) Yeah, yeah, I remember. (2) Did you say those were Dad's clothes? (3) I thought we had left those up in the attic somewhere, or in the garage . . . (*shifts uncomfortably on the couch*) (4) Oh, you're such a goody two shoes, man. (5) You don't need to get dressed up to apply for a job at Uncle Jon's office because you'll just be doing research for clients' cases. (6) It's not really a "suit-and-tie" kind of job. (7) Who are you trying to impress? (8) I guess you take that "dress to impress" saying very literally . . . (*laughs at his brother as he turns up the volume on the television to drown out the sound of LUCAS's voice*)

1. In sentence 5, the phrasal verb *apply for* means—

   - A. reach for
   - B. look for
   - C. stick up for
   - D. try out for

2. In sentence 8, the phrasal verb *turns up* means—

   - A. arrives unexpectedly
   - B. raises the volume of
   - C. moves vertically
   - D. spins in a circle

3. Which phrasal verb could replace the words *doing research* in sentence 5?

   - A. keeping up with
   - B. making things up
   - C. looking things up
   - D. sticking up for

4. Which phrasal verb could replace the phrasal verb *drown out* in sentence 8?

   - A. cover up
   - B. die down
   - C. wipe off
   - D. carry on

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Reading Skill: Visual and Contextual Support

DEFINE

READ

Visual support is an image or an object that helps you understand a text. **Contextual support** is a **feature** that helps you understand a text. By using visual and contextual supports, you can develop your vocabulary so you can better understand a variety of texts.

First, preview the text to identify any visual supports. These might include illustrations, graphics, charts, or other objects in a text. Then, identify any contextual supports. Examples of contextual supports are titles, headers, captions, and boldface terms. Write down your **observations**.

Then, write down what those visual and contextual supports tell you about the meaning of the text. Note any new vocabulary that you see in those supports. Ask your peers and your teacher to **confirm** your understanding of the text.

CHECKLIST

DISCUSS AND ANNOTATE

To use visual and contextual support to understand texts, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Write down the visual and contextual supports in the text.
- ✓ Write down what those supports tell you about the text.
- ✓ Note any new vocabulary that you see in those supports.
- ✓ Create an illustration for the reading and write a descriptive caption.
- ✓ Confirm your observations with your peers and teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from the play. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Family Ties"

LUCAS: I CAN'T BELIEVE YOU! It might be ruined! Did you do that on purpose? Oh man, I bet you did because you've never understood why I love that tie so much. It was my favorite thing of Dad's, but you NEVER talk about Dad, and you don't care about anything he left us. You want to keep Dad's memory trapped in a box forever (*points to the old box of clothes),* and I will never understand you! *(Lucas's voice begins to break as if he's going to cry*)

STEVE: (*STEVE runs to pull the tie out of washing machine. It has been bleached. The black tie now has lighter spots.*) Sorry, man, I really didn't mean to do it. I swear it was an accident. What can I—

LUCAS: (*looking very upset*) You can't do anything because you've ruined it. You just don't understand, and you'll never understand. Talking to you is useless. (*leaves the room*)

1. Which characters have dialogue in this excerpt?

   A. Mom and Lucas
   B. Mom, Steve, and Lucas
   C. Lucas and Dad
   D. Steve and Lucas

2. The italicized information in parentheses tells—

   A. who is speaking to whom.
   B. what the actors should do.
   C. where the scene happens.
   D. when the scene happens.

3. What is Lucas's first stage direction in this excerpt?

   A. He starts to yell at Steve.
   B. He leaves the room.
   C. He points to the box of clothes.
   D. He finds the tie in the washing machine.

4. In addition to giving the actors their blocking, the stage directions in this scene sometimes—

   A. tell the actors how their character feels.
   B. explain what the actors should do offstage.
   C. show the actors which words to yell.
   D. describe what the actors are wearing.

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Close Read

PERSONAL NARRATIVE

WRITE

Clothes can have a very sentimental value, especially if they were worn or given to you by a loved one. Whether it is a pair of shoes, a shirt, or an accessory, think about an item of clothing that has special value to you. Tell the story of how you got it. Include descriptive details from your personal experience to show your audience the relationship that you have or had with the person who had the item originally. Pay attention to and edit for *ie* and *ei* spelling rules.

Use the Checklist below to guide you as you write.

- ☐ What is one item that has special value to you? Why?
- ☐ Who gave the item to you?
- ☐ How did that person give you the item?

Use the sentence frames to organize and write your personal narrative.

[SCENE 1: _____.]

_____: I want you to have this _____.

(_____ gives _____.)

_____: Wow, thank you! This is _____!

_____: _____.

_____: Everytime I _____ I will remember _____. (_____)

_____: _____!

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FLORIDA

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UNIT 5

The Dance of Romance

When is love worth the fall?

Genre Focus: **POETRY**

Texts

Paired Readings

718 The Big Idea: Content Vocabulary

720 Catch the Moon
Judith Ortiz Cofer **FICTION**

734 Love in a Headscarf
Shelina Zahra Janmohamed **INFORMATIONAL TEXT**

742 A Song of Changgan
Li Po **POETRY**

745 How Do I Love Thee? (Sonnet 43)
Elizabeth Barrett Browning **POETRY**

747 The Raven
Edgar Allan Poe **POETRY**

758 The Loneliness of Lost Love in Edgar Allan Poe's "The Raven"
Ursula Villarreal-Moura **ARGUMENTATIVE TEXT**

762 A White Heron
Sarah Orne Jewett **FICTION**

771 Dusting
Rita Dove **POETRY**

778 Masters of Love
Emily Esfahani Smith **ARGUMENTATIVE TEXT**

786 Redbird Love
Joy Harjo **POETRY**

793 Sonnet 116
William Shakespeare **POETRY**

795 Vocabulary Review

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Extended Writing Project and Grammar

798 Plan
Claims and Reasoning
Organizing Argumentative Writing
Evidence and Elaboration

813 Draft
Improving Writing
Introductions and Conclusions
Transitions

824 Revise
Style
Grammar: Colons
Grammar: Participles and Participial Phrases
Grammar: Commonly Misspelled Words

834 Edit and Publish

English Language Learner Resources

836 Food: Love or Addiction
INFORMATIONAL TEXT

846 The Visitor
POETRY

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Author Biographies

ELIZABETH BARRETT BROWNING

English Romantic poet Elizabeth Barrett Browning (1806–1861) may not have become a famous writer had she not spent so much of her life struggling with an illness in her lungs. She was the oldest of twelve children, and, after losing their mother when Browning was in her early twenties, traditionally her role should have been to manage the household. Instead, she spent her time reading and writing in her room. Throughout her life, Browning was passionately against issues including the American slave trade, British child labor, and women's oppression.

JUDITH ORTIZ COFER

Hailing from a family of storytellers, Judith Ortiz Cofer (1952–2016) was a Puerto Rican–born author of award-winning poetry, short stories, essays, and a memoir. She was also a professor of English and creative writing at the University of Georgia. Her poems and short stories explore cultural differences and draw upon her experiences as a Latina immigrant. She once said, "I write in English, yet I write obsessively about my Puerto Rican experience."

RITA DOVE

The daughter of one of the first black chemists in the tire industry, poet Rita Dove (b. 1952) was an excellent student from an early age. After graduating from Miami University in Ohio where she was a National Merit Scholar, Dove received a Fulbright Fellowship to study at the University of Tübingen in West Germany and later attended the prestigious Iowa Writers' Workshop. In her poetry, Dove takes a personal lens to events of the past, addressing topics such as her grandparents' life in Ohio and the battles of the civil rights movement.

JOY HARJO

A feminist poet, musician, storyteller, and teacher, Joy Harjo (b. 1951) took her paternal grandmother's surname when she became an official member of the Muscogee (Creek) Nation. Harjo weaves Native American symbols and myths into the fabric of her poetry, calling on her community and readers to remember the past and preserve the history of her people. She has said, "In a strange kind of sense [writing] frees me to believe in myself, to be able to speak, to have voice, because I have to; it is my survival."

SARAH ORNE JEWETT

Having spent her whole life in South Berwick, Maine, Sarah Orne Jewett (1849–1909) never strayed far from her birthplace. In her writing, Jewett focused on capturing the local color of New England country life and was referred to as an early practitioner of literary regionalism. As a child, she accompanied her father on his rounds around the region, later working these memories into *A Country Doctor*.

LI PO

The preeminent poet of the Tang Dynasty, Li Po (701–763 CE) left his home in Sichuan Province at age twenty-four and spent the rest of his life wandering around China. Well-read in Confucian classics and proficient in martial arts, Li Po was heavily influenced by Taoism, a religion that advocates living in harmony with all things. Many of his poems exhibit a keen awareness and appreciation of the natural world. Popular legend has it that Li Po, ever the romantic, died trying to embrace the moon in the Yangtze River.

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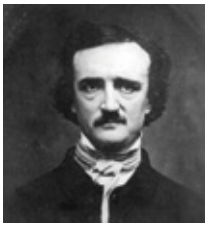
EDGAR ALLAN POE



In a life marked by tragedy, Edgar Allan Poe (1809–1849) was unlucky in love. Early in life, Poe became engaged to Sarah Elmira Royster. After dropping out of the University of Virginia, however, Poe returned home to find that she had married another man. His later marriage to his first cousin, Virginia, ended when she died from tuberculosis at the age of twenty-four. After Virginia's death, Poe reconnected with Sarah, now a widow, and they again planned to marry. Alas, this was not to be. Poe died shortly before their wedding.

WILLIAM SHAKESPEARE

Although William Shakespeare (1564–1616) wrote sonnets that are considered some of the most romantic poems of all time, little is known about his own romantic life. When he was eighteen years old, Shakespeare married Anne Hathaway, who was eight years older than him. There are signs that Shakespeare and Hathaway's relationship might not have been a very satisfying one, however—they lived apart for most of their lives. Whatever their inspiration, Shakespeare's sonnets and romantic plays have inspired couples in their expressions of love for centuries.

EMILY ESFAHANI SMITH

Born in Switzerland, Emily Esfahani Smith grew up primarily in Montreal, Canada, where her parents' home was a hub for Sufism, a school of mysticism associated with Islam. Twice a week, practicing Sufis would come to the house to meditate and discuss the values of loving-kindness and service to all. This experience led Smith to an interest in what it means to live a meaningful life and, eventually, to the field of positive psychology. A writer and journalist, Smith has written books and articles that explore how people construct meaningful lives.

URSULA VILLARREAL-MOURA

Born and raised in San Antonio, Texas, Ursula Villarreal-Moura (b. 1978) was ensconced in the traditions of the Mexican American community from an early age. Her grandmother sold confetti eggs used in the San Antonian celebration of Fiesta and Villarreal-Moura would spend days helping her paint and sell them. When she was tested for private school at age seven, Villarreal-Moura realized that her cultural upbringing made her different from her classmates—she explores those experiences in her writing today.

SHELINA ZAHRA JANMOHAMED

A British writer and commentator, a Muslim, and a feminist, Shelina Zahra Janmohamed (b. 1974) grew up in North London with her family, who had emigrated from Tanzania before she was born. Her work focuses on providing candid insight into the conflicts of living within two cultures, critiquing stereotypes assigned to Muslim women, calling attention to gender-based double standards, providing opportunities for young Muslims to celebrate their culture, and fostering positive communication among cultures throughout the world.

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The Big Idea: Content Vocabulary

Terms about Romance

In this lesson, we will be learning and using words or terms related to the topic of romance. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
feud	noun	a long-lasting quarrel or hatred between two people or groups	The two boys had a feud that lasted for years and included three actual fights.
tragic	adjective	causing strong feelings of sadness or grief	My city's newspaper has too many tragic stories, which is why I began to write only stories of hope and goodwill.
reckless	adjective	not showing concern about the possibility of bad results	The police officer stopped the reckless driver and gave him a ticket.
reciprocated	adjective	returned or shown in the same amount or manner	His gift of candy in return for her gift of cookies showed a reciprocated affection that made their story even more romantic.
consequence	noun	a result or effect of an earlier event	The player felt less confident during the game as a consequence of missing practice that week.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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Catch The Moon

FICTION
Judith Ortiz Cofer
1995

Introduction

Hailing from a family of storytellers, Judith Ortiz Cofer (1952–2016) was a Puerto Rican-born author of award-winning poetry, short stories, essays, and a memoir. She was also a professor of English and creative writing at the University of Georgia. Her poems and short stories explore cultural differences and draw upon her experiences as a Latina immigrant. She has said, "I write in English, yet I write obsessively about my Puerto Rican experience." The selection here, "Catch the Moon," comes from *An Island Like You: Stories of the Barrio*, a book of short stories for young adults.

"His father had turned into an old man and he hadn't even noticed."

NOTES

1 Luis Cintrón sits on top of a six-foot pile of hubcaps and watches his father walk away into the steel jungle of his car junkyard. Released into his old man's custody after six months in **juvenile** hall—for breaking and entering—and he didn't even take anything. He did it on a dare. But the old lady with the million cats was a light sleeper, and good with her aluminum cane. He has a scar on his head to prove it.

2 Now Luis is wondering whether he should have stayed in and done his full time. Jorge Cintrón of Jorge Cintrón & Son, Auto Parts and Salvage, has decided that Luis should wash and polish every hubcap in the yard. The hill he is sitting on is only the latest couple of hundred wheel covers that have come in. Luis grunts and stands up on top of his silver mountain. He yells at no one, "Someday, son, all this will be yours," and sweeps his arms like the Pope blessing a crowd over the piles of car sandwiches and mounds of metal parts that cover this acre of land outside the city. He is the "Son" of Jorge Cintrón & Son, and so far his father has had more than one reason to wish it was plain Jorge Cintrón on the sign.

SAMPLE ANNOTATION

Theme

Luis was just released from juvenile hall, is reluctantly working for his father, and feels that he has disappointed him. This suggests a coming-of-age theme that explores a parent-child relationship.

3 Luis has been getting in trouble since he started high school two years ago, mainly because of the "social group" he organized—a bunch of guys who were into harassing the local **authorities**. Their thing was taking something to the limit on a dare or, better still, doing something dangerous, like breaking into a house, not to steal, just to prove that they could do it. This was Luis's specialty, coming up with very complicated plans, like military strategies, and assigning the "jobs" to guys who wanted to join the Tiburones.

4 *Tiburón* means "shark," and Luis had gotten the name from watching an old movie about a Puerto Rican gang called the Sharks with his father. Luis thought it was one of the dumbest films he had ever seen. Everybody sang their lines, and the guys all pointed their toes and leaped in the air when they were supposed to be slaughtering each other. But he liked their name, the Sharks, so he made it Spanish and had it air-painted on his black T-shirt with a killer shark under it, jaws opened wide and dripping with blood. It didn't take long for other guys in the barrio to ask about it.

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NOTES

SAMPLE ANNOTATION

Literary Elements

Luis's thoughts and feelings about his organization are told from the third-person point of view. Phrases like "copped out" signal informal, teenager talk. The narrator's defiant, sarcastic tone matches the character of Luis's tone.

5 Man, had they had a good time. The girls were interested too. Luis outsmarted everybody by calling his organization a social club and registering it at Central High. That meant they were legal, even let out of last-period class on Fridays for their "club" meetings. It was just this year, after a couple of **botched** jobs, that the teachers had started getting suspicious. The first one to go wrong was when he sent Kenny Matoa to *borrow* some "souvenirs" out of Anita Robles's locker. He got caught. It seems that Matoa had been reading Anita's diary and didn't hear her coming down the hall. Anita was supposed to be in the gym at that time but had copped out with the usual female excuse of cramps. You could hear her screams all the way to Market Street.

6 She told the principal all she knew about the Tiburones, and Luis had to talk fast to convince old Mr.Williams that the club did put on cultural activities such as the Save the Animals talent show. What Mr. Williams didn't know was that the animal that was being "saved" with the ticket sales was Luis's pet boa, which needed quite a few live mice to stay healthy and happy. They kept E. S. (which stood for "Endangered Species") in Luis's room, but she belonged to the club and it was the members' responsibility to raise the money to feed their mascot. So last year they had sponsored their first annual Save the Animals talent show, and it had been a great success. The Tiburones had come dressed as Latino Elvises and did a grand finale to "All Shook Up" that made the audience go wild. Mr.Williams had smiled while Luis talked, maybe remembering how the math teacher, Mrs. Laguna, had dragged him out in the aisle to rock-and-roll with her. Luis had gotten out of that one, but barely.

7 His father was a problem, too. He objected to the T-shirt logo, calling it disgusting and vulgar. Mr. Cintrón prided himself on his own neat, elegant style of dressing after work, and on his manners and large vocabulary, which he picked up by taking correspondence courses in just about everything. Luis thought it was just his way of staying busy since Luis's mother had died, almost three years ago, of cancer. He had never gotten over it.

8 All this was going through Luis's head as he slid down the hill of hubcaps. The tub full of soapy water, the can of polish, and the bag of rags had been neatly placed in front of a makeshift table made from two car seats and a piece of plywood. Luis heard a car drive up and someone honk their horn. His father emerged from inside a new red Mustang that had been totaled. He usually dismantled every small feature by hand before sending the vehicle into the *cementerio,* as he called the lot. Luis watched as the most beautiful girl he had ever seen climbed out of a **vintage** white Volkswagen Bug. She stood in the sunlight in her white sundress waiting for his father, while Luis stared. She was like a smooth wood carving. Her skin was mahogany, almost black, and her arms and legs were long and thin, but curved in places so that she did not look bony and hard—more like a ballerina. And her ebony hair was braided close to her head. Luis let his breath out, feeling a little dizzy. He had forgotten to breathe. Both the girl and his father heard him. Mr. Cintrón waved him over.

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NOTES

9 "Luis, the señorita here has lost a wheel cover. Her car is twenty-five years old, so it will not be an easy match. Come look on this side."

10 Luis tossed a wrench he'd been holding into a toolbox like he was annoyed, just to make a point about slave labor. Then he followed his father, who knelt on the gravel and began to point out every detail of the hubcap. Luis was hardly listening. He watched the girl take a piece of paper from her handbag.

11 "Señor Cintrón, I have drawn the hubcap for you, since I will have to leave soon. My home address and telephone number are here, and also my parents' office number." She handed the paper to Mr. Cintrón, who nodded.

12 "Sí, señorita, very good. This will help my son look for it. Perhaps there is one in that stack there." He pointed to the pile of caps that Luis was supposed to wash and polish. "Yes, I'm almost certain that there is a match there. Of course, I do not know if it's near the top or the bottom. You will give us a few days, yes?"

13 Luis just stared at his father like he was crazy. But he didn't say anything because the girl was smiling at him with a funny expression on her face. Maybe she thought he had X-ray eyes like Superman, or maybe she was mocking him.

SAMPLE ANNOTATION

Literary Elements

The third-person narrator describes Naomi's actions but does not know what she is thinking or feeling. The choice of a limited omniscient narrator makes Naomi seem more remote and mysterious, and it heightens the romantic mood.

14 "Please call me Naomi, Señor Cintrón. You know my mother. She is the director of the funeral home. . . ." Mr. Cintrón seemed surprised at first; he prided himself on having a great memory. Then his friendly expression changed to one of sadness as he recalled the day of his wife's burial. Naomi did not finish her sentence. She reached over and placed her hand on Mr. Cintrón's arm for a moment. Then she said "Adiós" softly, and got in her shiny white car. She waved to them as she left, and her gold bracelets flashing in the sun nearly blinded Luis.

15 Mr. Cintrón shook his head. "How about that," he said as if to himself. "They are the Dominican owners of Ramirez Funeral Home." And, with a sigh, "She seems like such a nice young woman. Reminds me of your mother when she was her age."

16 Hearing the funeral parlor's name, Luis remembered too. The day his mother died, he had been in her room at the hospital while his father had gone for coffee. The alarm had gone off on her monitor and nurses had come running in, pushing him outside. After that, all he recalled was the anger that had made him punch a hole in his bedroom wall. And afterward he had refused to talk to anyone at the funeral. Strange, he did see a black girl there who didn't try like the others to talk to him, but actually ignored him as she escorted family members to the viewing room and brought flowers in. Could it be that the skinny girl in a frilly white dress had been Naomi? She didn't act like she had recognized him today, though. Or maybe she thought that he was a jerk.

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NOTES

17 Luis grabbed the drawing from his father. The old man looked like he wanted to walk down memory lane. But Luis was in no mood to listen to the old stories about his falling in love on a tropical island. The world they'd lived in before he was born wasn't his world. No beaches and palm trees here. Only junk as far as he could see. He climbed back up his hill and studied Naomi's sketch. It had obviously been done very carefully. It was signed "Naomi Ramirez" in the lower right-hand corner. He memorized the telephone number.

18 Luis washed hubcaps all day until his hands were red and raw, but he did not come across the small silver bowl that would fit the VW. After work he took a few practice Frisbee shots across the yard before showing his father what he had accomplished: rows and rows of shiny rings drying in the sun. His father nodded and showed him the bump on his temple where one of Luis's flying saucers had gotten him. "Practice makes perfect, you know. Next time you'll probably **decapitate** me." Luis heard him struggle with the word *decapitate,* which Mr. Cintrón pronounced in syllables. Showing off his big vocabulary again, Luis thought. He looked closely at the bump, though. He felt bad about it.

19 "They look good, hijo[1]," Mr. Cintrón made a sweeping gesture with his arms over the yard. "You know, all this will have to be classified. My dream is to have all the parts divided by year, make of car, and condition. Maybe now that you are here to help me, this will happen."

20 "Pop . . ." Luis put his hand on his father's shoulder. They were the same height and build, about five foot six and muscular. "The judge said six months of free labor for you, not life, okay?" Mr. Cintrón nodded, looking distracted. It was then that Luis suddenly noticed how gray his hair had turned—it used to be shiny black like his own—and that there were deep lines in his face. His father had turned into an old man and he hadn't even noticed.

21 "Son, you must follow the judge's instructions. Like she said, next time you get in trouble, she's going to treat you like an adult, and I think you know what that means. Hard time, no breaks."

22 "Yeah, yeah. That's what I'm doing, right? Working my hands to the bone instead of enjoying my summer. But listen, she didn't put me under house arrest, right? I'm going out tonight."

23 "Home by ten. She did say something about a curfew, Luis." Mr. Cintrón had stopped smiling and was looking upset. It had always been hard for them to talk more than a minute or two before his father got offended at something Luis said, or at his sarcastic tone. He was always doing something wrong. Luis threw the rag down on the table and went to sit in his father's ancient Buick, which was in mint condition. They drove home in silence.

1. **hijo** (Spanish) son

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NOTES

24 After sitting down at the kitchen table with his father to eat a pizza they had picked up on the way home, Luis asked to borrow the car. He didn't get an answer then, just a look that meant "Don't bother me right now."

25 Before bringing up the subject again, Luis put some ice cubes in a Baggie and handed it to Mr. Cintrón, who had made the little bump on his head worse by rubbing it. It had GUILTY written on it, Luis thought.

26 "Gracias, hijo." His father placed the bag on the bump and made a face as the ice touched his skin.

27 They ate in silence for a few minutes more; then Luis decided to ask about the car again.

28 "I really need some fresh air, Pop. Can I borrow the car for a couple of hours?"

29 "You don't get enough fresh air at the yard? We're lucky that we don't have to sit in a smelly old factory all day. You know that?"

30 "Yeah, Pop. We're real lucky." Luis always felt irritated that his father was so grateful to own a junkyard, but he held his anger back and just waited to see if he'd get the keys without having to get in an argument.

31 "Where are you going?"

32 "For a ride. Not going anywhere. Just out for a while. Is that okay?"

33 His father didn't answer, just handed him a set of keys, as shiny as the day they were manufactured. His father polished everything that could be polished: doorknobs, coins, keys, spoons, knives, and forks, like he was King Midas counting his silver and gold. Luis thought his father must be really lonely to polish utensils only he used anymore. They had been picked out by his wife, though, so they were like relics. Nothing she had ever owned could be thrown away. Only now the dishes, forks, and spoons were not used to eat the yellow rice and red beans, the fried chicken, or the mouth-watering sweet plantains that his mother had cooked for them. They were just kept in the cabinets that his father had turned into a museum for her. Mr. Cintrón could cook as well as his wife, but he didn't have the heart to do it anymore. Luis thought that maybe if they ate together once in a while things might get better between them, but he always had something to do around dinnertime and ended up at a hamburger joint. Tonight was the first time in months they had sat down at the table together.

34 Luis took the keys. "Thanks," he said, walking out to take his shower. His father kept looking at him with those sad, patient eyes. "Okay. I'll be back by ten, and keep the ice on that egg," Luis said without looking back.

35 He had just meant to ride around his old barrio, see if any of the Tiburones were hanging out at El Building, where most of them lived. It wasn't far from

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NOTES

the single-family home his father had bought when the business starting paying off: a house that his mother lived in for three months before she took up residence at St. Joseph's Hospital. She never came home again. These days Luis wished he still lived in that tiny apartment where there was always something to do, somebody to talk to.

36 Instead Luis found himself parked in front of the last place his mother had gone to: Ramirez Funeral Home. In the front yard was a huge oak tree that Luis remembered having climbed during the funeral to get away from people. The tree looked different now, not like a skeleton as it had then, but green with leaves. The branches reached to the second floor of the house, where the family lived.

37 For a while Luis sat in the car allowing the memories to flood back into his brain. He remembered his mother before the illness changed her. She had not been beautiful, as his father told everyone; she had been a sweet lady, not pretty but not ugly. To him, she had been the person who always told him that she was proud of him and loved him. She did that every night when she came to his bedroom door to say goodnight. As a joke he would sometimes ask her, "Proud of what? I haven't done anything." And she'd always say, "I'm just proud that you are my son." She wasn't perfect or anything. She had bad days when nothing he did could make her smile, especially after she got sick. But he never heard her say anything negative about anyone. She always blamed *el destino,* fate, for what went wrong. He missed her. He missed her so much. Suddenly a flood of tears that had been building up for almost three years started pouring from his eyes. Luis sat in his father's car, with his head on the steering wheel, and cried, "Mami, I miss you."

38 When he finally looked up, he saw that he was being watched. Sitting at a large window with a pad and a pencil on her lap was Naomi. At first Luis felt angry and embarrassed, but she wasn't laughing at him. Then she told him with her dark eyes that it was okay to come closer. He walked to the window, and she held up the sketch pad on which she had drawn him, not crying like a baby, but sitting on top of a mountain of silver disks, holding one up over his head. He had to smile.

39 The plate-glass window was locked. It had a security bolt on it. An alarm system, he figured, so nobody would steal the princess. He asked her if he could come in. It was soundproof too. He mouthed the words slowly for her to read his lips. She wrote on the pad, "I can't let you in. My mother is not home tonight." So they looked at each other and talked through the window for a little while. Then Luis got an idea. He signed to her that he'd be back, and drove to the junkyard.

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NOTES

40 Luis climbed up on his mountain of hubcaps. For hours he sorted the wheel covers by make, size, and condition, stopping only to call his father and tell him where he was and what he was doing. The old man did not ask him for explanations, and Luis was grateful for that. By lamppost light, Luis worked and worked, beginning to understand a little why his father kept busy all the time. Doing something that had a beginning, a middle, and an end did something to your head. It was like the satisfaction Luis got out of planning "adventures" for his Tiburones, but there was another element involved here that had nothing to do with showing off for others. This was a treasure hunt. And he knew what he was looking for.

41 Finally, when it seemed that it was a hopeless search, when it was almost midnight and Luis's hands were cut and bruised from his work, he found it. It was the perfect match for Naomi's drawing, the moon-shaped wheel cover for her car, Cinderella's shoe. Luis jumped off the small mound of disks left under him and shouted, "Yes!" He looked around and saw neat stacks of hubcaps that he would wash the next day. He would build a display wall for his father. People would be able to come into the yard and point to whatever they wanted.

42 Luis washed the VW hubcap and polished it until he could see himself in it. He used it as a mirror as he washed his face and combed his hair. Then he drove to the Ramirez Funeral Home. It was almost pitch-black, since it was a moonless night. As quietly as possible, Luis put some gravel in his pocket and climbed the oak tree to the second floor. He knew he was in front of Naomi's window—he could see her shadow through the curtains. She was at a table, apparently writing or drawing, maybe waiting for him. Luis hung the silver disk carefully on a branch near the window, then threw the gravel at the glass. Naomi ran to the window and drew the curtains aside while Luis held on to the thick branch and waited to give her the first good thing he had given anyone in a long time.

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First Read

Read “Catch the Moon.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What feelings do you think Luis expresses when he stands on top of the hubcaps and yells, “Someday, son, all this will be yours”? Use examples from the text and your own inferences to support your answer.

2. What personal qualities does Mr. Cintrón value, based on details in the text about his attitude and behavior?

3. What do you think the significance is of the title “Catch the Moon” relative to the excerpt? Use examples from the text and your inferences to support your answer.

4. Use the context to determine the meaning of the word **juvenile** as it is used in paragraph 1. Write your definition of *juvenile* here and explain how you arrived at it.

5. Read the following dictionary entry:

   vintage

   vin·tage /’vin(t)ij /

   noun

   1. a season’s crop of grapes, used to make wine, from a particular vineyard

   adjective

   2. being of high quality, especially something from the past

   Which of these definitions more closely matches the meaning of **vintage** as it is used in paragraph 8? Write the correct definition of *vintage* here and explain how you figured it out.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify key elements of meaning and style, note the following:

- ✓ the narrative point of view and how it shapes what readers know
- ✓ how the author's style creates a specific mood
- ✓ how language choices establish a tone and reveal the narrator's attitude toward plot events and other characters

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To explain how key elements enhance or add layers of meaning and style in a literary text, consider the following questions:

- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the narrator's tone, or attitude, toward events and other characters?
- ✓ How do word choice, sentence structure, grammar, and use of imagery and figurative language contribute to the author's style and establish mood or tone?

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Reread paragraphs 38–39 of "Catch the Moon." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What mood is created by the diction in the sentence "Then she told him with her dark eyes that it was okay to come closer"?

   - ○ A. The mood is frustrating because Luis does not know what she is thinking or feeling.
   - ○ B. The mood is romantic because her mysterious eyes are inviting him to come closer.
   - ○ C. The mood is distrustful because Naomi's eyes are described as dark.
   - ○ D. The mood is humorous because the situation between Luis and Naomi is very silly.

2. Read this sentence from "Catch the Moon."

   > "An alarm system, he figured, so nobody would steal the princess."

   Which of the following is the best explanation of the diction in the sentence?

   - ○ A. The diction shows Luis's fearful tone as he approaches Naomi, but also his hopeful mood about rescuing her from her protective parents.
   - ○ B. The diction is consistent throughout because Luis's tone of sarcasm shows his lack of respect for the school authorities and for Naomi's parents.
   - ○ C. The diction shows Luis's anxious mood because of the alarm system but also a cynical tone about Naomi's high opinion of herself as a princess.
   - ○ D. The diction is consistent with Luis's sarcastic tone, but it adds to the romantic mood by comparing Naomi to an inaccessible princess.

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CHECKLIST

DISCUSS AND ANNOTATE

Fiction about young adults often expresses universal themes through coming-of-age stories. **Coming of age** refers to the transition of a young protagonist into adulthood. The young protagonist faces and responds to challenges and develops a more mature outlook on life. Coming-of-age stories often explore many different subtopics, such as peer pressure, beating the odds, the impact of the past on the present, the need for change, family and parent-child relationships, and romantic love.

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: When reading young adult fiction, you can identify coming-of-age themes by noting the following:

- ✓ conflicts between the protagonist and the adults in his or her life
- ✓ the relationship between the protagonist and his or her peers
- ✓ the influence of setting on the protagonist
- ✓ hints about the protagonist's character, interests, and capabilities
- ✓ challenges faced by the protagonist
- ✓ changes that occur in the protagonist

STEP 2: To analyze themes in coming-of-age stories, consider the following questions:

- ✓ What overall messages about becoming an adult can you glean from this coming-of-age story?
- ✓ When and through what specific details related to the literary elements of character, plot, and setting do the themes first become apparent?
- ✓ How do specific details about the characters, plot, and setting enhance and add layers of meaning to the themes as the story progresses?

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Reread paragraphs 21–26 of "Catch the Moon." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: A coming-of-age theme that this passage supports is—

- A. Parents only see the good in their children.
- B. Teenagers should stand up for what they believe.
- C. Parents should expect unfair treatment by their teens.
- D. Different generations have difficulty communicating.

Part B: Choose the example of textual evidence that best supports your answer to Part A.

- A. "It had always been hard for them to talk more than a minute or two before his father got offended at something Luis said, or at his sarcastic tone."
- B. "It had GUILTY written on it, Luis thought."
- C. "'Gracias, hijo.' His father placed the bag on the bump and made a face as the ice touched his skin."
- D. "'Home by ten. She did say something about a curfew, Luis.'"

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Close Read

Reread "Catch the Moon." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread paragraphs 18–20. Highlight details that suggest the different ways Luis feels toward his father. In an annotation, describe Luis's conflicting feelings and explain what they suggest about Luis.

2. Find an example of flashback that provides insight into Luis's relationship with his mother. Explain how the flashback helps you understand Luis's motivation for helping Naomi.

3. Highlight details that show how Luis's feelings about his father and the junkyard undergo a change by the end of the story. Explain how this change influences a theme.

4. Reread paragraphs 41–42. What do you think is the meaning of the title of the story? In what way is the "moon" a metaphor? How does this metaphor help create the mood of the scene? And what does this metaphor signify about Luis's life? Identify details in the text that help you respond to these questions and then write an annotation explaining your interpretation.

5. Highlight details toward the end of the story that show Luis's romantic feelings about Naomi. Explain how these details help develop a theme in the story.

LITERARY ANALYSIS

WRITE

Write a short expository essay explaining how "Catch the Moon" is a coming-of-age story. Recall that *coming of age* refers to stories that depict the transition of a young adult protagonist into adulthood. In your essay, describe how Luis changes, explain why he changes, and analyze how his transformation suggests a universal theme. In addition, consider how the tone shifts at various points in the story from saracastic to serious and what the significance of these shifts might be. Remember to use evidence from the story to support your ideas.

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Love in a Headscarf

INFORMATIONAL TEXT
Shelina Zahra Janmohamed
2012

Introduction

studysync

In her 2012 memoir, *Love in a Headscarf*, author Shelina Zahra Janmohamed describes her search for love, faith, and matrimony. Torn between Hollywood rom-coms and her parents' expectation that she participates in an arranged marriage, Janmohamed hilariously recalls her life growing up as a young British Muslim. In this witty debut, she disrupts many Western conceptions of what it means to be Muslim, female, and romantic. Here, she anxiously awaits the arrival of a young man whom her parents have invited to their home... as her suitor.

"This is the first time that my family and I are to be formally introduced to a suitor."

NOTES

1 Samosas[1] are frying in the kitchen, teetering between perfect bronze and cinder black. My mother is concentrating on the huge pan of bubbling oil, her hair wrapped up in an old towel, her mind focused on those who are about to arrive. They are important guests, perhaps the most important ones yet.

2 The doorbell rings. I am flicked upstairs with a tea towel. There is panicked scuttling around the house. Cushions are plumped. Curtains are **adjusted**. The kitchen door slams shut and my father is assailed by a **cacophony** of shrieking voices: "They're here! They're here! Open the door!" The house becomes acutely still. The lilies in the living room stand poised. My father, unflustered, strolls toward the front door and swings it open to face the man who might be his future son-in-law.

3 This is the first time that my family and I are to be formally introduced to a suitor. Choosing what to wear has been a struggle. I have to be attractive enough for the man in question, yet modest and **demure** enough for his family. The contents of my headscarf drawer are strewn colorfully across my bedroom floor in molehills of pink, purple, blue, and green. Each scarf has been carefully draped and pinned in turn, and then analyzed for aesthetics and **impact**. I choose one in dusky pink silk. The color is soft and welcoming, feminine but not girly. I fold the square silk in half and place the triangle over my hair, pinning it invisibly under my chin and throwing the ends loosely in opposite directions. The fabric delicately swathes itself over my hair and shoulders. Fortunately, I am having a Good Headscarf Day.

4 My blouse, in the same shade of pink, long-sleeved with ruffles on the cuffs, contrasts with my sweeping cream skirt with frills that trails gently on the floor. The whole family is fussing about what to wear. The first meeting is a **compulsory** rite of passage. It might be my only meeting. I listen in vain for a deep booming voice to announce: "Now you are a woman." Nobody says: "Good luck." Nor does anyone glance proudly and parentally at me, recording my transition from child to adult. I am no different from thousands, millions of young women on the threshold of marriage around the world.

SAMPLE ANNOTATION

Literary Elements

The author chooses words like "strewn" and "molehills" and mentions different colors, textures, and shapes to help the reader imagine the scene. Though the author uses a humorous tone to express her nervousness, her attention to detail shows that she takes the subject seriously.

1. **samosa** baked or fried dish of small pastries with a savory filling

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NOTES

5 I stand in front of the mirror, staring nervously into my own eyes, trying hard to control my torrential pulse. I inhale then exhale. Breathe in, breathe out. What will he be like? What will I say to him?

6 I am nineteen and about to step into a world that I have been prepared for since I was a young girl. The weight of tradition, which has rested so pleasantly on my South Asian Muslim shoulders since my birth, has been no less powerful than the innocent delicious wait for Love. Hollywood rom-coms, children's fairy tales, and Islamic teachings too talk of passion, partnership, and completion, all of them with love at the very center.

7 The fact that I am meeting my suitor to see if we like each other is considered by some to be unspeakably modern. I always knew that I would meet my husband-to-be this way. Why, then, does my heart pound so violently? The man and his chaperones are coming to Check Me Out, and I, of course, am going to Check Him Out. The balance of Checking Out does nothing to ease my nerves. This is not just Blind Date, but Family Blind Date.

8 Cilla Black, the longstanding host of the popular show Blind Date, which sets up dates for hundreds of hapless singles, smirks back at me from my bedroom mirror. "Will you go for Family Number One, the accountants from London? Or Family Number Two, the clan of doctors from Gloucester? Or will it be Family Number Three, the import-exporters from Birmingham?"

9 He might be the only Prince Charming I will ever meet, will ever need to meet. And what is wrong with that? I long for my own prince and dream of being part of a loving, "in love" couple. In reality I will most likely meet him through the formal introduction process.

10 On his visit to our home, he will be accompanied by at least one, if not more, "grown-ups." Getting to know his family and understanding his background is just as critical as assessing his ratings on the tall, dark, and handsome scales. He and his family will be evaluating me in the same way: a communal date hinging on communal decision-making, and he and I will be the focus of attention.

11 I look at myself again in the mirror and practice my smile. Mona Lisa or Julia Roberts? I squirt myself with perfume and then collapse in a nervous puff on the floor. I recite some verses from the Qur'an[2], which will help to steel my nerves and restore me to normal working order. The rhythmic melody and the wisdom of the words make me feel calm. I put a few coins in a special charity box we keep at home, called sadaqa, and then straighten my clothes. Putting money toward those who need it is like chaos theory: a small flutter grows and magnifies until the positive energy comes back around to you. I need the good karma at this moment.

2. **Qur'an** the holy book of Islam, believed to contain the word of God as dictated to the prophet Muhammad

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NOTES

12 The front door opens; my breathing stops. Mr. Right has arrived.

13 I scamper to the front bedroom to watch the entourage from the window as they park their car. I kneel down so I can peer through the gap between the curtain and the windowsill. I note a grayish-brown Toyota. Or is it a Honda? Does the exact badge on a typical, reliable Asian family car matter? My eyes scan to the couple clip-clopping up our path. The Boy, Ali, walks quietly behind them.

14 The guests trip merrily through our front door, pretending there is nothing unusual about their visit. Even in the introduction meeting itself, the purpose of the visit remains discreet and unspoken. The house tinkles with small talk. The guests look too innocent, too nice to be coming to turn my life upside down. Are they here to extract me from the bosom of my family? I like my family, I am happy here. Why do I have to leave? Their arrival has made me apprehensive. I flap my hands, panic-stricken, abandoned alone upstairs to pace soundlessly while I wait until the appropriate moment to descend into the lair. A girl on a date has to make an entrance. Everyone knows that.

15 I stop abruptly and berate myself. Don't I want to fall in love and live happily ever after? This man might be my Prince Charming. He might sweep me into a world of roses and Cinderella ball gowns. Will I feel tingles and fall in love with him at first sight?

16 I know four facts, which I have categorized into "important" and "uninteresting." That he is an accountant and twenty-three years old is important to know. That he is a "nice" boy and from a "good" family I find uninteresting. At nineteen these facts are irrelevant to my simple desire to fall in love.

17 I hear scuffling in the living room as everyone settles in. I creep quietly down the stairs and sit hidden so I can hear what is being said. They spend a few minutes discussing family ties and origins and assessing if we have any relatives in common. Asians talking about families is like English people talking about the weather: a safe **preamble** that can be pursued endlessly. Beneath the pleasantries it also provides critical clues about your conversation partner. What is their background, their history, their reputation?

18 The two parties converse until they find a mutual relative. Asian languages are well-suited for this purpose, having specific names for complex relations, making it quick to identify an obscure relative. I can identify my mother's sister's husband's sister in two moves rather than the four required in English, or my father's brother's wife's mother's sister's mother-in-law's sister's husband in three moves. Both sides are earnest in their desire to find a relative or friend that links them. A buzzer then sounds and a voice calls out, "Bingo! You have a match."

Excerpted from *Love in a Headscarf* by Shelina Zahra Janmohamed, published by Beacon Press.

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First Read

Read *Love in a Headscarf*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What impression is the narrator trying to make with her outfit? Explain, citing any relevant details from the text that help to communicate this information.

2. Why does the narrator put money in the sadaqa? Explain her reasoning in your own words.

3. What expectations does the narrator have of her suitor and where do these expectations come from? Be sure to cite specific details from the text to support your answer.

4. Use context to determine the meaning of the word **cacophony** as it used in *Love in a Headscarf*. Write your definition of *cacophony* here and explain how you arrived at it.

5. Use context to determine the meaning of **preamble** as it used in *Love in a Headscarf*. In your words, write a definition of *preamble* here, then use the word in a sentence of your own. Double check your answer using a dictionary.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to determine an author's style and tone, note the following:

- ✓ words and phrases that seem detailed or are striking in their use
- ✓ your reaction to the author's word choices

STEP 2: To explain how word choice adds a layer of style and meaning, consider the following questions:

- ✓ How would you describe the author's writing style? What kinds of words and phrases does the author use?
- ✓ What is the author's tone, or attitude toward the subject of the text?
- ✓ How does the author's word choice create a specific tone in the text?
- ✓ What ideas or feelings do the author's word choices evoke?
- ✓ How does word choice reveal the intended audience?
- ✓ How does the author choose words carefully for her intended audience?

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Reread paragraphs 11–13 of *Love in a Headscarf*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Taken as a whole, how would you describe the tone of the language that the author uses in paragraph 11?

   - ○ A. Mostly humorous. The narrator is behaving like a character in a Hollywood romantic comedy.
   - ○ B. Mostly sad. The narrator is unable to imitate a famous smile like Mona Lisa's or Julia Roberts's, which makes her nervous and upset.
   - ○ C. Mostly serious. The narrator focuses mainly on the Islamic traditions that help to soothe and support her.
   - ○ D. Mostly ironic. The narrator imagines she can be like Mona Lisa or Julia Roberts, whereas in reality she is an ordinary person.

2. What does the author want the reader to recognize through the use of precise verbs in paragraph 13, such as *scamper*, *peer*, *note*, and *scan*?

   - ○ A. the author's sense of calm after reciting the Qur'an
   - ○ B. the author's sense of excitement and curiosity
   - ○ C. the author's respect for tradition
   - ○ D. the author's dread over Ali's apparent reluctance

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Close Read

Reread *Love in a Headscarf*. As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify details in paragraph 2 that help you determine the author's tone. Explain how the author's word choice adds a layer of meaning and style.

2. Highlight language in paragraph 7 that helps you determine the author's intended audience. Explain how the author's word choice reveals the intended audience and adds a layer of meaning to the paragraph.

3. Highlight examples of how the author uses figurative language or other descriptive words and language devices such as a rhetorical question (a question asked for effect) to convey her point of view in paragraph 9. Explain the message being conveyed by these devices.

4. Identify different types of language the author uses to convey a certain tone in paragraph 14 and explain what the author wants readers to think or feel about the subject matter based on this language.

5. Identify evidence in paragraphs 17 or 18 that indicates that the author may be trying to help an English or Western audience understand South Asian Muslim cultural traditions. Explain what strategies the author uses to address this audience and achieve her purpose.

LITERARY ANALYSIS

WRITE

How does the author's engaging style and creative use of language serve her audience, purpose, and message? Explain, using textual evidence and original commentary.

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A Song of Changgan

POETRY
Li Po
circa 700 CE

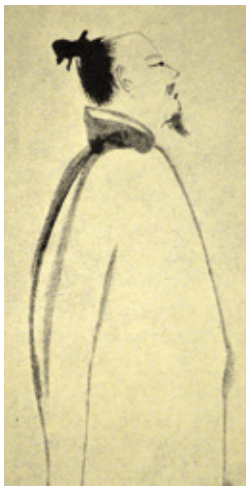
Introduction

Li Po, also known as Li Bai (701–763 AD), was the preeminent poet of the Tang Dynasty. Well-read in Confucian classics and proficient in martial arts, Li left his home in Sichuan province at age 24 and spent the rest of his life wandering around China. Popular legend has it that he died trying to embrace the moon in the Yangtze River, though others point to chronic drunkenness as a more likely cause. Without dispute are the elegance and poignancy of his poetry and its influence over the generations. The Changgan ("Forever Peace") of the poem was an ancient metropolis that served as the capital city for several Chinese dynasties, ranging from the Zhou to the Tang. It was located near the modern city of Xi'an in Shaanxi Province, and its culture had a profound influence on East Asia.

". . . Then when I was sixteen, you left on a long journey"

NOTES

"A Song of Changgan"



Li Po

My hair had hardly covered my forehead.
I was picking flowers, playing by my door,
When you, my lover, on a bamboo horse,
Came trotting in circles and throwing green plums.
We lived near together on a lane in Ch'ang-kan[1],
Both of us young and happy-hearted.

. . .At fourteen I became your wife,
So bashful that I dared not smile,
And I lowered my head toward a dark corner
And would not turn to your thousand calls;
But at fifteen I straightened my brows and laughed,
Learning that no dust could ever seal our love,
That even unto death I would await you by my **post**
And would never lose heart in the tower of silent watching.

. . .Then when I was sixteen, you left on a long journey
Through the Gorges of Ch'u-t'ang[2], of rock and whirling water.
And then came the Fifth-month, more than I could bear,
And I tried to hear the monkeys in your **lofty** far-off sky.
Your footprints by our door, where I had watched you go,
Were hidden, every one of them, under green moss,
Hidden under moss too deep to sweep away.
And the first autumn wind added fallen leaves.
And now, in the Eighth-month, yellowing butterflies
Hover, two by two, in our west-garden grasses
And, because of all this, my heart is breaking
And I fear for my bright cheeks, **lest** they fade.

1. **Ch'ang-kan** an ancient Chinese capital known today as Xi'an
2. **Gorges of Ch'u-t'ang** a series of gorges on the Yangzi River in China, today known as Ch'u-t'ang Hsia

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NOTES

. . .Oh, at last, when you return through the three Pa districts[3],
Send me a message home ahead!
And I will come and meet you and will never mind the distance,
All the way to Chang-feng Sha[4].

LITERARY ANALYSIS

WRITE

What images in the poem are associated with love in different periods and events in the speaker's life? Write an analysis explaining what these images reveal about the speaker's perspective, psyche, and sense of self. Use evidence from the text to support your ideas.

3. **three Pa districts** areas along the expected route on which the speaker's husband will return
4. **Chang-feng Sha** an area in the present-day Anhui Province of China, approximately 700 miles from Xi'an

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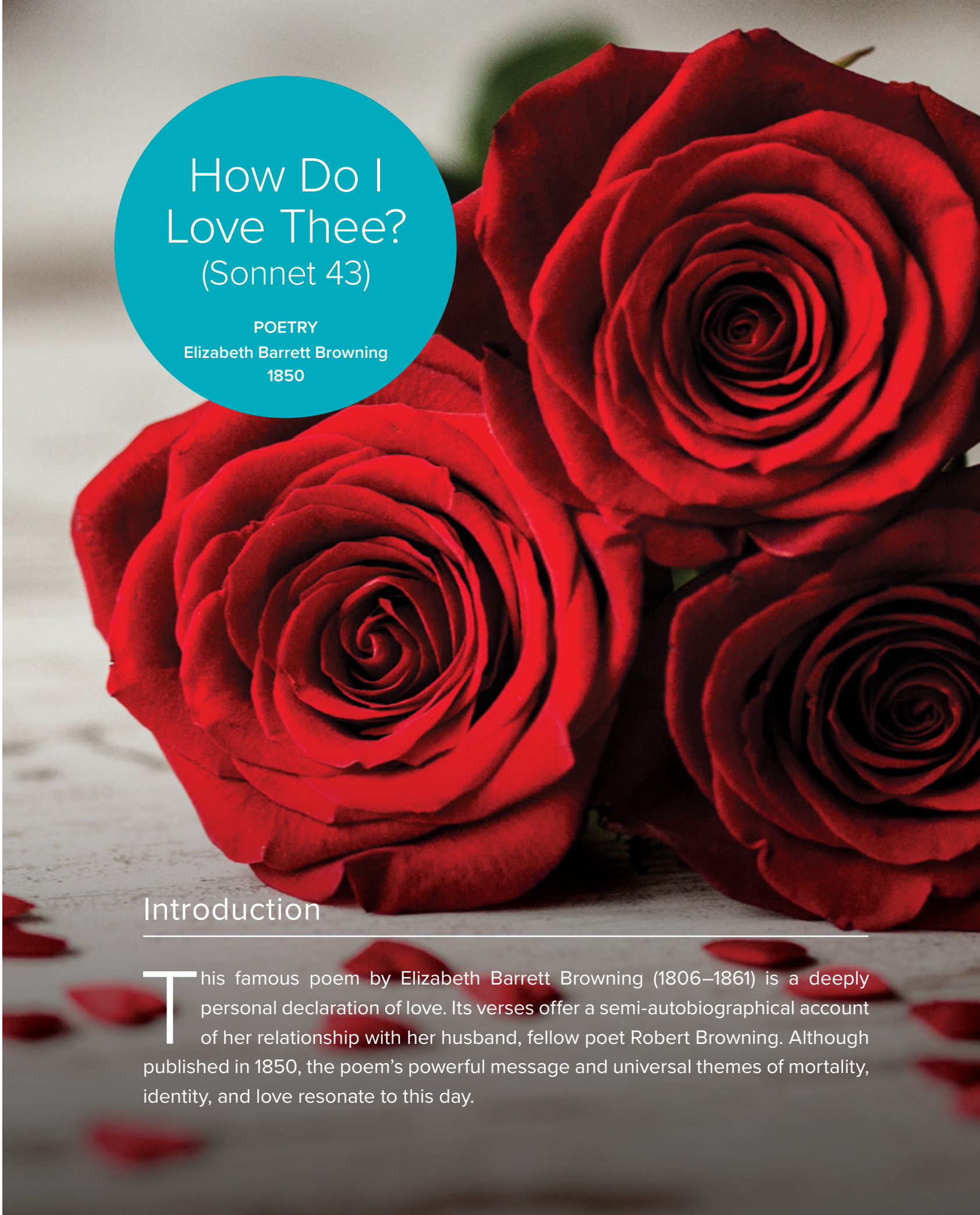

How Do I Love Thee? (Sonnet 43)

POETRY
Elizabeth Barrett Browning
1850

Introduction

This famous poem by Elizabeth Barrett Browning (1806–1861) is a deeply personal declaration of love. Its verses offer a semi-autobiographical account of her relationship with her husband, fellow poet Robert Browning. Although published in 1850, the poem's powerful message and universal themes of mortality, identity, and love resonate to this day.

"I love thee with the passion put to use / In my old griefs, and with my childhood's faith."

NOTES

How do I love **thee**? Let me count the ways.
I love thee to the depth and **breadth** and height
My soul can reach, when feeling out of sight
For the ends of being and ideal **grace**.
I love thee to the level of every day's
Most quiet need, by sun and candle-light.
I love thee freely, as men **strive** for right;
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

Elizabeth Barrett Browning and Robert Browning

POETRY

WRITE

Write a sonnet about something you love—a person, a place, an activity, a treasured possession, even a food. Use Barrett Browning's model in order to enforce the rules of sonnet writing: 14 lines, 10 syllables per line in iambic pentameter, regular rhyme scheme.

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The Raven

POETRY
Edgar Allan Poe
1845

Introduction

studysync tv

A bizarre bird, a disturbed narrator, and the relentlessly repeated "Nevermore" have made "The Raven" by Edgar Allan Poe (1809–1849) one of the best-known poems in the English language. In his essay "The Philosophy of Composition," Poe explains that he wrote "The Raven" logically and methodically to appeal to both critical and popular tastes. Try reading it aloud to experience its mystery and passion.

“Quoth the Raven ‘Nevermore.’”

NOTES

Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore—
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
“’Tis some visitor,” I muttered, “tapping at my chamber door—
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;
And each separate dying ember **wrought** its ghost upon the floor.
Eagerly I wished the morrow;—vainly I had sought to borrow
From my books **surcease** of sorrow—sorrow for the lost Lenore—
For the rare and radiant maiden whom the angels name Lenore—
Nameless *here* for evermore.

And the silken, sad, uncertain rustling of each purple curtain
Thrilled me—filled me with fantastic terrors never felt before;
So that now, to still the beating of my heart, I stood repeating
“’Tis some visitor entreating entrance at my chamber door—
Some late visitor entreating entrance at my chamber door;—
This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,
“Sir,” said I, “or Madam, truly your forgiveness I **implore**;
But the fact is I was napping, and so gently you came rapping,
And so faintly you came tapping, tapping at my chamber door,
That I scarce was sure I heard you”—here I opened wide the door;—
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, “Lenore?”
This I whispered, and an echo murmured back the word, “Lenore!”—
Merely this and nothing more.

SAMPLE ANNOTATION

Context and Connotation – Connotations and Denotation

An ember is a small piece of burning wood or coal in a fire. By describing the ember as dying and becoming ghostly shapes, Poe gives the word an eerie connotation. This connotation is supported by the “bleak December” setting.

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NOTES

Back into the chamber turning, all my soul within me burning,
Soon again I heard a tapping somewhat louder than before.
"Surely," said I, "surely that is something at my window lattice;
Let me see, then, what thereat is, and this mystery explore—
Let my heart be still a moment and this mystery explore;—
'Tis the wind and nothing more!"

Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately Raven of the saintly days of yore;
Not the least obeisance[1] made he; not a minute stopped or stayed he;
But, with mien[2] of lord or lady, perched above my chamber door—
Perched upon a bust of Pallas[3] just above my chamber door—
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the **countenance** it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night's Plutonian[4] shore!"
Quoth the Raven "Nevermore."

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning—little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door—
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

But the Raven, sitting lonely on the placid bust, spoke only
That one word, as if his soul in that one word he did outpour.
Nothing farther then he uttered—not a feather then he fluttered—
Till I scarcely more than muttered "Other friends have flown before—
On the morrow *he* will leave me, as my Hopes have flown before."
Then the bird said "Nevermore."

Startled at the stillness broken by reply so aptly spoken,
"Doubtless," said I, "what it utters is its only stock and store
Caught from some unhappy master whom unmerciful Disaster
Followed fast and followed faster till his songs one burden bore—
Till the dirges of his Hope that melancholy burden bore
Of 'Never—nevermore'."

SAMPLE ANNOTATION

Interpreting Figurative Language

The poet includes an allusion to Pluto. The encyclopedia says that Pluto is the Greek god of the underworld. The underworld seems like a dark and scary place, so this allusion deepens the ominous mood of the poem.

1. **obeisance** salutation or greeting, like a bow or curtsy
2. **mien** a person's appearance or manner, especially one that shows one's attitude
3. **bust of Pallas** a statue of the head and shoulders of Pallas Athene, the Greek goddess of wisdom, symbolizing reason and civilization
4. **Plutonian** associated with Pluto, the Roman god of the underworld

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NOTES

But the Raven still beguiling all my fancy into smiling,
Straight I wheeled a cushioned seat in front of bird, and bust and door;
Then, upon the velvet sinking, I betook myself to linking
Fancy unto fancy, thinking what this ominous bird of yore—
What this grim, ungainly, **ghastly**, gaunt, and ominous bird of yore
Meant in croaking "Nevermore."

This I sat engaged in guessing, but no syllable expressing
To the fowl whose fiery eyes now burned into my bosom's core;
This and more I sat divining, with my head at ease reclining
On the cushion's velvet lining that the lamp-light gloated o'er,
But whose velvet-violet lining with the lamp-light gloating o'er,
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer[5]
Swung by Seraphim[6] whose foot-falls tinkled on the tufted floor.
"Wretch," I cried, "thy God hath lent thee—by these angels he hath sent thee
Respite—respite and nepenthe[7] from thy memories of Lenore;
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!"
Quoth the Raven "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!—
Whether Tempter sent, or whether tempest tossed thee here ashore,
Desolate yet all undaunted, on this desert land enchanted—
On this home by Horror haunted—tell me truly, I implore—
Is there—*is* there balm[8] in Gilead[9]?—tell me—tell me, I implore!"
Quoth the Raven "Nevermore."

"Prophet!" said I, "thing of evil!—prophet still, if bird or devil!
By that Heaven that bends above us—by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn[10],
It shall clasp a sainted maiden whom the angels name Lenore—
Clasp a rare and radiant maiden whom the angels name Lenore."
Quoth the Raven "Nevermore."

5. **censer** a receptacle for burning incense, sometimes swung from a chain in religious ceremonies
6. **seraphim** plural of seraph, the highest order of angel
7. **nepenthe** a mythical antidepressant
8. **balm** an ointment or substance used medicinally
9. **Gilead** a region of East Jordan mentioned in the Bible
10. **Aidenn** an Arabic term for paradise, the Christian Eden

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NOTES

"Be that word our sign of parting, bird or fiend!" I shrieked, upstarting—
"Get thee back into the tempest and the Night's Plutonian shore!
Leave no black plume as a token of that lie thy soul hath spoken!
Leave my loneliness unbroken!—quit the bust above my door!
Take thy beak from out my heart, and take thy form from off my door!"
Quoth the Raven "Nevermore."

And the Raven, never flitting, still is sitting, *still* is sitting
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamp-light o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted—nevermore!

Illustration by Édouard Manet for "The Raven" by Edgar Allan Poe, translated by Stephane Mallarmé (1875)

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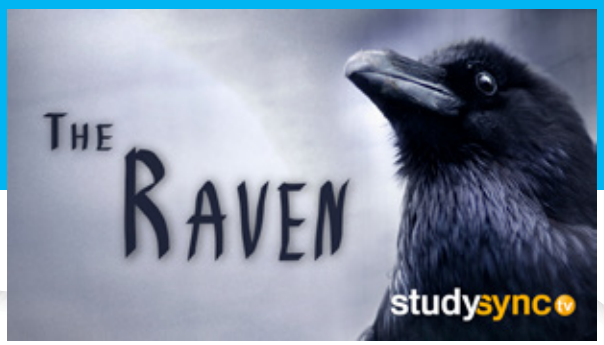

First Read

Read “The Raven.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What was the speaker doing, and what was his state of mind when his encounter with the Raven occurred? Cite evidence from the text in support of your answer.

2. How does Poe’s use of repetition contribute to the tone and mood of the poem? Point to specific examples from the text to support your answer.

3. What does the speaker hope the Raven will tell him? Support your answer with evidence from the text.

4. Using context clues, write your best definition of **surcease** as it is used in “The Raven.” Then, use a dictionary to verify its meaning.

5. Use context clues to determine the meaning of the word **implore** as it is used in “The Raven.” Write your definition of *implore* here and explain how you came to it.

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **allusion:** an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance, such as calling a romantic person "a real Romeo"
- ✓ sound devices that the author uses, such as:
  - **alliteration:** a repetition of initial consonant sounds in two or more neighboring words or syllables, such as "Peter Piper picked a peck of pickled peppers"

STEP 2: To explain how figurative language creates mood in a text, ask the following questions:

- ✓ What type of figurative language appears in the text?
- ✓ What is the **denotation**, or literal meaning, of this example of figurative language? What is its **connotation**, or implied ideas and emotions?
- ✓ How does the use of figurative language help to create the **mood**, or the emotional quality, of the text?

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Reread lines 67–72 of "The Raven." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which group of words from the text shows alliteration?

   - A. "wheeled a cushioned seat"
   - B. "betook myself to linking"
   - C. "beguiling all my fancy into smiling"
   - D. "grim, ungainly, ghastly, gaunt"

2. What mood is created by the alliteration in these lines of the poem?

   - A. haunting
   - B. humorous
   - C. peaceful
   - D. whimsical

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Reading Skill: Context and Connotation – Connotation and Denotation

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify the connotative and denotative meanings of words and phrases, note the following:

- ✓ unfamiliar words and phrases
- ✓ keywords used to describe important characters, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ patterns or relationships that occur between words and phrases

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, use the following questions:

- ✓ What is the denotative meaning of the word or phrase? Can you verify this in a reference material, such as a dictionary, glossary, or thesaurus?
- ✓ What is the context, genre, or subject of the text? How does that affect the possible meaning of a word or phrase?
- ✓ What background knowledge do you already have about this topic? How does this knowledge affect your understanding of the words or phrases?
- ✓ How do these words relate to the phrases around them? How do these relationships affect the overall meaning of the words being used?
- ✓ Do these words create a positive, negative, or neutral emotion?
- ✓ What synonyms or alternative phrasing help you describe the connotative meaning of the word?

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Reread lines 55–72 of "The Raven." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In Greek mythology, ravens were the messengers of Apollo, the god of prophecy. They were considered to be a symbol of bad luck. With this background knowledge in mind, which context clue suggests the Raven in the poem represents this negative connotation?

   - A. Line 59, when the speaker says "*he* will leave me, as my Hopes have flown before."
   - B. Line 60, when the Raven says "Nevermore" in response to the speaker believing "On the morrow *he* [the Raven] will leave me."
   - C. Line 63, when the speaker believes the Raven learned to say "Nevermore" "from some unhappy master."
   - D. Line 68, when the speaker "wheeled a cushioned seat in front of bird, and bust and door."

2. This question has two parts. First, answer Part A. Then, answer Part B.

   Part A: How does the connotative meaning of the word "Nevermore" change over the course of this section of the poem?

   - A. The connotative meaning changes from negative to positive.
   - B. The connotative meaning changes from neutral to positive.
   - C. The connotative meaning changes from neutral to negative.
   - D. The connotative meaning changes from positive to neutral.

   Part B: Which of the following lines BEST supports the way in which the connotative meaning of the word "Nevermore" changes?

   - A. But the Raven, sitting lonely on the placid bust, spoke only / That one word, as if his soul in that one word he did outpour.
   - B. "On the morrow *he* will leave me, as my Hopes have flown before." / Then the bird said "Nevermore."
   - C. "Till the dirges of his Hope that melancholy burden bore / Of 'Never—nevermore'."
   - D. What this grim, ungainly, ghastly, gaunt, and ominous bird of yore / Meant in croaking "Nevermore."

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Close Read

Reread "The Raven." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread lines 1–6. Highlight a pair of words that have a similar denotation. Analyze the nuances in the meaning of the two words and explain how they affect the mood of the poem.

2. Reread lines 7–12. Highlight examples of punctuation that are used as a poetic element. Explain how the poet uses punctuation to convey the speaker's emotions.

3. Reread lines 13–18. Highlight examples of alliteration (repetition of initial consonant sounds in nearby words). Describe the effect of this poetic element on the poem's mood.

4. Reread lines 79–84. Highlight a word or phrase that has a different connotative meaning in the context of the poem. Describe how the connotation changes the meaning of the word or phrase and its emotional impact on the reader.

5. Reread the final stanza of the poem. What does the ending suggest about the speaker and his experience of romantic love? Highlight details that help you respond to this question and explain your response.

COMPARATIVE ANALYSIS

WRITE

What varying themes about the psychological impact of the death or extended absence of a loved one do the three poems in this grouping explore, and how do the poetic elements in each help develop its mood and message? Consider the denotative and connotative meanings of keywords or phrases that convey the psychological state of the speaker in each poem.

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The Loneliness of Lost Love in Edgar Allan Poe's "The Raven"

ARGUMENTATIVE TEXT
Ursula Villarreal-Moura
2018

Introduction

Ursula Villarreal-Moura is an American author born and raised in San Antonio, Texas. In this essay, Villarreal-Moura casts an analytical eye on one of the most famous poems in the English language, exploring and explaining some of the techniques and strategies used throughout "The Raven" to establish mood and elicit specific emotions in the reader. These techniques include mirroring, repetition, rhyme, and symbolism, to name a few. First published in 1845, "The Raven" is an atmospheric and supernatural narrative poem that delves into the mysterious territory of the human psyche by dramatizing a man's descent into madness over the course of one fateful evening.

"Few acts are as lonely as listening to one's own words in an empty room."

NOTES

1 Edgar Allan Poe's poem "The Raven" grapples with matters of lost love. What begins as a peaceful, uneventful evening unfolds into a more profound meditation on the death of a lover.

Ursula Villarreal-Moura

2 As the poem's speaker tumbles into sleep, his thoughts are interrupted by a tapping outside his window, which he naively assumes is the spirit of Lenore, his deceased amour. Instead of being reunited with Lenore, the speaker **encounters** a raven, a bird traditionally associated with bad omens. The speaker's mood shifts from sadness to curiosity.

3 Poe mirrors the early stages of love by having the speaker consider himself lucky to have welcomed this visitor. He claims that "no living human being/ Ever yet was blessed with seeing bird above his chamber door—." However, the good fortune of the raven's visitation eventually turns into a curse, much the same way his undying love for Lenore causes the speaker anguish. In stanza fourteen, the speaker inquires if God has sent the bird as respite**,** or relief, from the memories of Lenore. Of course, the raven utters only one word—nevermore. The speaker understands he will never forget Lenore. Her memory will haunt him for eternity.

4 Throughout the poem, Poe explores the emotional toll of lost love through the raven and the speaker's echoes. Before the raven flies into the study, the speaker whispers "Lenore?" a **refrain** that is converted into "Lenore!" over the course of the poem. Poe uses a variety of literary techniques to make it seem like the speaker is trapped in a room of his own grief. The most obvious are alliteration and repetition. Within the first stanza, the reader is told the speaker is "weak and weary," and the unidentified noise is **initially** described as "rapping, rapping at my chamber door." Stanzas two and three also contain more alliteration with "silken, sad" curtains and repetition of Lenore's name as well as repeated mention of the "chamber door."

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5 Echoes and rhymes are **symbolic** of solitude. Few acts are as lonely as listening to one's own words in an empty room. Internal rhyme, or rhyming words found within the same line, is another, more sophisticated literary device Poe employs throughout the poem. Throughout all eighteen stanzas, lines 1 and 3 contain internal rhymes. For example, in stanza seven, "shutter" and "flutter" are paired together in the first line while "made" and "stayed" are paired in the third.

6 Poe uses visual rhymes to further build on the speaker's isolation. In stanza fifteen, the speaker taunts the raven, calling it a "thing of evil." Within that same line, it is a "bird or devil." While the word *evil* relies on the long *e* sound and *devil* contains the short *e* sound, the words are near mirrors, making them an approximate rhyme. The same is true for line three of stanza fifteen, which contains *undaunted* and *enchanted*. These approximate rhymes, also known as half rhymes, help reinforce an image of the speaker's **stagnation**. The incompletion of the rhyme reflects the speaker's inability to move forward with his life.

7 Poe's use of alliteration, repetition, and internal rhyme are part of a larger metrical structure known as trochaic octameter. In simpler terms, each foot, or unit of repeating rhythms, has one stressed syllable (X) followed by an unstressed syllable (\). An example follows below:

\	X	\	X	\	X	\	X
Once	up-	on	a	mid-	night	drear-	y,
\	X	\	X	\	X	\	X
while	I	pon-	dered	weak	and	wear-	y

8 While "The Raven" is a famous poem, the meter it employs is rare. In fact, Poe emulated the meter used in Elizabeth Barrett Browning's "The Lady Geraldine's Courtship," a lesser known work. Poe's strategic use of an uncommon meter reflects the speaker's unique suffering and isolation.

9 In his essay "The Philosophy of Composition," Poe attests that his concluding stanzas were meant to offer a moral. What lessons can readers learn from the speaker's agonizing unraveling? Both his relationship with Lenore and the visitation of the raven initially thrill him, making him feel blessed. However, with time, both Lenore and the raven erode his resolve and cause him to despair. Is love worth the fall? For many literary characters, the answer is a conflicted yes. In John Green's novel *The Fault in Our Stars*, Hazel loses Gus but realizes her time with him is worth the painful, lonely aftermath. In "The Raven," though, Poe's speaker is left searching for the worth in the repetition of his tortured aftermath.

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RHETORICAL ANALYSIS

WRITE

What central claim does the writer make about "The Raven," and how effectively does her analysis of the poem's structure and elements, such as sound devices, support this claim? Explain, using details from the text and original commentary.

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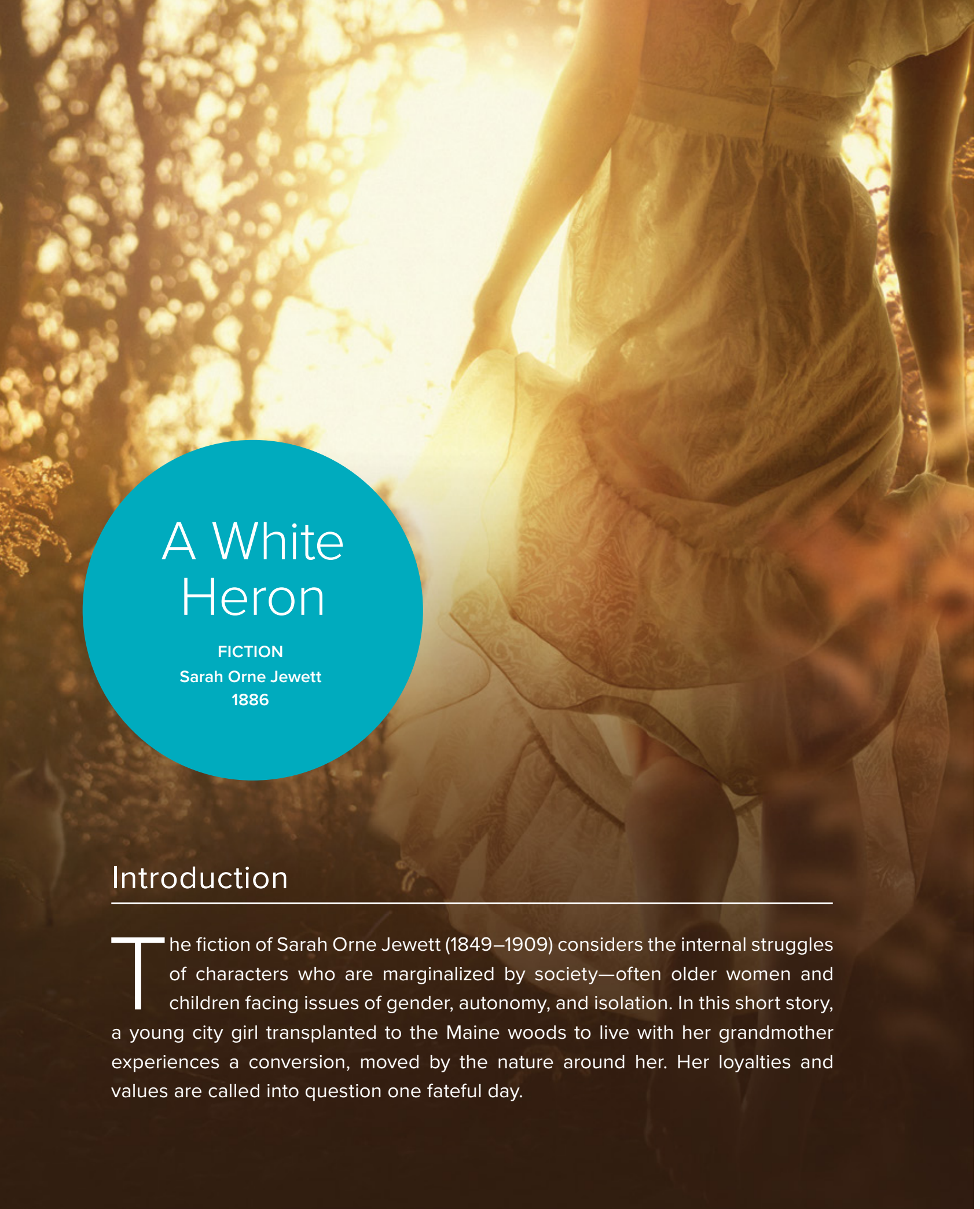

A White Heron

FICTION
Sarah Orne Jewett
1886

Introduction

The fiction of Sarah Orne Jewett (1849–1909) considers the internal struggles of characters who are marginalized by society—often older women and children facing issues of gender, autonomy, and isolation. In this short story, a young city girl transplanted to the Maine woods to live with her grandmother experiences a conversion, moved by the nature around her. Her loyalties and values are called into question one fateful day.

"Sylvia had all the time there was, and very little use to make of it."

NOTES

I.

1 The woods were already filled with shadows one June evening, just before eight o'clock, though a bright sunset still glimmered faintly among the trunks of the trees. A little girl was driving home her cow, a plodding, **dilatory**, provoking creature in her behavior, but a valued companion for all that. They were going away from whatever light there was, and striking deep into the woods, but their feet were familiar with the path, and it was no matter whether their eyes could see it or not.

Photograph of a white heron, also known as the great egret, in flight over a wooded area.

2 There was hardly a night the summer through when the old cow could be found waiting at the pasture bars; on the contrary, it was her greatest pleasure to hide herself away among the huckleberry bushes, and though she wore a loud bell she had made the discovery that if one stood perfectly still it would not ring. So Sylvia had to hunt for her until she found her, and call Co'! Co'! with never an answering Moo, until her childish patience was quite spent. If the creature had not given good milk and plenty of it, the case would have seemed very different to her owners. Besides, Sylvia had all the time there was, and very little use to make of it. Sometimes in pleasant weather it was a **consolation** to look upon the cow's pranks as an intelligent attempt to play hide and seek, and as the child had no playmates she lent herself to this amusement with a good deal of zest. Though this chase had been so long that the wary animal herself had given an unusual signal of her whereabouts, Sylvia had only laughed when she came upon Mistress Moolly at the swamp-side, and urged her affectionately homeward with a twig of birch leaves. The old cow was not inclined to wander farther, she even turned in the right direction for once as they left the pasture, and stepped along the road at a good pace. She was quite ready to be milked now, and seldom stopped to browse. Sylvia wondered what her grandmother would say because they were so late. It was a great while since she had left home at half-past five o'clock, but everybody knew the difficulty of making this errand a short one. Mrs. Tilley had chased the hornéd torment too many summer evenings herself to blame any one else for lingering,

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NOTES

and was only thankful as she waited that she had Sylvia, nowadays, to give such valuable assistance. The good woman suspected that Sylvia loitered occasionally on her own account; there never was such a child for straying about out-of-doors since the world was made! Everybody said that it was a good change for a little maid who had tried to grow for eight years in a crowded manufacturing town, but, as for Sylvia herself, it seemed as if she never had been alive at all before she came to live at the farm. She thought often with wistful compassion of a wretched geranium that belonged to a town neighbor.

3 "'Afraid of folks,'" old Mrs. Tilley said to herself, with a smile, after she had made the unlikely choice of Sylvia from her daughter's houseful of children, and was returning to the farm. "'Afraid of folks,' they said! I guess she won't be troubled no great with 'em up to the old place!" When they reached the door of the lonely house and stopped to unlock it, and the cat came to purr loudly, and rub against them, a deserted pussy, indeed, but fat with young robins, Sylvia whispered that this was a beautiful place to live in, and she never should wish to go home.

4 The companions followed the shady wood-road, the cow taking slow steps and the child very fast ones. The cow stopped long at the brook to drink, as if the pasture were not half a swamp, and Sylvia stood still and waited, letting her bare feet cool themselves in the shoal water, while the great twilight moths struck softly against her. She waded on through the brook as the cow moved away, and listened to the thrushes with a heart that beat fast with pleasure. There was a stirring in the great boughs overhead. They were full of little birds and beasts that seemed to be wide awake, and going about their world, or else saying good-night to each other in sleepy twitters. Sylvia herself felt sleepy as she walked along. However, it was not much farther to the house, and the air was soft and sweet. She was not often in the woods so late as this, and it made her feel as if she were a part of the gray shadows and the moving leaves. She was just thinking how long it seemed since she first came to the farm a year ago, and wondering if everything went on in the noisy town just the same as when she was there, the thought of the great red-faced boy who used to chase and frighten her made her hurry along the path to escape from the shadow of the trees.

5 Suddenly this little woods-girl is horror-stricken to hear a clear whistle not very far away. Not a bird's-whistle, which would have a sort of friendliness, but a boy's whistle, determined, and somewhat aggressive. Sylvia left the cow to whatever sad fate might await her, and stepped discreetly aside into the bushes, but she was just too late. The enemy had discovered her, and called out in a very cheerful and persuasive tone, "Halloa, little girl, how far is it to the road?" and trembling Sylvia answered almost inaudibly, "A good ways."

6 She did not dare to look boldly at the tall young man, who carried a gun over his shoulder, but she came out of her bush and again followed the cow, while he walked alongside.

7 "I have been hunting for some birds," the stranger said kindly, "and I have lost my way, and need a friend very much. Don't be afraid," he added gallantly.

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NOTES

"Speak up and tell me what your name is, and whether you think I can spend the night at your house, and go out gunning early in the morning."

8 Sylvia was more alarmed than before. Would not her grandmother consider her much to blame? But who could have foreseen such an accident as this? It did not seem to be her fault, and she hung her head as if the stem of it were broken, but managed to answer "Sylvy," with much effort when her companion again asked her name.

9 Mrs. Tilley was standing in the doorway when the trio came into view. The cow gave a loud moo by way of explanation.

10 "Yes, you'd better speak up for yourself, you old trial! Where'd she tucked herself away this time, Sylvy?" But Sylvia kept an awed silence; she knew by instinct that her grandmother did not comprehend the gravity of the situation. She must be mistaking the stranger for one of the farmer-lads of the region.

11 The young man stood his gun beside the door, and dropped a lumpy game-bag beside it; then he bade Mrs. Tilley good-evening, and repeated his wayfarer's story, and asked if he could have a night's lodging.

12 "Put me anywhere you like," he said. "I must be off early in the morning, before day; but I am very hungry, indeed. You can give me some milk at any rate, that's plain."

13 "Dear sakes, yes," responded the hostess, whose long slumbering hospitality seemed to be easily awakened. "You might fare better if you went out to the main road a mile or so, but you're welcome to what we've got. I'll milk right off, and you make yourself at home. You can sleep on husks or feathers," she proffered graciously. "I raised them all myself. There's good pasturing for geese just below here towards the ma'sh. Now step round and set a plate for the gentleman, Sylvy!" And Sylvia promptly stepped. She was glad to have something to do, and she was hungry herself.

14 It was a surprise to find so clean and comfortable a little dwelling in this New England wilderness. The young man had known the horrors of its most primitive housekeeping, and the dreary squalor of that level of society which does not rebel at the companionship of hens. This was the best thrift of an old-fashioned farmstead, though on such a small scale that it seemed like a hermitage. He listened eagerly to the old woman's quaint talk, he watched Sylvia's pale face and shining gray eyes with ever growing enthusiasm, and insisted that this was the best supper he had eaten for a month, and afterward the new-made friends sat down in the door-way together while the moon came up.

15 Soon it would be berry-time, and Sylvia was a great help at picking. The cow was a good milker, though a plaguy thing to keep track of, the hostess gossiped frankly, adding presently that she had buried four children, so Sylvia's mother, and a son (who might be dead) in California were all the children she had left. "Dan, my boy, was a great hand to go gunning," she

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NOTES

explained sadly. “I never wanted for pa’tridges or gray squer’ls while he was to home. He’s been a great wand’rer, I expect, and he’s no hand to write letters. There, I don’t blame him, I’d ha’ seen the world myself if it had been so I could.

16 “Sylvy takes after him,” the grandmother continued affectionately, after a minute’s pause. “There ain’t a foot o’ ground she don’t know her way over, and the wild creaturs counts her one o’ themselves. Squer’ls she’ll tame to come an’ feed right out o’ her hands, and all sorts o’ birds. Last winter she got the jay-birds to bangeing here, and I believe she’d ‘a’ scanted herself of her own meals to have plenty to throw out amongst ‘em, if I hadn’t kep’ watch. Anything but crows, I tell her, I’m willin’ to help support—though Dan he had a tamed one o’ them that did seem to have reason same as folks. It was round here a good spell after he went away. Dan an’ his father they didn’t hitch,—but he never held up his head ag’in after Dan had dared him an’ gone off.”

17 The guest did not notice this hint of family sorrows in his eager interest in something else.

18 “So Sylvy knows all about birds, does she?” he exclaimed, as he looked round at the little girl who sat, very **demure** but increasingly sleepy, in the moonlight. “I am making a collection of birds myself. I have been at it ever since I was a boy.” (Mrs. Tilley smiled.) “There are two or three very rare ones I have been hunting for these five years. I mean to get them on my own ground if they can be found.”

19 “Do you cage ‘em up?” asked Mrs. Tilley doubtfully, in response to this enthusiastic announcement.

20 “Oh no, they’re stuffed and preserved, dozens and dozens of them,” said the **ornithologist** “and I have shot or snared every one myself. I caught a glimpse of a white heron a few miles from here on Saturday, and I have followed it in this direction. They have never been found in this district at all. The little white heron, it is,” and he turned again to look at Sylvia with the hope of discovering that the rare bird was one of her acquaintances.

21 But Sylvia was watching a hop-toad in the narrow footpath.

22 “You would know the heron if you saw it,” the stranger continued eagerly. “A queer tall white bird with soft feathers and long thin legs. And it would have a nest perhaps in the top of a high tree, made of sticks, something like a hawk’s nest.”

23 Sylvia’s heart gave a wild beat; she knew that strange white bird, and had once stolen softly near where it stood in some bright green swamp grass, away over at the other side of the woods. There was an open place where the sunshine always seemed strangely yellow and hot, where tall, nodding rushes grew, and her grandmother had warned her that she might sink in the soft black mud underneath and never be heard of more. Not far beyond were the salt marshes just this side the sea itself, which Sylvia wondered and

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NOTES

dreamed much about, but never had seen, whose great voice could sometimes be heard above the noise of the woods on stormy nights.

24 "I can't think of anything I should like so much as to find that heron's nest," the handsome stranger was saying. "I would give ten dollars to anybody who could show it to me," he added desperately, "and I mean to spend my whole vacation hunting for it if need be. Perhaps it was only migrating, or had been chased out of its own region by some bird of prey."

25 Mrs. Tilley gave amazed attention to all this, but Sylvia still watched the toad, not divining, as she might have done at some calmer time, that the creature wished to get to its hole under the door-step, and was much hindered by the unusual spectators at that hour of the evening. No amount of thought, that night, could decide how many wished-for treasures the ten dollars, so lightly spoken of, would buy.

26 The next day the young sportsman hovered about the woods, and Sylvia kept him company, having lost her first fear of the friendly lad, who proved to be most kind and sympathetic. He told her many things about the birds and what they knew and where they lived and what they did with themselves. And he gave her a jack-knife, which she thought as great a treasure as if she were a desert-islander. All day long he did not once make her troubled or afraid except when he brought down some unsuspecting singing creature from its bough. Sylvia would have liked him vastly better without his gun; she could not understand why he killed the very birds he seemed to like so much. But as the day waned, Sylvia still watched the young man with loving admiration. She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love. Some **premonition** of that great power stirred and swayed these young creatures who traversed the solemn woodlands with soft-footed silent care. They stopped to listen to a bird's song; they pressed forward again eagerly, parting the branches—speaking to each other rarely and in whispers; the young man going first and Sylvia following, fascinated, a few steps behind, with her gray eyes dark with excitement.

27 She grieved because the longed-for white heron was elusive, but she did not lead the guest, she only followed, and there was no such thing as speaking first. The sound of her own unquestioned voice would have terrified her—it was hard enough to answer yes or no when there was need of that. At last evening began to fall, and they drove the cow home together, and Sylvia smiled with pleasure when they came to the place where she heard the whistle and was afraid only the night before.

II.

28 Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately

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NOTES

head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below. Now she thought of the tree with a new excitement, for why, if one climbed it at break of day, could not one see all the world, and easily discover from whence the white heron flew, and mark the place, and find the hidden nest?

29 What a spirit of adventure, what wild ambition! What fancied triumph and delight and glory for the later morning when she could make known the secret! It was almost too real and too great for the childish heart to bear.

30 All night the door of the little house stood open and the whippoorwills came and sang upon the very step. The young sportsman and his old hostess were sound asleep, but Sylvia's great design kept her broad awake and watching. She forgot to think of sleep. The short summer night seemed as long as the winter darkness, and at last when the whippoorwills ceased, and she was afraid the morning would after all come too soon, she stole out of the house and followed the pasture path through the woods, hastening toward the open ground beyond, listening with a sense of comfort and companionship to the drowsy twitter of a half-awakened bird, whose perch she had jarred in passing. Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest!

31 There was the huge tree asleep yet in the paling moonlight, and small and silly Sylvia began with utmost bravery to mount to the top of it, with tingling, eager blood coursing the channels of her whole frame, with her bare feet and fingers, that pinched and held like bird's claws to the monstrous ladder reaching up, up, almost to the sky itself. First she must mount the white oak tree that grew alongside, where she was almost lost among the dark branches and the green leaves heavy and wet with dew; a bird fluttered off its nest, and a red squirrel ran to and fro and scolded pettishly at the harmless housebreaker. Sylvia felt her way easily. She had often climbed there, and knew that higher still one of the oak's upper branches chafed against the pine trunk, just where its lower boughs were set close together. There, when she made the dangerous pass from one tree to the other, the great enterprise would really begin.

32 She crept out along the swaying oak limb at last, and took the daring step across into the old pine-tree. The way was harder than she thought; she must reach far and hold fast, the sharp dry twigs caught and held her and scratched her like angry talons, the pitch made her thin little fingers clumsy and stiff as she went round and round the tree's great stem, higher and higher upward. The sparrows and robins in the woods below were beginning to wake and twitter to the dawn, yet it seemed much lighter there aloft in the pine-tree, and the child knew she must hurry if her project were to be of any use.

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NOTES

33 The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit wending its way from higher branch to branch. Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way! The old pine must have loved his new dependent. More than all the hawks, and bats, and moths, and even the sweet voiced thrushes, was the brave, beating heart of the solitary gray-eyed child. And the tree stood still and frowned away the winds that June morning while the dawn grew bright in the east.

34 Sylvia's face was like a pale star, if one had seen it from the ground, when the last thorny bough was past, and she stood trembling and tired but wholly triumphant, high in the tree-top. Yes, there was the sea with the dawning sun making a golden dazzle over it, and toward that glorious east flew two hawks with slow-moving pinions. How low they looked in the air from that height when one had only seen them before far up, and dark against the blue sky. Their gray feathers were as soft as moths; they seemed only a little way from the tree, and Sylvia felt as if she too could go flying away among the clouds. Westward, the woodlands and farms reached miles and miles into the distance; here and there were church steeples, and white villages, truly it was a vast and awesome world.

35 The birds sang louder and louder. At last the sun came up bewilderingly bright. Sylvia could see the white sails of ships out at sea, and the clouds that were purple and rose-colored and yellow at first began to fade away. Where was the white heron's nest in the sea of green branches, and was this wonderful sight and pageant of the world the only reward for having climbed to such a giddy height? Now look down again, Sylvia, where the green marsh is set among the shining birches and dark hemlocks; there where you saw the white heron once you will see him again; look, look! a white spot of him like a single floating feather comes up from the dead hemlock and grows larger, and rises, and comes close at last, and goes by the landmark pine with steady sweep of wing and outstretched slender neck and crested head. And wait! wait! do not move a foot or a finger, little girl, do not send an arrow of light and consciousness from your two eager eyes, for the heron has perched on a pine bough not far beyond yours, and cries back to his mate on the nest and plumes his feathers for the new day!

36 The child gives a long sigh a minute later when a company of shouting cat-birds comes also to the tree, and vexed by their fluttering and lawlessness the solemn heron goes away. She knows his secret now, the wild, light, slender bird that floats and wavers, and goes back like an arrow presently to his home in the green world beneath. Then Sylvia, well satisfied, makes her perilous way down again, not daring to look far below the branch she stands on, ready to cry sometimes because her fingers ache and her lamed feet slip. Wondering over and over again what the stranger would say to her, and what he would think when she told him how to find his way straight to the heron's nest.

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NOTES

37 "Sylvy, Sylvy!" called the busy old grandmother again and again, but nobody answered, and the small husk bed was empty and Sylvia had disappeared.

38 The guest waked from a dream, and remembering his day's pleasure hurried to dress himself that it might sooner begin. He was sure from the way the shy little girl looked once or twice yesterday that she had at least seen the white heron, and now she must really be made to tell. Here she comes now, paler than ever, and her worn old frock is torn and tattered, and smeared with pine pitch. The grandmother and the sportsman stand in the door together and question her, and the splendid moment has come to speak of the dead hemlock-tree by the green marsh.

39 But Sylvia does not speak after all, though the old grandmother fretfully **rebukes** her, and the young man's kind, appealing eyes are looking straight in her own. He can make them rich with money; he has promised it, and they are poor now. He is so well worth making happy, and he waits to hear the story she can tell.

40 No, she must keep silence! What is it that suddenly forbids her and makes her dumb? Has she been nine years growing and now, when the great world for the first time puts out a hand to her, must she thrust it aside for a bird's sake? The murmur of the pine's green branches is in her ears, she remembers how the white heron came flying through the golden air and how they watched the sea and the morning together, and Sylvia cannot speak; she cannot tell the heron's secret and give its life away.

41 Dear loyalty, that suffered a sharp pang as the guest went away disappointed later in the day, that could have served and followed him and loved him as a dog loves! Many a night Sylvia heard the echo of his whistle haunting the pasture path as she came home with the loitering cow. She forgot even her sorrow at the sharp report of his gun and the sight of thrushes and sparrows dropping silent to the ground, their songs hushed and their pretty feathers stained and wet with blood. Were the birds better friends than their hunter might have been,—who can tell? Whatever treasures were lost to her, woodlands and summer-time, remember! Bring your gifts and graces and tell your secrets to this lonely country child!

ARGUMENTATIVE

WRITE

Do you think Sylvia made the right choice? Consider the motives behind the choice she made, and what she gained and lost because of this choice. State your opinion in a short essay. Remember to use evidence from the story and to clearly explain how the evidence supports your ideas.

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Dusting

POETRY
Rita Dove
1986

Introduction

Rita Dove (b. 1952) was the Poet Laureate of the United States from 1993 to 1995, the first African American and youngest person ever to receive the honor. “Dusting” is from her second book, *Thomas and Beulah*, which was published in 1986 and earned her the Pulitzer Prize in Poetry. The collection is a semi-fictional poetic and chronological retelling of her maternal grandparents’ lives. The first half of the collection focuses on her grandfather, who worked in the rubber factory boom in Akron, Ohio. The second half, in which “Dusting” appears, focuses on her grandmother. Here, Beulah muses about the past, her life, and love, while performing the simple task of dusting. As she cleans the dust in her house, she manages to clear away the cobwebs of her memory, and the simple task of housekeeping is transformed into an exercise of thoughtful meditation.

"Each dust stroke a deep breath and the canary in bloom."

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

I think the figurative language creates a mood of stagnation and dullness represented by the thick dust and then a mood of satisfaction and freshness after the wood is polished. The shiny wood revealed underneath the dust may represent her memories coming back to life.

Every day a wilderness—no
shade in sight. Beulah
patient among knicknacks,
the solarium[1] a rage
of light, a grainstorm
as her gray cloth brings
dark wood to life.

Under her hand scrolls[2]
and crests[3] **gleam**
darker still. What
was his name, that
silly boy at the fair with
the rifle booth? And his kiss and
the clear bowl with one bright
fish, rippling
wound!

Not Michael—
something finer. Each dust
stroke a deep breath and
the canary in bloom.
Wavery memory: home
from a dance, the front door
blown open and the parlor
in snow, she rushed
the bowl to the stove, watched
as the locket of ice
dissolved and he
swam free.

Rita Dove

1. **solarium** a sunroom
2. **scrolls** rolls of parchment, papyrus or paper used for writing in ancient times, often for religious, legislative, or ceremonial purposes
3. **crests** archaic logos representing aristocratic families, royalty, or institutions, now used mostly by universities

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NOTES

That was years before
Father gave her up
with her name, years before
her name grew to mean
Promise, then
Desert-in-Peace.
Long before the shadow and
sun's **accomplice**, the tree.

Maurice.

"Dusting" was originally published in *Thomas and Beulah,* Carnegie-Mellon University Press, Pittsburgh. © 1986 by Rita Dove. Reprinted by permission of the author.

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First Read

Read "Dusting." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the poet mean when she says, "Under her hand scrolls / and crests gleam / darker still?" Use evidence from the text to support your interpretation.

2. Dove's grandmother's real name was Georgianna. The name Beulah means "married, or claimed as wife." Why do you think Dove renamed her grandmother? Use evidence from the text to support your answer.

3. Why does the name Maurice hover at the end of the poem? It seems almost as if it arrives too late, and the poem should end with the complete stanza before. What effect does this create and why does the author decide to end the poem this way?

4. Dove uses the uncommon word **wavery** in line 21. What does the word *wavery* mean as it used in context? Write your definition of *wavery* here, then look it up in a print or online dictionary to confirm its meaning.

5. The word **accomplice** is similar to the word *accompany*, which means "to go somewhere with someone." Knowing this, use context to determine the meaning of the word *accomplice* as it is used in "Dusting." Write the definition here and explain which clues led you to its meaning.

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **idiom:** a word or phrase which means something different from its literal meaning, such as an easy test being "a piece of cake"
  - **symbolism:** an object or image that stands for an idea, such as a red rose symbolizing love

STEP 2: To analyze figurative language, ask the following questions:

- ✓ What type of figurative language appears in the text?
- ✓ Why does the author use figurative language rather than literal language? How does figurative language help the writer establish or achieve his or her purpose?
- ✓ What is the **denotation**, or literal meaning of this example of figurative language? What is its **connotation**, or implied ideas and emotions?
- ✓ How does the use of figurative language help to create the **mood**, or the emotional quality, of the text?

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Reread lines 29–36 of "Dusting." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What is the meaning of the figurative phrase "her name grew to mean / Promise"?

   - A. Her role in life changed when she got married.
   - B. She grew taller.
   - C. She changed her name to Promise.
   - D. Her father gave her a new name.

2. What does the symbolism of the name "Desert-in-Peace" suggest?

   - A. Beulah is a peacekeeper in the desert.
   - B. Beulah prefers the desert to other types of land.
   - C. Beulah longs for peace in her chaotic life.
   - D. Beulah's life is dry and barren but calm.

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Close Read

Reread "Dusting." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify lines in stanza 2 that suggest the act of dusting is a symbol. Explain what dusting symbolizes in the poem.

2. Reread stanza 3. How does the poet use language and punctuation to recreate the experience of memories coming to mind? Highlight evidence and explain your thoughts in an annotation.

3. In stanzas 2 and 3, highlight the figurative language the speaker uses to describe the fish won at the fair. Identify the types of figurative language used, and explain the denotative (literal) and connotative (implied) meanings of the figurative expressions.

4. Reread stanza 4. Highlight the use of figurative language at the end of the stanza. Analyze the meaning of the figurative expression and describe the mood it creates.

5. What do you think this poem suggests about love and relationships? Highlight lines that support your ideas and explain what you think the poem's overall message is.

6. In Sarah Orne Jewett's short story "A White Heron," the narrator describes Sylvia's pain of lost love: "Dear loyalty, that suffered a sharp pang as the guest went away disappointed later in the day. . ." How does the way Bellulah feel about her crush differ? What do those feelings suggest about Bellulah's marriage? Identify evidence in the poem to respond to the questions, and explain your ideas in an annotation.

LITERARY ANALYSIS

WRITE

More often than not, the message in poems isn't explicitly stated; instead, readers must rely on a small number of powerful words to interpret meaning, and different readers might interpret the same poem in different ways depending on their life experiences. Analyze the title, character, events, figurative language, and imagery in "Dusting" to offer an original interpretation of the poem's message about life, love, and the self.

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Masters of Love

ARGUMENTATIVE TEXT
Emily Esfahani Smith
2014

Introduction

Switzerland-born Emily Esfahani Smith is the author of *The Power of Meaning: Creating a Life that Matters* and a columnist for the *New Criterion*, as well as an editor at the Hoover Institution at Stanford University. In this essay, she explores hard scientific research as the basis for a new formula to reinforce loving relationships, citing in particular the work of psychologists John and Julie Gottman, founders of The Gottman Institute, which is dedicated to exploring research-based solutions to marital conflict.

"Masters tend to think about kindness as a muscle."

NOTES

1 Every day in June, the most popular wedding month of the year, about 13,000 American couples will say "I do," committing to a lifelong relationship that will be full of friendship, joy, and love that will carry them forward to their final days on this earth.

2 Except, of course, it doesn't work out that way for most people. The majority of marriages fail, either ending in divorce and separation or devolving into bitterness and dysfunction. Of all the people who get married, only three in ten remain in healthy, happy marriages, as psychologist Ty Tashiro points out in his book *The Science of Happily Ever After*, which was published earlier this year.

3 Social scientists first started studying marriages by observing them in action in the 1970s in response to a crisis: Married couples were divorcing at unprecedented rates. Worried about the impact these divorces would have on the children of the broken marriages, psychologists decided to cast their scientific net on couples, bringing them into the lab to observe them and determine what the ingredients of a healthy, lasting relationship were. Was each unhappy family unhappy in its own way, as Tolstoy claimed, or did the miserable marriages all share something toxic in common?

4 Psychologist John Gottman was one of those researchers. For the past four decades, he has studied thousands of couples in a **quest** to figure out what makes relationships work. I recently had the chance to interview Gottman and his wife Julie, also a psychologist, in New York City. Together, the renowned experts on marital stability run The Gottman Institute, which is devoted to helping couples build and maintain loving, healthy relationships based on scientific studies.

5 John Gottman began gathering his most critical findings in 1986, when he set up "The Love Lab" with his colleague Robert Levenson at the University of Washington. Gottman and Levenson brought newlyweds into the lab and watched them interact with each other. With a team of researchers, they hooked the couples up to electrodes and asked the couples to speak about their relationship, like how they met, a major conflict they were facing together, and a positive memory they had. As they spoke, the electrodes

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NOTES

measured the subjects' blood flow, heart rates, and how much they sweat they produced. Then the researchers sent the couples home and followed up with them six years later to see if they were still together.

6 From the data they gathered, Gottman separated the couples into two major groups: the *masters* and the *disasters*. The masters were still happily together after six years. The disasters had either broken up or were chronically unhappy in their marriages. When the researchers analyzed the data they gathered on the couples, they saw clear differences between the masters and disasters. The disasters looked calm during the interviews, but their physiology, measured by the electrodes, told a different story. Their heart rates were quick, their sweat glands were active, and their blood flow was fast. Following thousands of couples longitudinally, Gottman found that the more physiologically active the couples were in the lab, the quicker their relationships deteriorated over time.

7 But what does physiology have to do with anything? The problem was that the disasters showed all the signs of arousal—of being in fight-or-flight mode—in their relationships. Having a conversation sitting next to their spouse was, to their bodies, like facing off with a saber-toothed tiger. Even when they were talking about pleasant or mundane facets of their relationships, they were prepared to attack and be attacked. This sent their heart rates soaring and made them more aggressive toward each other. For example, each member of a couple could be talking about how their days had gone, and a highly aroused husband might say to his wife, "Why don't you start talking about your day. It won't take you very long."

8 The masters, by contrast, showed low physiological arousal. They felt calm and connected together, which translated into warm and affectionate behavior, even when they fought. It's not that the masters had, by default, a better physiological make-up than the disasters; it's that masters had created a climate of trust and intimacy that made both of them more emotionally and thus physically comfortable.

9 Gottman wanted to know more about how the masters created that culture of love and intimacy, and how the disasters squashed it. In a follow-up study in 1990, he designed a lab on the University of Washington campus to look like a beautiful bed and breakfast retreat. He invited 130 newlywed couples to spend the day at this retreat and watched them as they did what couples normally do on vacation: cook, clean, listen to music, eat, chat, and hang out. And Gottman made a critical discovery in this study—one that gets at the heart of why some relationships thrive while others **languish**.

10 Throughout the day, partners would make requests for connection, what Gottman calls "bids." For example, say that the husband is a bird enthusiast and notices a goldfinch fly across the yard. He might say to his wife, "Look at

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NOTES

that beautiful bird outside!" He's not just commenting on the bird here: he's requesting a response from his wife—a sign of interest or support—hoping they'll connect, however momentarily, over the bird.

11 The wife now has a choice. She can respond by either "turning toward" or "turning away" from her husband, as Gottman puts it. Though the bird-bid might seem minor and silly, it can actually reveal a lot about the health of the relationship. The husband thought the bird was important enough to bring it up in conversation and the question is whether his wife recognizes and respects that.

12 People who turned toward their partners in the study responded by engaging the bidder, showing interest and support in the bid. Those who didn't—those who turned away—would not respond or respond minimally and continue doing whatever they were doing, like watching TV or reading the paper. Sometimes they would respond with **overt** hostility, saying something like, "Stop interrupting me, I'm reading."

13 These bidding interactions had profound effects on marital well-being. Couples who had divorced after a six-year follow up had "turn-toward bids" 33 percent of the time. Only three in ten of their bids for emotional connection were met with intimacy. The couples who were still together after six years had "turn-toward bids" 87 percent of the time. Nine times out of ten, they were meeting their partner's emotional needs.

• • •

14 By observing these types of interactions, Gottman can predict with up to 94 percent certainty whether couples—straight or gay, rich or poor, childless or not—will be broken up, together and unhappy, or together and happy several years later. Much of it comes down to the spirit couples bring to the relationship. Do they bring kindness and generosity; or contempt, criticism, and hostility?

15 "There's a habit of mind that the masters have," Gottman explained in an interview, "which is this: they are scanning social environment for things they can appreciate and say thank you for. They are building this culture of respect and appreciation very purposefully. Disasters are scanning the social environment for partners' mistakes."

16 "It's not just scanning environment," chimed in Julie Gottman. "It's scanning the *partner* for what the *partner* is doing right or scanning him for what he's doing wrong and criticizing versus respecting him and expressing appreciation."

17 Contempt, they have found, is the number one factor that tears couples apart. People who are focused on criticizing their partners miss a whopping

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NOTES

50 percent of positive things their partners are doing and they see negativity when it's not there. People who give their partner the cold shoulder—deliberately ignoring the partner or responding minimally—damage the relationship by making their partner feel worthless and invisible, as if they're not there, not valued. And people who treat their partners with contempt and criticize them not only kill the love in the relationship, but they also kill their partner's ability to fight off viruses and cancers. Being mean is the death knell of relationships.

18 Kindness, on the other hand, glues couples together. Research independent from theirs has shown that kindness (along with emotional stability) is the most important predictor of satisfaction and stability in a marriage. Kindness makes each partner feel cared for, understood, and validated—feel loved. "My bounty is as boundless as the sea," says Shakespeare's Juliet. "My love as deep; the more I give to thee, / The more I have, for both are infinite." That's how kindness works too: there's a great deal of evidence showing the more someone receives or witnesses kindness, the more they will be kind themselves, which leads to upward spirals of love and generosity in a relationship.

19 There are two ways to think about kindness. You can think about it as a fixed trait: either you have it or you don't. Or you could think of kindness as a muscle. In some people, that muscle is naturally stronger than in others, but it can grow stronger in everyone with exercise. Masters tend to think about kindness as a muscle. They know that they have to exercise it to keep it in shape. They know, in other words, that a good relationship requires **sustained** hard work.

20 "If your partner expresses a need," explained Julie Gottman, "and you are tired, stressed, or distracted, then the generous spirit comes in when a partner makes a bid, and you still turn toward your partner."

21 In that moment, the easy response may be to turn away from your partner and focus on your iPad or your book or the television, to mumble "Uh huh" and move on with your life, but neglecting small moments of emotional connection will slowly wear away at your relationship. Neglect creates distance between partners and breeds resentment in the one who is being ignored.

22 The hardest time to practice kindness is, of course, during a fight—but this is also the most important time to be kind. Letting contempt and aggression spiral out of control during a conflict can inflict irrevocable damage on a relationship.

23 "Kindness doesn't mean that we don't express our anger," Julie Gottman explained, "but the kindness informs how we choose to express the anger.

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NOTES

You can throw spears at your partner. Or you can explain why you're hurt and angry, and that's the kinder path."

24 John Gottman elaborated on those spears: "Disasters will say things differently in a fight. Disasters will say 'You're late. What's wrong with you? You're just like your mom.' Masters will say 'I feel bad for picking on you about your lateness, and I know it's not your fault, but it's really annoying that you're late again.'"

• • •

25 For the hundreds of thousands of couples getting married this month—and for the millions of couples currently together, married or not—the lesson from the research is clear: If you want to have a stable, healthy relationship, exercise kindness early and often.

26 When people think about practicing kindness, they often think about small acts of generosity, like buying each other little gifts or giving one another back rubs every now and then. While those are great examples of generosity, kindness can also be built into the very backbone of a relationship through the way partners interact with each other on a day-to-day basis, whether or not there are back rubs and chocolates involved.

27 One way to practice kindness is by being generous about your partner's intentions. From the research of the Gottmans, we know that disasters see negativity in their relationship even when it is not there. An angry wife may assume, for example, that when her husband left the toilet seat up, he was deliberately trying to annoy her. But he may have just absent-mindedly forgotten to put the seat down.

28 Or say a wife is running late to dinner (again), and the husband assumes that she doesn't value him enough to show up to their date on time after he took the trouble to make a reservation and leave work early so that they could spend a romantic evening together. But it turns out that the wife was running late because she stopped by a store to pick him up a gift for their special night out. Imagine her joining him for dinner, excited to deliver her gift, only to realize that he's in a sour mood because he misinterpreted what was motivating her behavior. The ability to interpret your partner's actions and intentions charitably can soften the sharp edge of conflict.

29 "Even in relationships where people are frustrated, it's almost always the case that there are positive things going on and people trying to do the right thing," psychologist Ty Tashiro told me. "A lot of times, a partner is trying to do the right thing even if it's executed poorly. So appreciate the intent."

30 Another powerful kindness strategy revolves around shared joy. One of the telltale signs of the disaster couples Gottman studied was their inability to

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NOTES

connect over each other's good news. When one person in the relationship shared the good news of, say, a promotion at work with excitement, the other would respond with wooden disinterest by checking his watch or shutting the conversation down with a comment like, "That's nice."

31 We've all heard that partners should be there for each other when the going gets rough. But research shows that being there for each other when things go *right* is actually more important for relationship quality. How someone responds to a partner's good news can have dramatic consequences for the relationship.

32 In one study from 2006, psychological researcher Shelly Gable and her colleagues brought young adult couples into the lab to discuss recent positive events from their lives. They psychologists wanted to know how partners would respond to each other's good news. They found that, in general, couples responded to each other's good news in four different ways that they called: ***passive*** *destructive*, *active destructive*, *passive constructive*, and *active constructive*.

33 Let's say that one partner had recently received the excellent news that she got into medical school. She would say something like "I got into my top choice med school!"

34 If her partner responded in a *passive destructive* manner, he would ignore the event. For example, he might say something like: "You wouldn't believe the great news I got yesterday! I won a free t-shirt!"

35 If her partner responded in a *passive constructive* way, he would acknowledge the good news, but in a half-hearted, understated way. A typical passive constructive response is saying "That's great, babe" as he texts his buddy on his phone.

36 In the third kind of response, *active destructive*, the partner would diminish the good news his partner just got: "Are you sure you can handle all the studying? And what about the cost? Med school is so expensive!"

37 Finally, there's *active constructive* responding. If her partner responded in this way, he stopped what he was doing and engaged wholeheartedly with her: "That's great! Congratulations! When did you find out? Did they call you? What classes will you take first semester?"

38 Among the four response styles, active constructive responding is the kindest. While the other response styles are joy-killers, active constructive responding allows the partner to savor her joy and gives the couple an opportunity to bond over the good news. In the parlance of the Gottmans, active constructive responding is a way of "turning toward" your partner's bid (sharing the good news) rather than "turning away" from it.

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NOTES

39 Active constructive responding is critical for healthy relationships. In the 2006 study, Gable and her colleagues followed up with the couples two months later to see if they were still together. The psychologists found that the only difference between the couples who were together and those who broke up was active constructive responding. Those who showed genuine interest in their partner's joys were more likely to be together. In an earlier study, Gable found that active constructive responding was also associated with higher relationship quality and more intimacy between partners.

40 There are many reasons why relationships fail, but if you look at what drives the deterioration of many relationships, it's often a breakdown of kindness. As the normal stresses of a life together pile up—with children, career, friend, in-laws, and other distractions crowding out the time for romance and intimacy—couples may put less effort into their relationship and let the petty grievances they hold against one another tear them apart. In most marriages, levels of satisfaction drop dramatically within the first few years together. But among couples who not only endure, but live happily together for years and years, the spirit of kindness and generosity guides them forward.

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DISCUSSION

WRITE

After reading the article, do you agree that kindness and generosity are the key factors in determining a lasting relationship? What other factors might be as important in maintaining a stable, healthy relationship? To prepare for your discussion, use a graphic organizer to write down your ideas about the prompt. Support your ideas with evidence from the text. After your discussion, you will write a reflection.

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Redbird Love

POETRY
Joy Harjo
2017

Introduction

Joy Harjo (b. 1951) is a feminist poet, musician, storyteller and teacher. The recipient of dozens of awards since the 1970s, she took her paternal grandmother's surname when she became an official member of the Muscogee Creek Nation. Harjo weaves Native American symbols and myths into the fabric of her poetry, calling on her community and readers to remember the past and preserve the history of her people. Redbird, representing the cardinal, is a common symbol in Native American storytelling. Based on the cardinal's behavior in the wild, the redbird often symbolizes monogamy, relationships, and courtship in Native American lore.

“Isn’t that how it is for all of us? There’s that one you circle back to—for home.”

We watched her grow up.
She was the **urgent** chirper,
Fledgling flier.
And when spring rolled
Out its green
She’d grown
Into the most noticeable
Bird-girl.
Long-legged and just
The right amount of blush
Tipping her wings, crest
And tail, and
She knew it
In the bird parade.
We watched her strut.
She owned her stuff.
The males **perked** their armor, greased their wings,
And flew sky-loop missions
To show off
For her.
In the end
There was only one.
Isn’t that how it is for all of us?
There’s that one you circle back to—for home.
This morning
The young couple **scavenges** seeds
On the patio.
She is thickening with eggs.
Their minds are busy with sticks the perfect size, tufts of fluff
Like dandelion, and other pieces of soft.
He steps aside for her, so she can eat.
Then we watch him fill his beak

NOTES

SAMPLE ANNOTATION

Textual Evidence

I think the poet is using the redbird symbolically to represent a young woman. It’s not common to describe watching a bird “grow up” like it is watching a girl grow into a young woman. The speaker also calls her “bird-girl.”

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NOTES

Walk **tenderly** to her and kiss her with seed.
The sacred world lifts up its head
To notice—
We are double-, triple-blessed.

Joy Harjo, "Redbird Love" from *Poetry* (September 2017). Copyright © 2017 by Joy Harjo. Reprinted with the permission of The Permissions Company, Inc., on behalf of the author, www.joyharjo.com.

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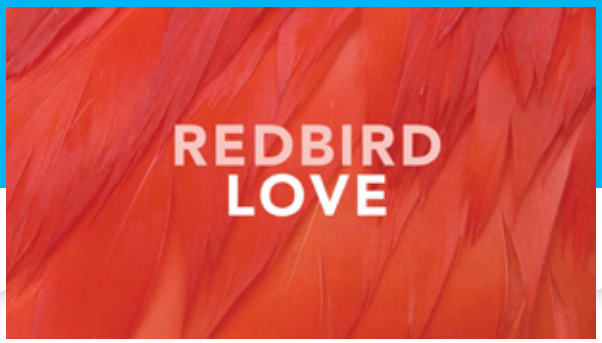

First Read

Read "Redbird Love." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the poet mean when she says, "She was the urgent chirper, / Fledgling flier." Use evidence from the text to support your inferences.

2. What is significant about the bird-girl's development? How does the "world" react to her growing up? Cite evidence from the text to support your answer.

3. Why does the bird-girl "strut . . . her stuff"? What is her intention? Use evidence from the text to support your inference.

4. Use context clues to determine the meaning of the word **perked** as it appears in the poem. Write your definition of *perked* here, and explain which clues helped you arrive at it.

5. What is the meaning of the word **scavenges** as it appears towards the end of the poem? Explain how you arrived at your definition. What clues from within the text, or outside knowledge, did you use to define the word?

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Reading Skill: Textual Evidence

Redbird Love

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to support an analysis by citing evidence that is explicitly stated in the text, do the following:

- ✓ Read the text closely and critically.
- ✓ Identify what the text says explicitly.
- ✓ Find the most relevant textual evidence that supports your analysis.
- ✓ Explain and justify, or support, reasoning and ideas with evidence.
- ✓ Make inferences about what the text says implicitly by combining your own knowledge, experiences, and observations with information directly stated in the text.

STEP 2: In order to cite textual evidence to support an analysis of what the text says explicitly as well as inferences drawn from the text, consider the following questions:

- ✓ What explicit textual evidence most strongly supports my ideas about the text?
- ✓ What textual evidence can I use to support my inferences about the text?
- ✓ Can I explain and justify my reasoning using this evidence?

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Reread lines 25–36 of "Redbird." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

This question has two parts. First, answer Part A. Then, answer Part B.

Part A: Which inference is best supported by the details in this part of the poem?

- A. The couple is preparing to have a baby.
- B. The couple is moving into a new home.
- C. The couple is unhappy with their choices.
- D. The couple is isolated from the rest of the world.

Part B: Which textual evidence best supports the inference identified in Part A?

- A. "This morning / The young couple scavenges seeds / On the patio."
- B. "Then we watch him fill his beak / Walk tenderly to her and kiss her with seed."
- C. "Their minds are busy with sticks the perfect size, tufts of fluff / Like dandelion, and other pieces of soft."
- D. "The sacred world lifts up its head / To notice—"

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Close Read

Reread "Redbird Love." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify details that show the bird-girl's confident character. Explain what messages the poet might be sending about human girls through the symbol of the female redbird.

2. Identify details that connect the male redbirds' actions with those of archetypal warriors. Explain how this symbolism contributes to the main idea of the poem.

3. Identify lines from "Redbird Love" that exemplify the arguments made in "Masters of Love" about healthy relationships. Explain how this example from the poem relates to these arguments.

POETRY

WRITE

Several of the poems in this unit, including "Redbird Love," feature animals whose interactions serve to teach humans important lessons about love. Think of an animal relationship you have observed, read about, or are aware of—between mates, between a parent and baby, between siblings, or between friends. Write a poem that uses symbolism to reflect on the nature of this relationship and to offer insight that humans might gain from observing the relationship. After you complete your poem, evaluate your use of symbolism to express denotative (literal) and connotative (implied) meanings.

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Sonnet 116

POETRY
William Shakespeare
1609

Introduction

William Shakespeare (1564–1616) is regarded by many as the forefather of modern Western literature, famous for both his plays and his poetry. Few extant sources comment on Shakespeare's personal life, leaving scholars to debate his origins, influences, and even the authorship of some of the works attributed to him. His sonnets were published in 1609 and generally explore themes of love, time, immortality, and beauty. One of the most well known, "Sonnet 116" describes love in its most ideal form.

"Love alters not with his brief hours and weeks, / But bears it out even to the edge of doom."

NOTES

Let me not to the marriage of true minds
Admit **impediments**. Love is not love
Which **alters** when it alteration finds,
Or bends with the remover to remove:
O no; it is an ever-fixed mark,
That looks on **tempests**, and is never shaken;
It is the star to every wandering **bark**,
Whose worth's unknown, although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's[1] **compass** come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me proved,
I never writ, nor no man ever loved.

Stormy Sea at Night by Ivan Konstantinovich Aivazovsky, 1849

POETRY

WRITE

"Sonnet 116" claims that "Love is . . . an ever-fixed mark." But, of course, there are many ways to define love. Write a poem in a structure of your choosing that substitutes your own definition of love for Shakespeare's. Like Shakespeare, consider beginning with a statement about what love is not, followed by a statement of what it is. Include figurative language to make your writing more vivid and to establish the mood of your poem. After you have completed your poem, reflect on how your use of figurative language creates a specific mood.

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1. **sickle** a long knife with a crescent-shaped blade used for mowing or harvesting

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Research the history of a word and explain how a related word contributes to its current meaning. Learning the history of a word can help you understand what the word means and how it is spelled. (ex. ***Conflict*** is related to the Latin verb "confligere," which means "to strike together," an action that creates a state of opposition between people, ideas, or interests.)

2. Develop a metaphor by choosing one concrete object to compare the word to and explain what they have in common. Linking abstract ideas with concrete objects asks you to analyze the meaning of the word and gives you a way to remember the meaning of that word. (ex. A ***feud*** is two atoms with the same charge because they're repelled by each other.)

3. Write a rhyming couplet, or two-line poem, that includes this word at the end of one line. Rhyming can help you recall how to pronounce a word and how to use it in context. (ex. The museum's strict time limit managed to ***inhibit*** / viewers who wanted to explore the new exhibit.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: You have studied love and the loss of it throughout this unit. Think of a story, play, poem, movie, or TV show that includes a love story. Who is in love? What conflict occurs as a result? If one of the characters came to you for advice before deciding how to face that conflict, what would you say? Use as many vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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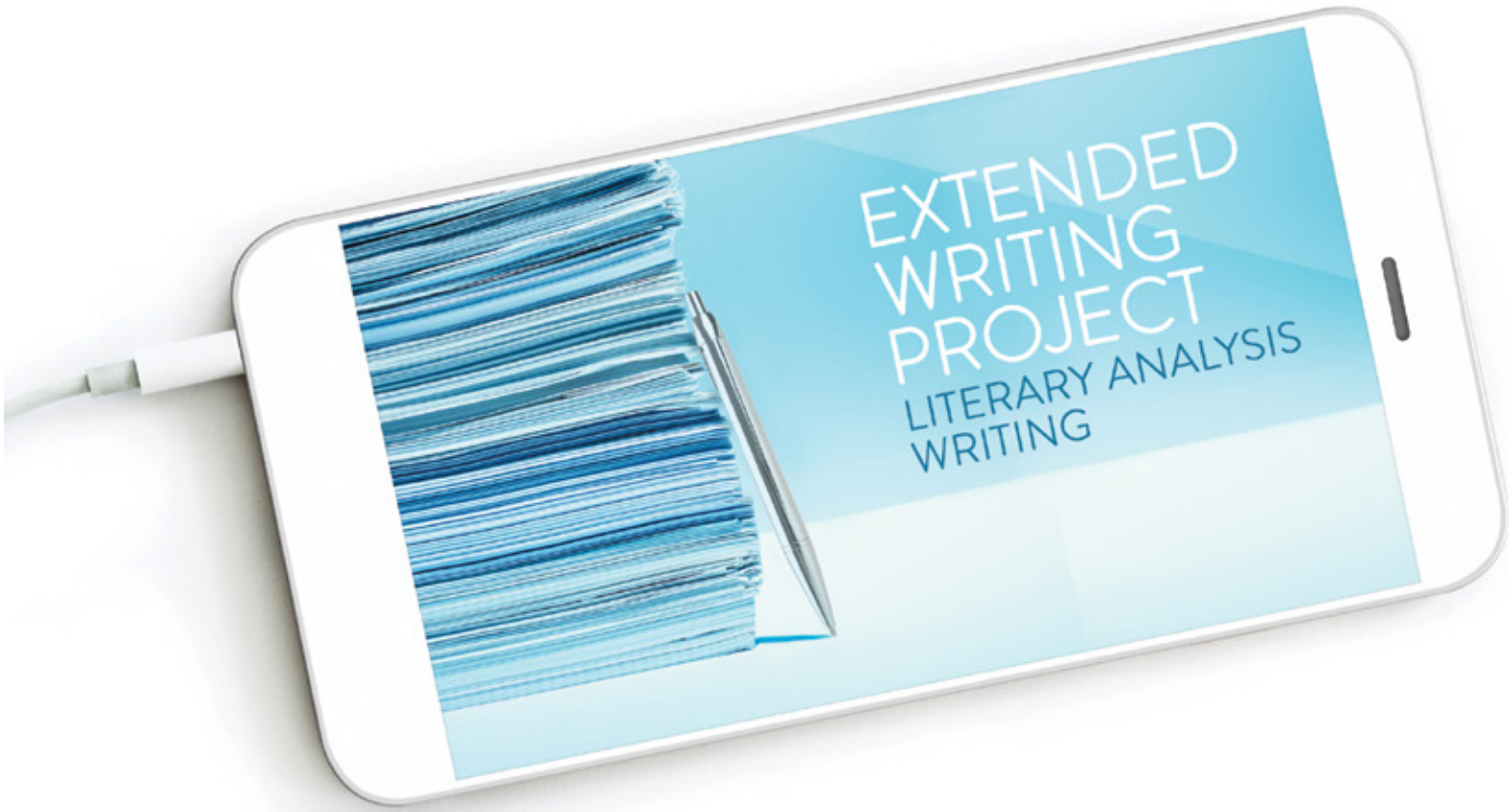
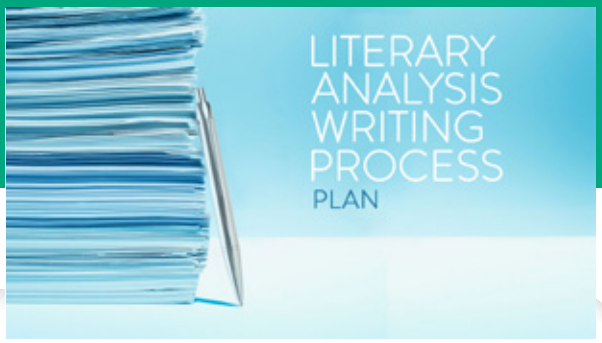
Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

The French novelist George Sand declared, "There is only one happiness in life, to love and be loved." But does it follow that happiness is the only outcome of love? After all, as some of the texts in this unit reveal, love can come at a cost—of wealth, peace of mind, and personal choice.

Writing Prompt

Is love more of a blessing, or more of a curse?

Consider the readings in this unit and reflect on how love impacts those who experience it. Choose three of the unit texts that explore the influence of love in different ways. Then, synthesize the ideas in these texts to write your own literary analysis about love's ultimate effect. Remember to state a clear, arguable claim and to reinforce your claim with relevant evidence from the unit texts. Use your plan to write your literary analysis, remembering to include the following:

- ✓ a clear, arguable claim
- ✓ logical reasoning in support of the claim through strong reasons, credible evidence from multiple sources, and elaboration
- ✓ relevant evidence to rebut a counterclaim
- ✓ a logical organizational structure with purposeful transitions and a convincing conclusion
- ✓ an appropriate tone

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to:

- ✓ include a claim;
- ✓ address counterclaims;
- ✓ use evidence from multiple sources; and
- ✓ avoid overly relying on one source.

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Introduction to Literary Analysis Writing

A literary analysis is a form of argumentative writing. In a literary analysis, a writer analyzes how literary elements and devices work together to create meaning in one or more works of literature. The characteristics of literary analysis writing include a logical organizational structure made up of the following:

- introduction
- claim
- reasoning through evidence and elaboration
- rebuttal of a counterclaim
- conclusion

In addition to these characteristics, literary analysis writers also carefully craft their work through their use of purposeful transitions, formal style, and appropriate tone. Effective works of literary analysis combine these genre characteristics and craft to convince readers to agree with the writer's claim.

As you continue with this Extended Writing Project, you'll receive more instruction and practice in crafting each of the characteristics of literary analysis writing in order to create your own literary analysis.

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Before you get started on your own literary analysis, read this final version that one student, Nik, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of literary analysis writing that Nik included in his literary analysis.

NOTES

STUDENT MODEL

READ AND ANNOTATE

The Transformative Power of Love

1 In Shakespeare's *The Tragedy of Romeo and Juliet*, when Juliet warns Romeo that her relatives will kill him if they find him, he responds, "My life were better ended by their hate / Than death prorogued, wanting of thy love." Romeo would rather be dead than be without Juliet's love—a sentiment that he honors in the play's tragic ending. Making the ultimate sacrifice for love is a theme in many romances across time and culture, inspiring audiences with a sense of love's heroic grandness. But perhaps the smaller sacrifices that regular people make on simpler stages most fully reveal the true nature of love. As "Redbird Love," "Catch the Moon," and "A White Heron" demonstrate, sacrificing in the name of love can be transformative, strengthening our own characters as well as our bonds with one another and the natural world.

2 Self-sacrifice as an uplifting expression of love is a theme in Joy Harjo's poem "Redbird Love," which explores courtship, marriage, and the preparation for parenthood through a pair of redbirds. In the poem, the redbirds are observed over an extended period of time—perhaps by a human couple in their backyard—and may be seen as symbols of "the dance of romance" that has been performed since the beginning of time across the natural world. The speaker specifically connects the redbirds to universal themes: "Isn't that how it is for all of us? / There's that one you circle back to—for home." For humans as well as birds, the speaker suggests, there is often "only one" soul mate for whom we are destined. The female bird, persisting in her quest to nest, chooses a mate once the courtship period is over. She is "thickening with eggs," and both of their "minds are busy with sticks the perfect size." The speaker describes how the male "steps aside for her, so she can eat. / Then we watch him fill his beak / Walk tenderly to her and kiss her with seed." In response to this pure, simple act of giving, of putting the needs of one's

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NOTES

beloved before one's own, the speaker declares, "The sacred world lifts up its head / To notice—" and "We are double-, triple-blessed." The poem characterizes the selfless interaction between the redbirds as a blessing to all who observe it, and seems to suggest that this is an ideal to which all creatures—whether bird, beast, or human—should strive.

3 In Judith Ortiz Cofer's "Catch the Moon," self-sacrifice in the name of love helps save Luis Cintrón. At the beginning of the story, Luis is basically the adolescent "jerk" he suspects Naomi Ramirez, "the most beautiful girl he had ever seen," thinks he is. On probation for breaking and entering as part of a thrill-seeking dare, Luis rebels at the work he is given in his father's junkyard and is sarcastic about inheriting the business. He plays Frisbee with a hubcap he is supposed to be washing and hits his father in the head. However, Luis's connection with Naomi, who needs a special hubcap, changes his life. Sitting in a car outside the Ramirez Funeral Home, Luis remembers his mother's funeral there and finally lets go of "a flood of tears that had been building up for three years." Naomi's sympathetic response and the drawing she shows him of her missing hubcap inspire Luis to return to the junkyard at night and work for hours. He is on a "treasure hunt" that involves "another element . . . that had nothing to do with showing off for others." The "element," readers may infer, is this: working hard on someone else's behalf. At the end, Luis's hands are "cut and bruised from his work," but he vows to "build a display wall for his father," and he hangs the missing hubcap in Naomi's tree—thus giving her "the first good thing he had given anyone in a long time." Luis's sacrifice of his time and effort in the name of love helps strengthen his character, forge a bond with Naomi, and repair his relationship with his father.

4 "A White Heron," by Sarah Orne Jewett, takes a different angle on the theme of self-sacrifice. Here, the self-sacrifice made by the main character forfeits the possibility of romantic love in order to honor another kind. Nine-year-old Sylvia has escaped the "crowded manufacturing town" in which she "had tried to grow for eight years" and has relished the past year on her grandmother's country farm. To Sylvia, "it seemed as if she never had been alive at all before she came to live at the farm." She spends most of her time outdoors, and her grandmother reports that "there ain't a foot o ground she don't

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NOTES

know her way over, and the wild creaturs counts her one o' themselves. Squer'ls she'll tame to come an' feed right out o' her hands, and all sorts o birds." When a young ornithologist arrives on the farm looking for an elusive white heron he intends to shoot and add to his collection of stuffed birds, Sylvia develops her first crush. Even though she cannot understand "why he killed the birds he seemed to like so much," she "watched the young man with loving admiration." Indeed, "She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love." In addition to the possibility of love, the young man represents a chance to alleviate the family's poverty, given that he offers ten dollars in exchange for showing him the heron's nest. Driven by the thought of the young man's delight and the treasures ten dollars can buy, Sylvia climbs the highest pine tree in the forest to find out where the heron nests. The narrator laments: "Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest." Sylvia is tempted to betray nature by the possibility of material gain. But when she returns to the farm having witnessed from atop the tree the transcendent beauty of a sunrise over the sea and the precise location of the heron's nest, she finds herself unwilling to speak, despite the urging of both the young man and her grandmother. "She cannot tell the heron's secret and give its life away," even if it means losing the treasures of wealth, friendship—and, perhaps one day, romantic love with her beloved hunter. Sylvia's silence is a form of power, honoring the heron's life, her bond with nature, and her sense of self, despite the deep sorrow she feels long afterward.

5 No one dies in a dramatic, heartbreaking way in "Redbird Love," "Catch the Moon," or "A White Heron," but the sacrifices that are made in these selections are nevertheless very significant and very revealing of one of everyday love's most important characteristics: selfless giving. As the cardinals, Luis, and Sylvia all show, self-sacrifice in the name of love strengthens our own characters in addition to our bonds with one another and the natural world and may even offer a path to personal redemption.

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PLAN YOUR LITERARY ANALYSIS

WRITE

Writers often take notes about their ideas before they sit down to write. Think about what you've learned so far about literary analysis writing to help you begin prewriting.

- **Purpose**: Consider the texts you have read in this unit. What messages do they send about the ultimate effect of love? What two or three works explore a similar idea?
- **Audience**: Who will read your literary analysis? What idea do you want to express to them? What information do they already have, and what information do they need?
- **Introduction:** How will you introduce your topic? How will you engage your audience and preview what you plan to argue in your essay?
- **Claim:** What is your claim about the topic? How can you word your claim so it is clear to readers?
- **Logical Reasoning:** What strong reasons can you offer in support of your claim? What credible evidence will you draw from the texts in the unit to support those reasons? How will you elaborate through details such as examples, quotations, descriptions, and explanations?
- **Rebuttal of a Counterclaim:** What opposing perspective will you address? How will you rebut this opposing perspective through additional relevant evidence?
- **Conclusion:** How will you emphasize your claim in the conclusion and leave readers with a lasting impression?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should identify the texts you plan to write about and state at least one idea about how the characters, speakers, or authors of those texts support your ideas about the effects of romantic love.

Don't worry about including all of the details now; focus only on the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill: Claims and Reasoning

Before you begin writing your claims, ask yourself the following questions:

- What is the prompt asking me to write about?
- How can I make my argument clear to my reader in my claim?
- Where should I introduce any additional claims that I intend to prove?
- What kind of logical reasoning will I use to support my argument?
- How will I use logical reasoning to rebut counterclaims?

Here are some methods to write and introduce your claims:

- Brainstorm the claims you want to introduce.
  - > Consider how many claims you intend to prove; you may have a main claim and multiple additional claims.
  - > Think about what details and credible evidence you could use throughout your writing to support and develop each claim.
- Introduce your claims.
  - > Write a clear statement of your claim(s).
  - > Make sure your claim responds completely to the writing prompt.
  - > Make sure your claim helps the reader anticipate the argument you will develop in your body paragraphs.
- Consider which counterclaims you intend to rebut and
  - > identify counterclaims that your audience is likely to already consider,
  - > determine the reasons why the counterclaims are not valid, and why your claim should be believed.
- Establish the type of logical reasoning you will use to support your claim.
  - > **deductive:** general principles lead to specific conclusions
  - > **inductive:** specific examples lead to general conclusions
  - > **abductive:** observation of patterns leads to general conclusions
- Make sure your reasons include effective and logical rebuttals of the counterclaims you introduced.

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YOUR TURN

PRACTICE

Read each sentence below. Then, complete the chart by placing them into two categories: those that are a claim and those that are a piece of evidence.

	Sentence
A	Love can create momentary happiness but can also lead to profound and lasting regret.
B	"The Raven," by Edgar Allan Poe, shows just how bad things can get when someone you love dies.
C	Some may say that "it's better to have loved and lost than never to have loved at all," but lost love can cause damage from which some people never recover.
D	In Rita Dove's "Dusting," Beulah's bright memories contrast with the shadow that lies over her present reality.
E	The speaker in "A Song of Changgan" finds her husband's absence to be "more than I could bear."
F	Love is a source of both deep happiness and deep pain, if a separation is required.

Claim	Evidence

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YOUR TURN

PRACTICE

Complete the chart by writing your claim, explaining the type of logical reasoning you will use, and identifying a counterclaim you will rebut.

Aspect of Literary Analysis Writing	Summary
Arguable Claim	
Type of Logical Reasoning	
Counterclaim and Rebuttal	

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Writing Skill:
Organizing Argumentative Writing

As you consider how to organize your writing for your literary analysis, use the following questions as a guide:

- What is my claim?
- What reasons support my claim?
- What credible evidence from multiple sources will I use?
- Does the evidence I identified support my claim and reasons?
- What counterclaim(s) will I rebut?
- What relevant evidence can I use to rebut the counterclaim(s)?
- What organizational structure is logical for developing and defending my position?

Follow these steps to organize your literary analysis to logically develop and defend your position:

- Identify your specific claim and the logical reasons and credible evidence you will use to support your claim.
- Find relevant evidence to rebut counterclaim(s).
- Choose a logical organizational structure in which to present and support claims and rebut counterclaims.

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YOUR TURN

PRACTICE

Read the following sentences from a student's literary analysis. Then, complete the chart by putting the letter of each sentence in its correct place in the outline.

Sentences	
A	Finally, love can cause people to lose their sense of self, as demonstrated in "Dusting."
B	As asserted in "Sonnet 116," love can withstand anything and does not alter with time or circumstance.
C	Love inevitably changes and results in profound loss and pain.
D	However, the idea that love endures forever is a fantasy.
E	Also, love inevitably ends in death, leading to despair and perhaps madness, as in "The Raven."
F	First, love must often contend with the absence of one's beloved, which "A Song of Changgan" shows to be "unbearable."

Outline	Sentence
Counterclaim	
Rebuttal	
Claim	
Reason 1	
Reason 2	
Reason 3	

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YOUR TURN

PRACTICE

Complete the outline by writing a counterclaim, rebuttal, claim, and three reasons in support of your claim. Make sure your ideas are arranged according to a logical organizational structure.

Outline	Summary
Counterclaim	
Rebuttal	
Claim	
Reason 1	
Reason 2	
Reason 3	

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Writing Skill: Evidence and Elaboration

To determine what relevant evidence and elaboration will support your claim, do the following:

- Identify your position on a topic or text.
- Identify the claim you will make to defend this position.
- Select credible evidence from multiple sources.
  - > Evidence may include quotes or citations from texts, paraphrases of texts, descriptions, and explanations.
  - > Look for multiple credible sources of information.
- Identify additional details and information that might be helpful for elaborating on your evidence.
- Identify potential counterclaims to your argument and identify relevant evidence and elaboration to refute those counterclaims.
- Establish logical connections between your claim, reasons, evidence, and elaboration.

To ensure that you have used credible evidence and elaboration, ask the following questions:

- What is my position on a topic or text? What is my claim?
- Are there counterclaims to refute?
- Have I included a variety of types of evidence and elaboration?
- Is my evidence relevant to the claim and rebuttals of counterclaims?
- Is my evidence from multiple credible sources?
- Does my elaboration provide additional details and information that are useful for the audience as they engage with the evidence?

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YOUR TURN

PRACTICE

Complete the chart by matching each aspect of logical reasoning with its example.

Examples of Logical Reasoning	
A	In other words, the speaker's life became defined by her marriage vows, which eventually caused her to feel like a desert—peaceful, but dry and barren.
B	Love can cause people to lose their sense of self.
C	The speaker in "Dusting" presents marriage as a loss of both name and identity: "Father gave her up / with her name . . . her name grew to mean / Promise, then / Desert-in-Peace."

Logical Reasoning	Example of Logical Reasoning
Reason	
Evidence	
Elaboration	

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YOUR TURN

PRACTICE

Complete the chart by listing at least three reasons in support of your claim and one rebuttal of a counterclaim. Then identify relevant evidence from the unit texts that you can use to support your reasons and rebuttal. Finally, elaborate on that evidence.

Reason/Rebuttal	Evidence	Elaboration

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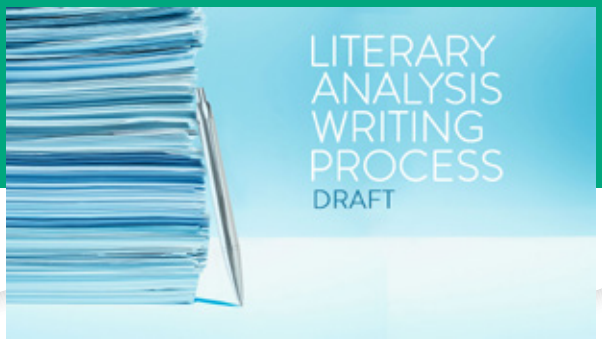

Draft

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

DRAFT YOUR LITERARY ANALYSIS

WRITE

Use your plan and other responses in your Binder to draft your literary analysis. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing has purpose and focus, is organized, and includes strong evidence and elaboration:

You have already made progress toward writing your literary analysis. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus:** Have I argued my position in a way that makes my claim clear and convincing to readers? Have I included only relevant supporting evidence and nothing extraneous that might confuse my readers? Is my tone, or attitude toward my subject, appropriate for my audience, purpose, and task?
- ☐ **Organization:** Is the organizational structure in my literary analysis logical? Are my ideas within and across paragraphs clearly connected, creating a sense of cohesiveness? Have I included purposeful transitions?
- ☐ **Evidence and Elaboration:** Have I supported my claim with logical reasoning and credible evidence from multiple sources? Have I rebutted counterclaims with relevant evidence? Have I elaborated on all of my ideas?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Nik's literary analysis. You will see places where he has revised parts of his literary analysis as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Nik will revise as he works toward his final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

The Transformative Power of Love

~~In Shakespeare's *The Tragedy of Romeo and Juliet*, when Juliet warns Romeo that her relatives will kill him if they find him, he responds, "My life were better ended by their hate / Than death prorogued, wanting of thy love." Making the ultimate sacrifice for love is a theme in many romances across time and culture, inspiring audiences with a sense of love's heroic grandness. But perhaps the smaller sacrifices that regular people make on simpler stages most fully reveal the true nature of love. As "Redbird Love," "Catch the Moon," and "A White Heron" demonstrate, sacrificing in the name of love can be transformative, strengthening our own characters as well as our bonds with one another and the natural world.~~

In Shakespeare's *The Tragedy of Romeo and Juliet*, when Juliet warns Romeo that her relatives will kill him if they find him, he responds, "My life were better ended by their hate / Than death prorogued, wanting of thy love." Romeo would rather be dead than be without Juliet's love—a sentiment that he honors in the play's tragic ending. Making the ultimate sacrifice for love is a theme in many romances across time and culture, inspiring audiences with a sense of love's heroic grandness. But perhaps the smaller sacrifices that regular people make on simpler stages most fully reveal the true nature of love. As "Redbird Love," "Catch the Moon," and "A White Heron" demonstrate, sacrificing in the name of love can be transformative, strengthening our own characters as well as our bonds with one another and the natural world.

Self-sacrifice as an uplifting expression of love is a theme in Joy Harjo's poem "Redbird Love." It explores courtship, marriage, and the preparation for parenthood through a pair of redbirds. In the poem, the redbirds are observed over an extended period of time—perhaps by a human couple in their backyard. They may be seen as symbols of "the dance of romance" that has been performed since the beginning of time across the natural world. The speaker

Introductions and Conclusions

Nik revises his introduction to add a sentence after the quotation from *The Tragedy of Romeo and Juliet* that explains its meaning. In addition to clarifying the significance of the quotation, his explanation better transitions into the counterclaim about the heroic grandness of making the ultimate sacrifice for love—for which he will offer a rebuttal.

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specifically connects the redbirds to universal themes. “Isn’t that how it is for all of us? / There’s that one you circle back to—for home.” For humans as well as birds, the speaker suggests, there is often “only one” soul mate for whom we are destined. The female bird chooses a mate once the courtship period is over. She is “thickening with eggs,” and both of their “minds are busy with sticks the perfect size.” The speaker describes how the male “steps aside for her, so she can eat. / Then we watch him fill his beak / Walk tenderly to her and kiss her with seed.” In response to this pure, simple act of giving, of putting the needs of one’s beloved before one’s own, the speaker declares, “The sacred world lifts up its head / To notice—” and “We are double-, triple-blessed.” The poem characterizes the selfless interaction between the redbirds as a blessing to all who observe it, and seems to suggest that this is an ideal to which all creatures—whether bird, beast, or human—should strive.

~~In Judith Ortiz Cofer’s “Catch the Moon,” self-sacrifice in the name of love helps save Luis Cintrón. Luis is pretty much the adolesent “jerk” he suspects Naomi Ramirez, “the most beautiful girl he had ever seen,” thinks he is. On probation for breaking and entering as part of a thrill-seeking dare, Luis rebels at the work he is given in his father’s junkyard and is sarcastic about inheriting the business. He plays Frisbee with a hubcap he is supposed to be washing. Hits his father in the head. Luis’s connection with Naomi, who needs a special hubcap, changes his life. Outside the Ramirez Funeral Home, Luis remembers his mother’s funeral there and finally lets go of “a flood of tears that had been building up for three years.” Naomi’s sympathetic response and the drawing she shows him of her missing hubcap inspire Luis to return to the junkyard at night and work for hours. He is on a “treasure hunt” that involves “another element . . . that had nothing to do with showing off for others.” Readers may infer that this “element” is working hard on someone else’s behalf. Luis’s hands are “cut and bruised from his work,” but he vows to “build a display wall for his father,” and he hangs the missing hubcap in Naomi’s tree—giving her “the first good thing he had given anyone in a long time.”~~

In Judith Ortiz Cofer’s “Catch the Moon,” self-sacrifice in the name of love helps save Luis Cintrón. At the beginning of the story, Luis is pretty much the adolesent “jerk” he suspects Naomi Ramirez, “the most beautiful girl he had ever seen,” thinks he is. On probation for breaking and entering as part of a thrill-seeking dare, Luis rebels at the work he is given in his father’s junkyard and is sarcastic about

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Transitions

Nik adds transition phrases such as *At the beginning* and *At the end* to show the order of events and emphasize the change that has taken place in Luis's character over the course of the narrative. Nik also adds the transition word *However* to signal the contradiction between Luis's carelessness before connecting with Naomi and his thoughtfulness after. Finally, Nik inserts the transition word *thus* in the final sentence to emphasize an important effect caused by Luis's actions. These purposeful transitions reinforce the relationships among Nik's ideas, leading to a smoother flow of ideas and a more cohesive paragraph overall.

inheriting the business. He plays Frisbee with a hubcap he is supposed to be washing. Hits his father in the head. However, Luis's connection with Naomi, who needs a special hubcap, changes his life. Outside the Ramirez Funeral Home, Luis remembers his mother's funeral there and finally lets go of "a flood of tears that had been building up for three years." Naomi's sympathetic response and the drawing she shows him of her missing hubcap inspire Luis to return to the junkyard at night and work for hours. He is on a "treasure hunt" that involves "another element . . . that had nothing to do with showing off for others." Readers may infer that this "element" is working hard on someone else's behalf. At the end, Luis's hands are "cut and bruised from his work," but he vows to "build a display wall for his father," and he hangs the missing hubcap in Naomi's tree—thus giving her "the first good thing he had given anyone in a long time."

~~In "A White Heron," by Sarah Orne Jewett, the self-sacrifice made by the main character forfeits the possibility of romantic love in order to honor another kind, which is a cool change. Nine-year-old Sylvia has escaped the "crowded manufacturing town" in which she "had tried to grow for eight years." She has enjoyed the past year on her grandmother's country farm. When a young ornithologist arrives on the farm looking for an elusive white heron he intends to shoot and add to his collection of stuffed birds, Sylvia develops her first crush. Even though she can't understand "why he killed the birds he seemed to like so much," she "watched the young man with loving admiration." Indeed, "She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love." The young man represents a chance to alleviate the family's poverty, given that he offers ten dollars in exchange for showing him the heron's nest. Sylvia climbs the highest pine tree in the forest to find out where the heron nests. The narrator laments: "Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest." But when she returns to the farm having witnessed from atop the tree the transcendant beauty of a sunrise over the sea and the precise location of the heron's nest, she thankfully keeps her mouth shut, despite the urging of both the young man and her grandmother. "She cannot tell the heron's secret and give its life away," even if it means losing the treasures of wealth, friendship, and maybe even one day romantic love with her beloved hunter.~~

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In "A White Heron," by Sarah Orne Jewett, the self-sacrifice made by the main character forfeits the possibility of romantic love in order to honor another kind, which is a cool change. Nine-year-old Sylvia has escaped the "crowded manufacturing town" in which she "had tried to grow for eight years." She has enjoyed the past year on her grandmother's country farm. To Sylvia, "it seemed as if she never had been alive at all before she came to live at the farm." She spends most of her time outdoors, and her grandmother reports that "there ain't a foot o ground she don't know her way over, and the wild creaturs counts her one o' themselves. Squer'ls she'll tame to come an' feed right out o' her hands, and all sorts o birds." When a young ornithologist arrives on the farm looking for an elusive white heron he intends to shoot and add to his collection of stuffed birds, Sylvia develops her first crush. Even though she can't understand "why he killed the birds he seemed to like so much," she "watched the young man with loving admiration." Indeed, "She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love." The young man represents a chance to alleviate the family's poverty, given that he offers ten dollars in exchange for showing him the heron's nest. Driven by the thought of the young man's delight and the treasures ten dollars can buy, Sylvia climbs the highest pine tree in the forest to find out where the heron nests. The narrator laments: "Alas, if the great wave of human interest which flooded for the first time this dull little life should sweep away the satisfactions of an existence heart to heart with nature and the dumb life of the forest." But when she returns to the farm having witnessed from atop the tree the transcendant beauty of a sunrise over the sea and the precise location of the heron's nest, she thankfully keeps her mouth shut, despite the urging of both the young man and her grandmother. "She cannot tell the heron's secret and give its life away," even if it means losing the treasures of wealth, friendship, and maybe even one day romantic love with her beloved hunter. Sylvia's silence is a form of power, honoring the heron's life, her bond with nature, and her sense of self, despite the deep sorrow she feels long afterward.

The sacrifices that the characters make in "Redbird Love," "Catch the Moon," and "A White Heron" are significant. They reveal one of love's most important characteristics: selfless giving.

Improving Writing

Nik adds quotations as evidence to more fully show Sylvia's connection to nature and better explain why she later refuses to reveal the heron's location. To the description of Sylvia climbing the tree to find the nest, Nik adds the phrase "Driven by the thought of the young man's delight and the treasures ten dollars can buy" to more smoothly connect to the previous sentence and to explain her motivations. Then, Nik includes a final sentence that expresses how Sylvia's silence honors her bond with nature and her sense of self. These additions improve the text's clarity by reinforcing the paragraph's main idea.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback from adults, peers, and/or online editing tools and note the following:

- where peers, teachers, and/or online editing tool found your writing to be most successful
- where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your claim could be revised for clarity
  - > your claim requires more evidence
  - > your reasoning needs more elaboration
  - > your ideas could be ordered more logically and cohesively
  - > errors in your spelling, grammar, punctuation, or usage are interfering with understanding
- where teachers, peers, or online editing tools indicate grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example:
  - > revising your claim or adding details to improve clarity
  - > adding concrete evidence such as details, quotations, and explanations to provide clearer support for your claim
  - > elaborating in order to clarify the connections among your claim, rebuttal of a counterclaim, reasons, and evidence
  - > reordering ideas or adding transitions to increase cohesiveness
  - > addressing problems with conventions

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Nik received more feedback from another peer. Based on what the reviewer said, which piece of feedback will most help him improve the clarity and cohesiveness of his writing?

> This body paragraph is somewhat longer than the others in your analysis. You include some good ideas, but the paragraph could be even stronger with a little more development. The first sentence could more smoothly transition from the ideas in the previous paragraph. You explore an unusual type of self-sacrifice in the name of love in this paragraph.

- ○ A. This body paragraph is somewhat longer than the others in your analysis.
- ○ B. You include some good ideas, but the paragraph could be even stronger with a little more development.
- ○ C. The first sentence could more smoothly transition from the ideas in the previous paragraph.
- ○ D. You explore an unusual type of self-sacrifice in the name of love in this paragraph.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Niks's writing?

> This body paragraph is somewhat longer than the others in your analysis. You include some good ideas, but the paragraph could be even stronger with a little more development. The first sentence could more smoothly transition from the ideas in the previous paragraph. You explore an unusual type of self-sacrifice in the name of love in this paragraph.

- ○ A. This body paragraph is somewhat longer than the others in your analysis.
- ○ B. You include some good ideas, but the paragraph could be even stronger with a little more development.
- ○ C. The first sentence could more smoothly transition from the ideas in the previous paragraph.
- ○ D. You explore an unusual type of self-sacrifice in the name of love in this paragraph.

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IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work. When you have finished revising those sections, type them out and submit your work.

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Writing Skill: Introductions and Conclusions

Before you write your introduction and conclusion, ask yourself the following questions:

- What is my claim? Why is it significant?
- How can I introduce my claim so it is clear to readers?
- How will I "hook" my reader's interest?
- How can I restate the claim in my conclusion?
- How can I write my conclusion so that it follows logically from my argument?
- How can I leave a lasting impression?

Below are two strategies to help you write your introduction and conclusion:

- Peer Discussion
  - > Talk about your claim and what original idea about the topic you will be exploring through it.
  - > Talk about what you want readers to remember when they finish reading your literary analysis.
- Freewriting
  - > Freewrite for ten minutes about your topic.
  - > Focus on discovering new ideas—don't worry about grammar, punctuation, or having fully formed ideas.

After you have either discussed with a peer or done some freewriting, review your notes and do the following:

- Think about what you want to express in your introduction.
  - > Write a possible "hook."
  - > Briefly state your precise claim, establishing how it is different from other ideas about your topic.
- Think about what you want to express in your conclusion:
  - > Rephrase your claim to show its importance, to demonstrate your knowledge about it, and to encourage readers to agree with it.
  - > Finish your conclusion with an idea that will be memorable for your reader.

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is Nik's introduction from a previous draft. Nik would like to add an opening sentence to grab his readers' attention and transition effectively into sentence 1. Which sentence could he add before sentence 1 to help achieve this goal?

> (1) Making sacrifices for love is a common theme in literature. (2) Sometimes the sacrifices are grand, even heroic. (3) But in real life, smaller sacrifices reveal the most about true love. (4) As three stories in this unit demonstrate, it is often the willingness to put someone else's needs before our own—to give up our desires, our time, and even our dreams—that says the most about the nature of true love.

- ○ A. What is a sacrifice?
- ○ B. What would you be willing to sacrifice for true love?
- ○ C. Love is like an onion—it has many layers.
- ○ D. When you sacrifice, you give up something for the sake of someone else.

2. The following conclusion is from a previous draft of Nik's literary analysis. Nik would like to add a sentence to bring his literary analysis to a more effective conclusion. Which of these would be the BEST sentence to add at the end?

> (1) The characters in "Redbird Love," "Catch the Moon," and "A White Heron" make personal sacrifices for love. (2) Through their acts of selfless giving, these characters reveal something important about the nature of love. (3) Making sacrifices for those you love not only strengthens your relationships, it makes you a better person.

- ○ A. We all appreciate love.
- ○ B. That is a positive outcome.
- ○ C. In this way, the sacrifice is like a gift to others and yourself.
- ○ D. Have you decided what you would sacrifice for love?

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INTRODUCTIONS AND CONCLUSIONS

WRITE

Use the questions on the previous page to revise the introduction and conclusion of your literary analysis.

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Writing Skill: Transitions

Before you revise your current draft to include purposeful transitions, think about

- the key ideas you discuss in your body paragraphs;
- the organizational structure of your literary analysis and appropriate transitions for that structure;
- the relationship between a counterclaim and your rebuttal;
- the relationships among your claim, reasons, evidence, and elaboration;
- the logical progression of your argument.

Next, reread your current draft and note areas in your analysis where

- the relationships between your claim, counterclaims, and the reasons, evidence, and elaboration are unclear;
- you could add purposeful transitions to make your argument more cohesive; look for
  - > sudden jumps in your ideas,
  - > breaks between paragraphs where the ideas in the next paragraph are not logically following from the previous,
  - > repetitive sentence structures.

As you work to improve writing by using purposeful transitions, use the following questions as a guide:

- Does each of my transitions have a clear purpose?
- Do I use transitions effectively to connect ideas at the sentence and paragraph level?
- Do the transitions I use support the overall organizational structure of my literary analysis?
- Do I use transitions to present a counterclaim and clearly signal my rebuttal?
- Do I use transitions clearly and convincingly to show the relationships among my claim, reasons, evidence, and elaboration?
- Are there places in my analysis where my reasoning is unclear? How can I use transitions to clarify the relationship between my claim, reasons, evidence, and elaboration?
- Where do my transitions make ideas very clear and cohesive? How can I use that as a model to strengthen the transitions in other parts of my draft?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Nik's literary analysis. The connection between the ideas in the underlined sentence and the previous sentence is unclear. What transition should Nik add to the beginning of the underlined sentence to signal a contrast?

> Making the ultimate sacrifice for love is a theme in many romances across time and culture, inspiring audiences with a sense of love's heroic grandness. The smaller sacrifices that regular people make on simpler stages may most fully reveal the true nature of love.

- A. Furthermore,
- B. As a result,
- C. However,
- D. For example,

2. Below is a section from a previous draft of Nik's literary analysis. Which transition word or phrase should replace the underlined word to better express the relationship among the ideas in the passage?

> When a young ornithologist arrives on the farm looking for an elusive white heron he intends to shoot and add to his collection of stuffed birds, Sylvia develops her first crush. Whereas she can't understand "why he killed the birds he seemed to like so much," she "watched the young man with loving admiration."

- A. Even though
- B. Because
- C. Since
- D. Once

TRANSITIONS

WRITE

Use the steps and questions on the previous page to revise the transitions in a section of your literary analysis.

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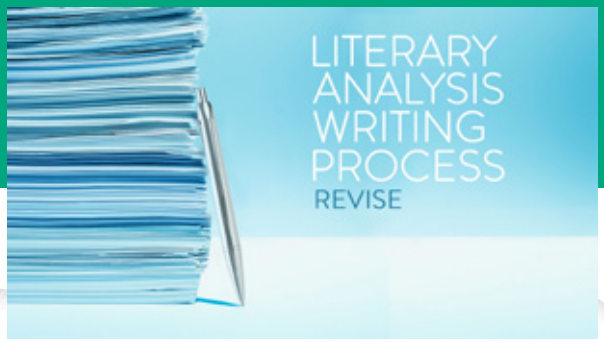

Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have written a draft of your literary analysis. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Keep in mind your purpose and audience as you revise for clarity, cohesiveness, structure, and style. Use the guide below to help you review:

Review	Revise	Example
Clarity		
Identify the places in which you feel there is not enough evidence or elaboration to support your ideas, making your points unclear to readers.	Focus on a single idea and add support, such as textual evidence or explanation to clarify your argument.	At the end, Luis's hands are "cut and bruised from his work," but he vows to "build a display wall for his father," and he hangs the missing hubcap in Naomi's tree—thus giving her "the first good thing he had given anyone in a long time." Luis's sacrifice of his time and effort in the name of love helps strengthen his character, forge a bond with Naomi, and repair his relationship with his father.
Cohesiveness		
Identify places in which the relationships among your ideas may not be fully clear to readers.	Add purposeful and varied transitions to show the connections among your ideas.	Indeed, "She had never seen anybody so charming and delightful; the woman's heart, asleep in the child, was vaguely thrilled by a dream of love." ~~The~~ In addition to the possibility of love, the young man represents a chance to alleviate the family's poverty, given that he offers ten dollars in exchange for showing him the heron's nest.

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Review	Revise	Example
Structure		
Review your paragraphs. Identify any first sentences that don't clearly or logically reinforce your overall organizational structure to readers or that don't smoothly transition from the previous paragraph.	Add or strengthen first sentences within paragraphs to clearly and logically reinforce your organizational structure for readers or to more clearly transition from the previous paragraph.	~~In "A White Heron," by Sarah Orne Jewett,~~ "A White Heron," by Sarah Orne Jewett, takes a different angle on the theme of self-sacrifice. Here, the self-sacrifice made by the main character forfeits the possibility of romantic love in order to honor another kind, which is a cool change.
Style: Word Choice		
Identify words or phrases that could be strengthened to make your writing more interesting.	Replace weak words or phrases with stronger ones.	Nine-year-old Sylvia has escaped the "crowded manufacturing town" in which she "had tried to grow for eight years." She has ~~enjoyed~~ relished the past year on her grandmother's country farm.
Style: Sentence Effectiveness		
Read your literary analysis aloud. Annotate places where you have too many long or short sentences in a row.	Revise short sentences by linking them together. Shorten longer sentences for clarity or emphasis.	Self-sacrifice as an uplifting expression of love is a theme in Joy Harjo's poem "Redbird ~~Love." It~~ Love," which explores courtship, marriage, and the preparation for parenthood through a pair of redbirds. In the poem, the redbirds are observed over an extended period of time—perhaps by a human couple in their ~~backyard. They~~ backyard—and may be seen as symbols of "the dance of romance" that has been performed since the beginning of time across the natural world."

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REVISE YOUR LITERARY ANALYSIS

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your literary analysis to determine areas that should be revised.

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Writing Skill: Style

In order to establish an appropriate style for your literary analysis, note and adjust the following in your draft:

- sentence structure, especially areas where you could vary type, length, and complexity to create sophistication
  - > Use conjunctions to connect independent clauses, dependent clauses, and phrases.
  - > Use *that* and *which* to create subordinate clauses and construct complex sentences.
  - > Use short sentences to emphasize a point.
- grammar, especially incorrect uses of the conventions of academic English grammar, spelling, capitalization, and punctuation
- tone, or your attitude toward the subject and your audience
  - > Avoid expressing personal opinions or judgments to maintain an objective tone.
  - > Write from a scholarly, logical perspective.
  - > Use third-person point of view consistently.
- voice, or the personality you express in the analysis
  - > Eliminate slang, colloquialisms, contractions, and abbreviations to create a more formal voice.
  - > Use academic language.

In order to maintain an appropriate style in your literary analysis, ask yourself these questions:

- Who is my audience, and what is the purpose of my analysis?
- How can I ensure my style is appropriate for the topic and purpose?
- Are my tone and voice appropriate for the task, purpose, and audience? For example, am I using an objective tone and a formal voice for academic writing?
- How can I ensure that I used varied sentence lengths and structures? Have I included complex structures to create sophistication?
- How can I ensure that I followed the conventions of academic English?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. The following paragraph is from a previous draft of Nik's literary analysis. Nik wants to make sure his literary analysis has a formal voice and an objective tone. How can he best revise the underlined sentence to establish a more formal voice and a more objective tone?

> The sacrifices that the characters make in "Redbird Love," "Catch the Moon," and "A White Heron" are significant. I appreciate how they teach lessons of selfless giving.

- ○ A. They are all over the selfless giving thing.
- ○ B. They inspire us all by demonstrating the value of selfless giving.
- ○ C. They reveal one of love's most important characteristics: selfless giving.
- ○ D. They show how everyone should practice selfless giving.

2. Below is a section from a previous draft of Nik's literary analysis. Which revision would create a more objective tone, a more formal voice, and a more complex sentence structure?

> The poem characterizes the selfless interaction between the redbirds as a blessing to all who observe it. It is an ideal to which all creatures should totally strive, no matter if you're a bird, a beast, or a human.

- ○ A. The poem characterizes the selfless interaction between the redbirds as a blessing to all who observe it. It is an ideal to which all creatures should strive, whether bird, beast, or human.
- ○ B. The poem characterizes the selfless interaction between the redbirds as a blessing to all who observe it, and seems to suggest that this is an ideal to which all creatures should totally strive, no matter if you're a bird, a beast, or a human.
- ○ C. The poem characterizes the selfless interaction between the redbirds as a blessing to all who observe it, and seems to suggest that this is an ideal to which all creatures—no matter if you're a bird, a beast, or a human—should strive.
- ○ D. The poem characterizes the selfless interaction between the redbirds as a blessing to all who observe it, and seems to suggest that this is an ideal to which all creatures—whether bird, beast, or human—should strive.

STYLE

WRITE

Use the steps and questions on the previous page to revise a paragraph of your literary analysis by using various techniques to create a more formal style and ensure that your tone and voice are appropriate to the task.

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Grammar: Colons

Colons [:] have several uses. Follow these rules when using a colon:

Rule	Text
Use a colon to introduce a list, especially after a statement that uses words such as *these*, *the following*, or *as follows*.	She had come here in 1949 after losing everything in China: her mother and father, her family home, her first husband, and two daughters, twin baby girls. *The Joy Luck Club*
Use a colon to introduce material that illustrates, explains, or restates the preceding material. The complete sentence after the colon should generally be lowercase.	But it was no use, he could not remember: nothing remained of his childhood except a series of bright-lit tableaux, occurring against no background and mostly unintelligible. *1984*
Use a colon to introduce a long or formal quotation. A formal quotation is often preceded by words such as *this, these, the following,* or *as follows*.	The two prime requisites of leadership, skill in battle and the ability to persuade, are encapsulated in the advice that the basileus Peleus gives to his young son Achilles as he sends him off to the Trojan War: "Be both a speaker of words and a doer of deeds." Ancient Greece: A Political, Social, and Cultural History
Use a colon between the hour and minute of the precise time.	A Back Alley – 11:00 P.M. (Maria appears at the window above him which opens onto the escape.) *West Side Story*
Use a colon after the salutation of a business letter.	Dear Scott: I think you have every kind of right to be proud of this book. "Letters to His Editor"

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> I'll never forget his final words "Don't look back—something might be gaining on you."

- A. I'll never forget: his final words "Don't look back—something might be gaining on you."
- B. I'll never forget his final words: "Don't look back—something might be gaining on you."
- C. I'll never forget his final words "Don't look back: something might be gaining on you."
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Our plane leaves at 4 49 P.M., so we will need to leave early to avoid rush hour.

- A. Our plane leaves at 4:49 P.M., so we will need to leave early to avoid rush hour.
- B. Our plane leaves at 4 49: P.M., so we will need to leave early to avoid rush hour.
- C. Our plane leaves at 4 49 P.M., so we will need: to leave early to avoid rush hour.
- D. No change needs to be made to this sentence

3. How should this sentence be changed?

> Don't forget the following items a bathrobe, soap, slippers, a towel, and a washcloth.

- A. Don't forget: the following items a bathrobe, soap, slippers, a towel, and a washcloth.
- B. Don't forget the following: items a bathrobe, soap, slippers, a towel, and a washcloth.
- C. Don't forget the following items: a bathrobe, soap, slippers, a towel, and a washcloth.
- D. No change needs to be made to this sentence

4. How should this sentence be changed?

> Dear Dr. Collins,
>
> Alicia wrote at the top of the formal letter she was sending.

- A. Dear: Dr. Collins, Alicia wrote at the top of the letter she was sending.
- B. Dear Dr. Collins: Alicia wrote at the top of the letter she was sending.
- C. Dear Dr. Collins, Alicia wrote: at the top of the letter she was sending.
- D. No change needs to be made to this sentence

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Grammar: Participles and Participial Phrases

Participles

A participle is a word formed from a verb that can be used as an adjective to modify a noun or pronoun. Participles can be either past or present. Present participles always end with *-ing*. Past participles for regular verbs end in *-ed*. Participles for irregular verbs take different endings—for example, *-en* as in *broken*.

Participles can also function as adjectives modifying a noun or pronoun.

Text	Explanation
When the men's high jump finalists were introduced, broadcasters announced a **laser-focused** Holm as the favorite. The Sports Gene	The past participle *laser-focused* modifies the proper noun *Holm*.
People observe the colors of a day only at its beginnings and ends, but to me it's quite clear that a day merges through a multitude of shades and intonations, with each **passing** moment. The Book Thief	The present participle *passing* modifies the noun *moment*.

Participial Phrases

A participial phrase consists of a past or present participle and other words that complete its meaning. Like participles, participial phrases can function as adjectives. They should appear as close as possible to the nouns or pronouns they modify.

Text	Explanation
I recalled a short story Tolstoy had written about a man **sleeping in the forest**. Iraq War Blog	The participial phrase *sleeping in the forest* modifies the noun *man*.

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YOUR TURN

PRACTICE

1. Which revision is the best replacement for the text in bold?

> The child watched the top **that was going around and around and around**.

- A. Insert the participle **spinned** in front of the noun **top.**
- B. Insert the participle **spinning** in front of the noun **top.**
- C. Insert the participle **spinning** in front of the noun **child.**
- D. The adjective is a correct participle or participial phrase.

2. Which revision is the best replacement for the text in bold?

> Valerie finds her after-school job very difficult to do **given her lack of experience**.

- A. Replace the participial phrase with **given her lacking of experience.**
- B. Replace the participial phrase with **giving her lack of experience.**
- C. Move the participial phrase to the beginning of the sentence, and follow it with a comma.
- D. The text is a correctly placed participial phrase.

3. Which revision is the best replacement for the text in bold?

> **Had misplaced my keys**, I could not get into my house.

- A. Change the participial phrase to **Having misplaced my keys.**
- B. Change the participial phrase to **Had misplacing my keys.**
- C. Change the participial phrase to **Misplacing my keys.**
- D. The participial phrase is used correctly.

4. Which revision is the best replacement for the text in bold?

> The runners, **tired from the race**, rested on the nearby beach.

- A. Replace the participial phrase with **tiring.**
- B. Replace the participial phrase with **tiring from the race.**
- C. Move the phrase to the end of the sentence, after the word **beach.**
- D. The participial phrase is used correctly.

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Grammar: Commonly Misspelled Words

Some words are more difficult to spell than others due to confusing letter combinations or long strings of vowels, and not all words follow basic spelling rules. Each person has an individual list of "problem" words. One useful strategy for learning difficult words is to develop a list of words that you frequently misspell and study them often.

By following a few simple steps, you can learn to spell new words—even words that are unfamiliar or difficult. As you write, keep a list of words you have trouble spelling. Refer to online or print resources for pronunciation, Latin or Greek roots, and other information that may help you. Then use the steps below to learn to spell those words.

Say it. Look at the word again and say it aloud. Say it again, pronouncing each syllable clearly.

See it. Close your eyes. Picture the word. Visualize it letter by letter.

Write it. Look at the word again and write it two or three times. Then write the word without looking at the printed version.

Check it. Check your spelling. Did you spell it correctly? If not, repeat each step until you can spell it easily.

Here are some words that can sometimes confuse even strong spellers.

Commonly Misspelled Words		
academic	acknowledgement	adequately
adolescent	bankruptcy	camouflage
conscience	conscious	curriculum
deceitful	definite	develop
dilemma	discipline	emphasize
exceed	institution	martyrdom
municipal	prophecy	science
sergeant	susceptible	vengeance

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> "I cannot emphasize enough," the city councilwoman said, "how decietful this city ordinance is."

- A. Change **emphasize** to **emphasise.**
- B. Change **decietful** to **decetful.**
- C. Change **decietful** to **deceitful.**
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Her spot on the honor roll was acknowledgement of Jenna's acedemic achievement.

- A. Change **acknowledgement** to **aknowledgement.**
- B. Change **acedemic** to **academic.**
- C. Change **acknowledgement** to **aknowledgment** and **acedemic** to **acidemic.**
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> For an adolesent like Jenna, who was only fifteen, the school's science curicullum was quite advanced.

- A. Change **adolesent** to **adolescent** and **curicullum** to **curriculum.**
- B. Change **science** to **sciense** and **curicullum** to **ciriculum.**
- C. Change **adolesent** to **adolecent** and **curicullum** to **curiculem.**
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> A very bad trainer will not only disipline the dog harshly but may even display a sense of vengeance.

- A. Change **vengeance** to **vengance.**
- B. Change **disipline** to **discipline.**
- C. Change **disipline** to **disapline.**
- D. No change needs to be made to this sentence.

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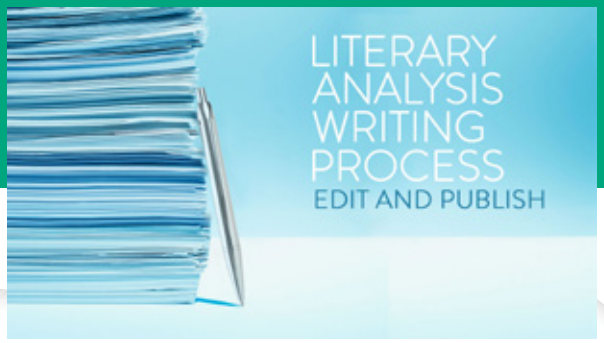

Edit and Publish

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

You have revised your literary analysis based on your peer feedback and your own examination.

Now, it is time to edit your literary analysis. When you revised, you focused on the content of your literary analysis. You probably examined your essay's clarity, cohesiveness, structure, word choice, and sentence effectiveness. When you edit, you focus on the mechanics of your literary analysis, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I followed the rules for using participles and participial phrases?
- ☐ Have I used colons correctly?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly, paying particular attention to commonly misspelled words?

Notice some edits Nik has made:

- Corrected an informal style error.
- Corrected the spelling of a commonly misspelled word.
- Corrected a sentence fragment.
- Revised a sentence to include a participle.
- Revised a sentence to include a colon for emphasis.

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In Judith Ortiz Cofer's "Catch the Moon," self-sacrifice in the name of love helps save Luis Cintrón. At the beginning of the story, Luis is ~~pretty much~~ basically the ~~adolesent~~ adolescent "jerk" he suspects Naomi Ramirez, "the most beautiful girl he had ever seen," thinks he is. On probation for breaking and entering as part of a thrill-seeking dare, Luis rebels at the work he is given in his father's junkyard and is sarcastic about inheriting the business. He plays Frisbee with a hubcap he is supposed to be ~~washing. Hits~~ washing and hits his father in the head. However, Luis's connection with Naomi, who needs a special hubcap, changes his life. ~~Outside~~ Sitting outside the Ramirez Funeral Home, Luis remembers his mother's funeral there and finally lets go of "a flood of tears that had been building up for three years." Naomi's sympathetic response and the drawing she shows him of her missing hubcap inspire Luis to return to the junkyard at night and work for hours. He is on a "treasure hunt" that involves "another element . . . that had nothing to do with showing off for others." ~~Readers may infer that this "element" is~~ The "element," readers may infer, is this: working hard on someone else's behalf. At the end, Luis's hands are "cut and bruised from his work," but he vows to "build a display wall for his father," and he hangs the missing hubcap in Naomi's tree —thus giving her "the first good thing he had given anyone in a long time." Luis's sacrifice of his time and effort in the name of love helps strengthen his character, forge a bond with Naomi, and repair his relationship with his father.

EDIT AND PUBLISH YOUR LITERARY ANALYSIS

WRITE

Use the questions on the previous page, as well as your peer reviews, to help you evaluate your literary analysis to determine areas that need editing. Then edit your literary analysis to correct those errors.

Once you have made all your corrections, you are ready to publish your work. You can distribute your writing to family and friends, hang it on a bulletin board, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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Food: Love or Addiction

INFORMATIONAL TEXT

Introduction

Can you eat just one french fry and stop? Can you eat one carrot and stop? What makes some foods more tempting than others? Researchers wanted to know.

VOCABULARY

READ

nutritionist

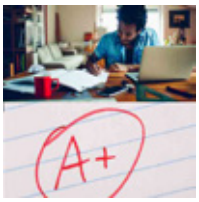
someone who studies and is an expert in how food affects health

diminish

to make smaller or less

spike

to increase sharply



correlation

the connection or relationship between two things that exist or change together

portion

a regular helping of food, part of a larger whole

READ

READ AND ANNOTATE

NOTES

1 "I'll have a half-pound double cheeseburger, large fries, large soda, and the chocolate sundae."

2 That order would shock **nutritionists**. Yet it is common in a fast food restaurant. The meal lacks nourishment. Furthermore, some people eat those foods too much. Addictive-eating behavior is compulsive. In other words, the person seems to have no control over food intake.

3 Researchers wanted to know which foods are associated with addictive behavior, so they conducted studies. Two related studies were published in 2015.

4 The participants in the first study were 120 University of Michigan students. First, they were presented with the Yale Food Addiction Scale. The results of the scale would indicate a tendency toward food addiction. Then participants were given a list of 35 foods of different nutritional values. They were asked

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to identify problem foods. Problem food meant the person did not have control over how much of a food he or she ate. The participants were then told to rate the foods from most problematic to least. Some problem foods were chocolate, ice cream, french fries, and pizza. Foods that were not a problem included plain brown rice, cucumbers, broccoli, and beans. Those results were a clue. It seems that foods changed from their natural state might be linked to food addiction.

5 The second study tested the same foods. More people (384) participated. In this study, researchers asked participants to rate how much of a problem each food was for them on a scale of 1 to 7. Seven was extremely problematic. Results were similar to those of the first study. Students picked the same four problem foods. The least problematic foods were apples, beans, carrots, and cucumbers.

6 After both studies were completed, the researchers compared the results. They concluded that processed foods might cause food addiction for some people. Processed foods are foods that are not in their natural state and have added fat or sugar. For example, a pizza has fatty cheese, tomato sauce made with sugar, and a white flour crust.

7 Fat and/or sugar are not the only problem. Another problem is the effect of refined carbohydrates. Refined carbohydrates are plant-based foods in which the nutritious bran and germ of the grain have been removed. Examples include white bread, crackers, cereal, and pasta in which the first ingredient is not whole grain. Because the grain is stripped, refined carbohydrates are rapidly absorbed into our bodies. Therefore, blood sugar levels **spike** when eating large **portions** of those problem foods. That is interesting because there is a known link between high blood sugar levels and activity in areas of the brain associated with addiction.

8 The same researchers had previously studied "junk food" effects on rats. They had found that the addictive foods caused the release of dopamine, the "feel-good" chemical. As in the studies with humans, the rats found the processed foods to be tasty. For both groups, the foods created good feelings. Like other addictive substances, some people simply can't stop eating some foods. They want more of a good thing. In conclusion, the researchers questioned if the term "food addiction" should really be "highly processed food addiction."

9 Other studies have investigated what food addiction does to the brain. In one study, researchers used magnetic resonance imaging (MRI) to study the brains of 48 women. First, women were shown images of a milkshake. Then they drank the shake. The MRIs showed a lot of activity in areas of the brain associated with cravings. Furthermore, activity in brain areas associated with

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self-control **diminished** when the women drank the milkshake. The results seem to prove that the addicted person gets pleasure from eating some foods and indeed loses control over eating those foods.

10 The area of food addiction has only recently been studied. Researchers continue to investigate causes, **correlations**, and possible solutions.

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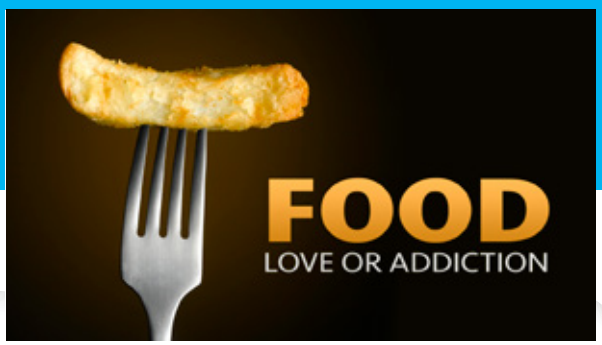

First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What are some examples of foods that rated least problematic in the 2015 studies?

   Two foods that rated least problematic are _____

   and _____.

2. What are processed foods?

   Processed foods are _____.

3. How can a milkshake affect someone's brain? Include a line from the text to support your response.

   A milkshake can affect the brain by _____.

   The text says, "_____."

4. Use context to confirm the meaning of the word *diminished* as it is used in "Food: Love or Addiction." Write your definition of *diminished* here.

   Diminished means _____.

   A context clue is _____.

5. What is another way to say that your blood pressure *spiked*?

   If your blood pressure spiked, it _____

   _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Break down the sentence into its parts.
  - In English, adjectives almost always come before the noun. Example: He had a **big dog**.
    - > A **noun** names a person, place, thing, or idea.
    - > An **adjective** modifies, or describes, a noun or a pronoun.
    - > If there is more than one adjective, they usually appear in the following order separated by a comma: quantity or number, quality or opinion, size, age, shape, color.

      Example: He had a **big, brown dog**.
    - > If there is more than one adjective from the same category, include the word *and*.

      Example: He had a **brown and white dog**.
  - Ask yourself: What are the nouns in this sentence? What adjectives describe them? In what order are the nouns and adjectives?
- ✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read the following excerpt from the text. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Food: Love or Addiction"

(1) Fat and/or sugar are not the only problem. (2) Another problem is the effect of refined carbohydrates. (3) Refined carbohydrates are plant-based foods in which the nutritious bran and germ of the grain have been removed. (4) Examples include white bread, crackers, cereal, and pasta in which the first ingredient is not whole grain. (5) Because the grain is stripped, refined carbohydrates are rapidly absorbed into our bodies. (6) Therefore, blood sugar levels spike when eating large portions of those problem foods. (7) That is interesting because there is a known link between high blood sugar levels and activity in areas of the brain associated with addiction.

1. Which adjective modifies the noun *carbohydrates* in sentence 2?

   - A. another
   - B. effect
   - C. refined
   - D. the

2. Which noun is modified by the adjective *first* in sentence 4?

   - A. grain
   - B. ingredient
   - C. pasta
   - D. examples

3. Which adjective modifies the noun *portions* in sentence 6?

   - A. large
   - B. eating
   - C. problem
   - D. sugar

4. In the last sentence, which nouns are modified by adjectives?

   - A. *interesting* and *high*
   - B. *link* and *levels*
   - C. *activity* and *areas*
   - D. *brain* and *addiction*

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Reading Skill:
Developing Background Knowledge

DEFINE

READ

Developing background knowledge is the process of gaining information about different topics. By developing your background knowledge, you will be able to better understand a wider variety of texts.

First, preview the text to determine what the text is about. To **preview** the text, read the title, headers, and other text features and look at any images or graphics. As you are previewing, identify anything that is unfamiliar to you and that seems important.

While you are reading, you can look for clues that will help you learn more about any unfamiliar words, phrases, or topics. You can also look up information in another resource to increase your background knowledge.

CHECKLIST

DISCUSS AND ANNOTATE

To develop your background knowledge, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Identify any words, phrases, or topics that you don't know a lot about.
- ✓ As you are reading, try to find clues in the text that give you information about any unfamiliar words, phrases, or topics.
- ✓ If necessary, look up information in other sources to learn more about any unfamiliar words, phrases, or topics. You can also ask a peer or teacher for information or support.
- ✓ Think about how the background knowledge you have gained helps you better understand the text.

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YOUR TURN

PRACTICE

Read each quotation from the text below. Then, complete the chart by identifying the background knowledge that helps you understand each quotation.

Background Knowledge Options	
A	A chemical called "dopamine" causes feelings of pleasure that drives us to repeat the process that caused them.
B	An MRI is used as a safe and painless way to produce images of the brain.
C	Whole grains have nutritious outer shells that are destroyed during the factory process.

Quotation	Background Knowledge
"Because the grain is stripped, refined carbohydrates are rapidly absorbed into our bodies."	
"They had found that the addictive foods caused the release of dopamine, the 'feel-good' chemical."	
"In one study, researchers used magnetic resonance imaging (MRI) to study the brains of 48 women."	

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Close Read

INFORMATIVE

WRITE

In "Food: Love or Addiction," researchers explore the relationship people have with food. Write text for a flyer to inform students about the effects of eating too many processed foods and to encourage healthy nutritional habits. Use the background knowledge you acquired to support your ideas, and include details and examples from the text. Pay attention to and edit for verb tenses.

Use the checklist below to guide you as you write.

- ☐ What have you learned about processed foods?
- ☐ What have you learned about healthy foods?
- ☐ What are some examples of healthy eating habits?

Use the sentence frames to organize and write your informative paragraph.

Eating the right foods _____.

Eating too many processed foods _____.

Certain problem foods _____.

Avoid foods such as _____.

To stay healthy, eat _____.

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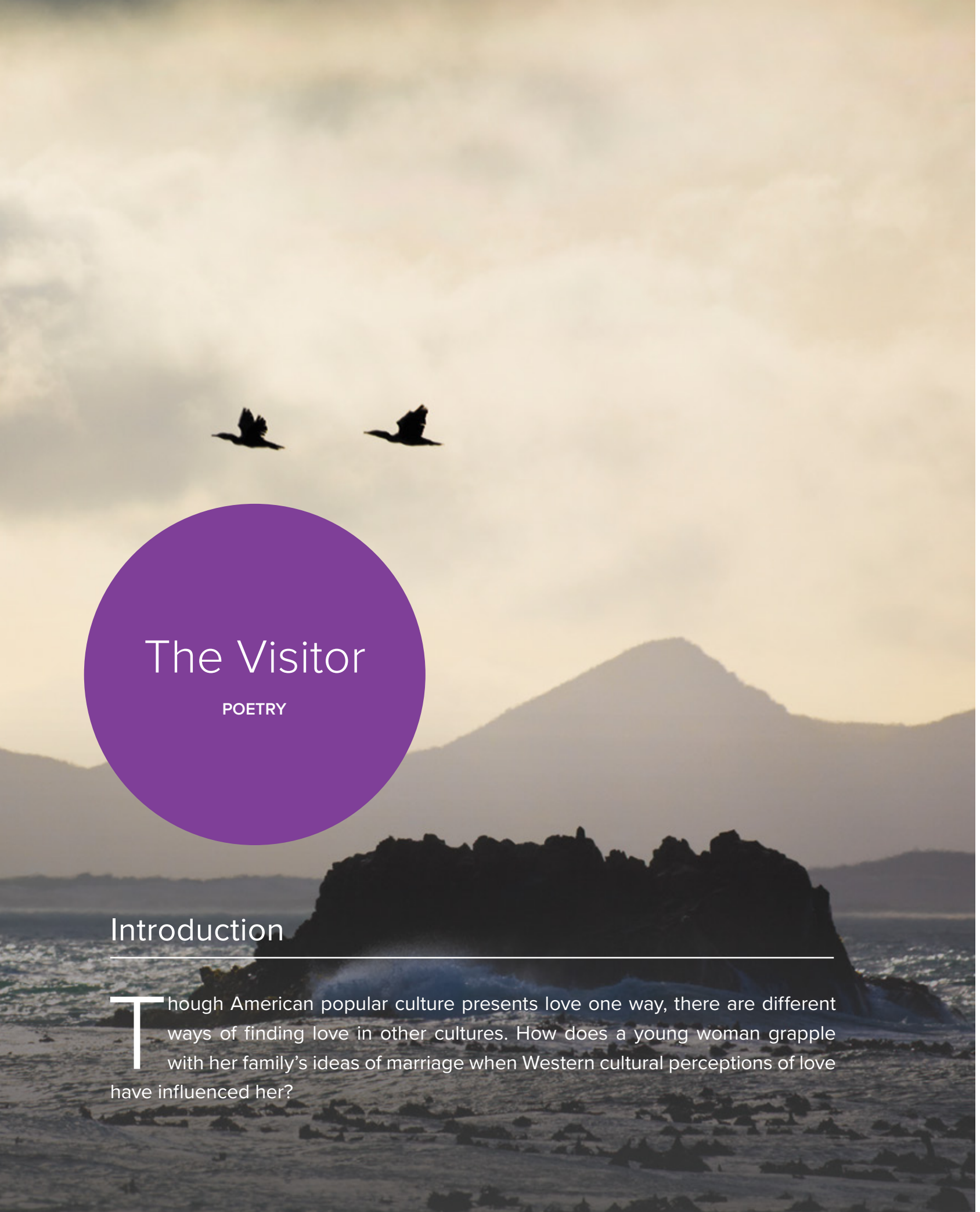

The Visitor

POETRY

Introduction

Though American popular culture presents love one way, there are different ways of finding love in other cultures. How does a young woman grapple with her family's ideas of marriage when Western cultural perceptions of love have influenced her?

VOCABULARY

READ

difficult

needing a lot of effort

hum

to make a low, buzzing sound

scamper

to quickly run

invoke

to cause; to call up

image

a likeness of a personal, animal, or object

READ

READ AND ANNOTATE

NOTES

Though it's **difficult** to move
from the floor of my childhood room,
I cannot stop my mother's **humming**,
the crackling of oil in the frying pan,
and my father's loud, happy voice.

I've been waiting for the day
to meet a husband
chosen by my parents.
Will he find me pretty?
Will we smile like happy lovers do
when they hold each other?

The doorbell makes my heart **scamper**
like a cat in a bush.
Each step forward **invokes** the **images** of the future:

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NOTES

holding hands,
blue whispers,
bubbling laughter.

A husband and wife enter our house with gentle smiles,
polite and warm.
Then, I see him:
tall as a Banyan tree,
his brown cheeks blushing.
I am a lotus before him.

Our love won't be like novels
filled with passion and drama.
No confessions, roses, or letters.
More like lovers in stories
passed down through our culture:
a brave,
loyal
love.

As the clock slowly ticks,
I glance at my future husband,
his eyes a hopeful prayer.

I suck in a breath of air.
A low voice promises a love that will grow.

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First Read

Read the poem. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is waiting for the visitors?

   _____ are waiting for the visitors.

2. Where is the narrator as the poem begins?

   The narrator is _____.

3. What does the narrator notice about her special visitor? Include a line from the text to support your response.

   The narrator notices that her visitor _____.

   The text says, "_____."

4. Use context to confirm the meaning of the word *scamper* as it is used in "The Visitor." Write your definition of *scamper* here.

   Scamper means _____.

   A context clue is _____.

5. What is another way to say that an assignment is *difficult*?

   If an assignment is difficult, it is _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the word *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from the poem. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "The Visitor"

As the clock slowly ticks,
I glance at my future husband,
his eyes a hopeful prayer.

1. Which line or lines in the stanza contain figurative language that compares two things?

   - A. line 1
   - B. line 2
   - C. line 3
   - D. lines 2 and 3

2. What kind of expression is used in this stanza?

   - A. simile
   - B. metaphor
   - C. idiom
   - D. saying

3. In what way are the compared things in the stanza alike?

   - A. They are both slow and nervous.
   - B. They are both glancing around.
   - C. They are both blaring loud.
   - D. They are both hopeful and pleading.

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Reading Skill: Drawing Inferences and Conclusions

DEFINE

READ

Making **inferences** means connecting your experiences with what you read. Authors do not always tell readers directly everything that takes place in a story or text. You need to use clues to infer, or make a guess, about what is happening. To make an inference, first find facts, details, and examples in the text. Then think about what you already know. Combine the **textual evidence** with your **prior knowledge** to draw a **conclusion** about what the author is trying to communicate.

Making inferences and drawing conclusions can help you better understand what you are reading. It may also help you search for and find the author's message in the text.

CHECKLIST

DISCUSS AND ANNOTATE

In order to make inferences and draw conclusions, do the following:

- ✓ Look for information that is missing from the text or that is not directly stated.
  - Ask yourself: What is confusing? What is missing?
- ✓ Think about what you already know about the topic.
  - Ask yourself: Have I had a similar experience in my life? Have I learned about this subject in another class?
- ✓ Combine clues from the text with prior knowledge to make an inference and draw a conclusion.
  - Think: I can conclude _____, because the text says _____ and I know that _____.
- ✓ Use text evidence to support your inference and make sure that it is valid.

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YOUR TURN

PRACTICE

Read the following excerpt from the poem. Then, match the sentence endings to the correct sentence beginnings to complete the chart and draw a conclusion.

from "The Visitor"

As the clock slowly ticks,
I glance at my future husband,
his eyes a hopeful prayer.

I suck in a breath of air.
A low voice promises a love that will grow.

Sentence Endings	
A	"his eyes a hopeful prayer" and "a love that will grow."
B	the couple feels optimistic about their future together.
C	based on my prior knowledge, sucking in your breath can be a sign of relief.

Sentence Beginning	Sentence Ending
I can conclude that . . .	
because the text says, . . .	
And, I know that . . .	

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Close Read

LITERARY ANALYSIS

WRITE

Based on inferences from the text, how do the narrator and her future husband feel about their upcoming marriage? How do family and cultural influences affect how the young couple feels? Cite evidence from the text to support your claims. Pay attention to and edit for the formation of plurals.

Use the checklist below to guide you as you write.

- ☐ How does the narrator feel about her future husband? How can you tell?
- ☐ How does her visitor feel about his future wife? How can you tell?
- ☐ What cultural influences affect the characters' feelings? How can you tell?

Use the sentence frames to organize and write your literary analysis.

In "The Visitor," the narrator feels _____. I believe this because in the text she says, "_____." The narrator's future husband feels _____. I think he feels this way because the narrator says, "_____." The young couple feels _____ and _____ because their culture _____. The narrator explains, "_____."

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FLORIDA

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UNIT 6

Human Potential

How can you help others achieve their goals?

Genre Focus: **COMING OF AGE**

Texts

Paired Readings

860 The Big Idea: Content Vocabulary

862 Letter to My Younger Self
David Robinson **INFORMATIONAL TEXT**

870 Letters to a Young Poet
Rainer Maria Rilke **ARGUMENTATIVE TEXT**

878 Finding Mañana: A Memoir of a Cuban Exodus
Mirta Ojito **INFORMATIONAL TEXT**

882 The Scarlet Ibis
James Hurst **FICTION**

900 To Kill a Mockingbird
Harper Lee **FICTION**

905 The Girl Who Can
Ama Ata Aidoo **FICTION**

911 I Know Why the Caged Bird Sings
Maya Angelou **INFORMATIONAL TEXT**

920 Advice to Little Girls
Mark Twain **FICTION**

927 Ode to the Selfie
Megan Falley and Olivia Gatwood **POETRY**

930 Lumberjanes Vol. 1: Beware the Kitten Holy
Noelle Stevenson, Shannon Watters, and Grace Ellis (illustrated by Brooke A. Allen)
FICTION

959 Pride and Perseverance
Mekeisha Madden Toby **INFORMATIONAL TEXT**

964 Lift Every Voice and Sing
James Weldon Johnson **POETRY**

967 Vocabulary Review

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Extended Oral Project and Grammar

970 Plan
Audience, Purpose, and Perspective
Organizing an Oral Presentation
Media – Integrating Media
Evidence and Elaboration

993 Draft
Improving Writing
Communicating Ideas

1003 Revise
Sources and Citations
Grammar: Noun Phrases
Grammar: Verb Phrases
Grammar: Adjectival and Adverbial Phrases

1015 Edit and Present

English Language Learner Resources

1017 To My Younger Self
FICTION

1028 A Woman's Place
INFORMATIONAL TEXT

1045 Text Fulfillment through StudySync

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Author Biographies

AMA ATA AIDOO

A contemporary Ghanaian writer, whose work focuses on the experiences of women in modern-day Ghana, Ama Ata Aidoo (b. 1942) has advocated for women throughout her lifetime. In 1982, she was appointed as Ghana's first female minister of education and fought to establish a culture in which women teachers were accepted and respected. More recently, Aidoo founded the Mbaasem Foundation. She selected the name Mbaasem, or "Women's Words," to represent its mission of supporting female African writers.

MAYA ANGELOU

Though she was a filmmaker, actor, dancer, and civil rights activist, Maya Angelou (1928–2014) is best known for the impact of her writing. Her 1969 autobiography, *I Know Why the Caged Bird Sings*, was one of the first books written by an African American woman to attract a broad audience. Before gaining fame as a writer, Angelou was an activist in the civil rights movement. In 1993, Angelou became the first African American woman poet to read at a presidential inauguration when she delivered "On the Pulse of Morning."

MEGAN FALLEY

Poet Megan Falley (b. 1988) co-created "Speak Like a Girl," an interactive feminist poetry show that toured college campuses around the United States in order to promote women's empowerment. Inspired to address feminist and LGBTQ issues by her experiences as a queer woman, Falley has written three full-length collections of poetry. "I write," she says, "to tell stories, or to unravel very human emotional experiences, or to try to understand how I feel about something, and after a while all of those writings take shape and ask, in their own quiet or nagging ways, to be born."

JAMES WELDON JOHNSON

American poet, academic, and early civil rights activist, James Weldon Johnson (1871–1938) originally wrote "Lift Every Voice and Sing" as a poem, intended to celebrate the gains of African Americans since the Civil War and offer hope for the future. His brother set it to music, and before long it was known as the "Black National Anthem." Along with his contributions to the canon of American music, Johnson was a diplomat—he was appointed as consul to Venezuela and Nicaragua by President Theodore Roosevelt.

HARPER LEE

A native of Monroeville, Alabama, Harper Lee (1926–2016) is primarily known as the author of one of the most revered and widely read American novels of the 20th century. *To Kill a Mockingbird* takes place in the fictional town of Maycomb, Alabama. Suffused with autobiographical details, the novel is narrated by a young girl named Scout. Characters include Scout's father, the lawyer Atticus Finch who is based upon Lee's own father, as well as a quirky neighbor named Dill, modeled after Lee's real-life neighbor, author Truman Capote.

MIRTA OJITO

Havana-born Mirta Ojito (b.1964) was able to flee Cuba with her family during the Mariel boatlift. Raised in Miami, she attended high school and college there, before moving on to write for the *Miami Herald*. Ojito's journalism focused on Cuban detainees, immigration, and human rights. After a stint at the *New York Times*, Ojito wrote two nonfiction books and became a professor at the Columbia University School of Journalism.

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RAINER MARIA RILKE

Although he only rose to worldwide fame after his death, Rainer Maria Rilke (1875–1926) is now a renowned German-language poet, his poems heralded for their philosophical and emotional heft. At age eleven, Rilke was sent to military school by his parents, but military life did not suit the young man. After Rilke published his first volume of poetry, *Leben und Lieder*, his uncle helped him attend a college preparatory school in 1895. Rilke would later call Paris home, but traveled and worked throughout Europe.

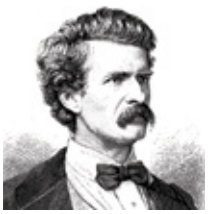
DAVID ROBINSON

David Robinson (b. 1965) is much more than just one of the greatest basketball players of all time. Nicknamed "The Admiral" by his San Antonio Spurs teammates, he is the only NBA player to have graduated from the Naval Academy. Though he didn't play organized basketball until his senior year of high school, Robinson quickly became a star on the Navy team and was eventually selected first overall by San Antonio in the NBA draft. After completing two years of service in the Navy, Robinson went on to earn two national championships and two Olympic gold medals.

MEKEISHA MADDEN TOBY

TV critic, editor, and entertainment journalist, Mekeisha Madden Toby has covered television and the entertainment industry for over a decade. A Detroit native, Toby fell in love with books and reading at a young age. She now lives in Los Angeles where she hosts the television-centric podcast *TV Madness*.

MARK TWAIN



Samuel Langhorne Clemens (1835–1910) lived a varied and exciting life before becoming the celebrated author known as Mark Twain. As a young man, Twain worked as a typesetter, riverboat pilot, silver miner, and journalist. In 1864, after challenging a rival to a duel in Nevada, Twain fled to California. At a bar in Calaveras County, he overheard a man telling the tale of a local jumping frog contest. This barroom story was the basis for the story that launched Twain's career: "The Celebrated Jumping Frog of Calaveras County."

JAMES HURST

Born near Jackson, North Carolina, James Hurst (1922–2013) is best known for his haunting Southern Gothic tale, "The Scarlet Ibis." His path to becoming a writer, however, was full of twists and turns. After studying chemical engineering, serving in World War II, and studying opera at the Juilliard School of Music, Hurst became a bank clerk by night and a writer by day. What he did in the fifty-odd years after the publication of "The Scarlet Ibis," is—like the genre of his only famous work—a bit of a mystery.

NOELLE STEVENSON, SHANNON WATTERS, GRACE ELLIS, (ILLUSTRATED BY BROOKE A. ALLEN)

When writers Grace Ellis and Shannon Watters teamed up, their goal was to create a girl-powered comic series. Soon thereafter, they hit on the idea of a supernatural girls' summer camp, and *Lumberjanes* was born. They then recruited artist Brooke A. Allen and co-writer Noelle Stevenson to bring the idea to life. A quintessentially modern writing collective, the *Lumberjanes* authors live all over the country and brainstorm writing ideas during virtual video chat "pizza parties."

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The Big Idea: Content Vocabulary

Terms about Goals

In this lesson, we will be learning and using words or terms related to the topic of goals. Adding these terms to your vocabulary will help you build knowledge around the topic and allow you to better understand the complex texts in this unit.

Some terms may already be familiar, and some may be brand new to you. Use your own experiences, other texts you've read or subjects that you've studied, and support from your peers to learn and practice these terms. You will continue to use the terms over the course of this unit.

Term	Form	Definition	Sample Sentence
mentor	noun	an experienced person who guides someone with less experience	My brother needed a mentor to teach him how to adjust to college life.
conquer	verb	successfully overcome a problem	I decided that the only way to conquer my fear of water was to learn how to swim.
potential	noun	a quality or an ability that has not yet developed; a possibility	The young woman always noticed logical fallacies and had the potential to be a brilliant lawyer.
perspective	noun	an attitude, or way of thinking about something	I tried to look at his problem from my own perspective.

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CHECKLIST

DISCUSS

Read and discuss the checklist. Then, use the steps in the checklist to build content knowledge and discuss vocabulary terms.

STEP 1: In order to acquire content vocabulary terms and build content knowledge, note the following:

- ✓ the unit theme, essential question, and content area
- ✓ each term's meaning and form
- ✓ any prior knowledge you have of the content area or term, including
  - experiences from your own life
  - knowledge from previous readings or classes (ex. social studies or science)
  - information and ideas from the Big Idea Blast

STEP 2: In order to use content vocabulary terms accurately and build content knowledge, consider the following questions:

- ✓ Before reading, writing, or discussing:
  - What prior knowledge do I have about this content area or term?
  - What term(s) are new or unfamiliar to me?
- ✓ While reading, writing, or discussing:
  - How can I use the term(s) correctly in a sentence?
  - Are my partners or peers using the term(s) correctly?
  - Can I use the Vocabulary tab or another print or online resource to help me use the term(s) correctly?
  - What other term(s) or relevant examples can I use in my response?
- ✓ After reading, writing, or discussing:
  - What did I learn about this content area or term(s)?
  - How might the term(s) help me better understand the unit theme, topic, and texts?
  - Which term(s) do I still have questions about?

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Letter to My Younger Self

INFORMATIONAL TEXT
David Robinson
2016

Introduction

Retired NBA player David "The Admiral" Robinson (b. 1965) was drafted by the San Antonio Spurs in 1987 and continued to play center for the team until his retirement in 2003. Robinson was hailed as one of the "legends" of basketball, joining famous contemporaries, such as Michael Jordan, Larry Bird, and Magic Johnson, in forming the Dream Team, an acclaimed basketball team that won the gold medal in the 1992 Summer Olympics. Before signing on full time with the Spurs, Robinson had graduated from the U.S. Naval Academy and was required to complete a two-year military commitment, pushing his start date to 1989. In "Letter to My Younger Self," Robinson confronts one of the most difficult memories surrounding his first year as a new cadet in the Navy.

“You’re in good shape, right? What’s a little morning swim?”

NOTES

PHOTO BY RONALD MARTINEZ/GETTY IMAGES

NOV 22 2016

Dear 18-year-old David,

1 Please allow me to give you fair warning about something from the future.

2 Tomorrow morning, you’re going to take your first swim test at the U.S. Naval Academy. Believe it or not, the Navy requires **plebes** to actually be able to swim.

3 Of course, you know that part already. You’re in good shape, right? What’s a little morning swim?

4 But what you might not realize is just how long 20 minutes of treading water feels like.

5 That’s right, 20 minutes.

6 When you first get into the pool, you’re going to be feeling good. But after 10 minutes, your arms and legs are going to be burning so bad you’ll want to quit. After 15? I don’t even want to tell you.

7 But you’ll think about your dad, and what he’d say if you failed, and you’ll find a way to keep your head above water for 20 minutes.

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NOTES

8 The only problem is, you're not done yet. Your stone-faced water survival instructor will bark, "Alright, next up: 100-meter crawl stroke."

9 There's no break. There's no, "Sir, can I catch my wind?"

10 You are overboard in deep open water without a PFD (personal floatation device), or at least that's what your instructor is yelling. Sink or swim, plebe.

11 You choose to swim.

12 A thought will come to your mind as you push off the wall and use all the strength left in your six-foot-eight body to take your first **stroke**.

13 *Oh my goodness. What have I done?*

14 When you touch the wall and turn to start your second lap, another thought will come to mind.

15 *Uh-oh. I'm sinking.*

16 You're done. You grab the wall and tell the instructor, "I can't do this."

17 You, David Robinson, have flunked your introductory swim test.

18 Your swim test. In the *Navy*.

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19 Tomorrow night, when you lie down in your bedroom after this embarrassment and you stare at the ceiling for hours, you'll have another thought. This one is very important.

20 *What have I gotten myself into? Why am I doing this?*

21 I want you to think long and hard about this particular question.

22 We both know the obvious answer: You chose the Naval Academy because of your father and grandfather, who both served in the military.

23 Your grandfather is and will always be your hero, your **inspiration**. He fought in World War II, came home to Little Rock, Arkansas, and worked for 50 years as a mailman in the segregated south[1]. Not once did he get a job promotion in five decades. But he kept working all the same. He saved up enough money to buy a piano for his home, and he used it to teach his four children how to play.

24 When you think of that piano, you don't think about *music*. You think about all the family around the piano. You think about how much joy it spread. It was more than a piano, it was a symbol of something.

25 Up.

26 Keeping moving the family up.

27 Keep working and saving and striving for a better future for your children, and for their children, even if you won't be around to see it pay off.

28 That's what your grandfather did, rain, sleet or snow.

1. **segregated south** referring to the time between the end of Reconstruction and the passage of the Civil Rights Act when the former Confederate states upheld a system of racial apartheid

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29 I want you to think about your grandfather's **integrity** and grit when you're staring at the ceiling of your barracks[2] room, but I also want you to think a little deeper. You need to learn a practical lesson. Grit alone is not going to save you from sinking.

30 Remember when your dad used to make you study a page of the dictionary every night after school? Then the next day he'd quiz you on the definitions.

31 "O.K., David, your next word is *ambidextrous*."

32 "Dad, this is crazy. None of the other kids are doing this!"

33 "*Ambidextrous*. . . ."

34 Your father is very demanding of you (actually, a lot like a coach you're going to have in the future by the name of Larry Brown, but that's a story for another time). But the reason he's so demanding is because he's preparing you for the real world. He's not just giving you the tools to excel in school and eventually choose where you'll go to college, he's also showing you how to succeed in your life after basketball.

35 He's doing what your grandfather did for him.

2. **barracks** a building used to house people, usually soldiers or prisoners

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NOTES

36 *Up*. Always up.

37 How do you build a solid vocabulary?

38 The same way you build a house.

39 Brick by brick. Word by word. Night after night.

40 The same rule applies to learning to swim, or developing a post move, or building a business.

41 Preparation is everything. This is a simple but undeniable truth that is completely lost on you at 18 years old.

42 The reason I'm writing to you now is not the swim test. The swim test is nothing. Come on, you're an African-American kid from Virginia. You didn't exactly grow up diving in the ocean every summer. Just relax and practice every day, and you'll get past the swim test.

43 What this is really about is how you're going to approach this very short thing called life.

44 I'm going to drop a bombshell on you now.

45 In four years, you will be an ensign in the U.S. Navy, and you'll earn a monthly salary of $1,260.90.

46 I know that sounds like a tremendous amount of pizza money, but no, that's not the bombshell.

47 The bombshell is that you're going to be drafted No. 1 overall by the San Antonio Spurs.

48 You will sign a $3 million contract, with a $1 million signing bonus.

49 You will be stationed on a submarine base in Kings Bay, Georgia, serving your two-year commitment in the Navy, waiting to play in the NBA, and you'll get a check for one million dollars.

50 It will be the most surreal moment of your life. You will be sitting in the diving-control station of the U.S.S. *Buffalo* submarine going about your duties as a civil engineer, when you will think, *I have one million dollars in the bank*.

51 This is really a turning point in your life.

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52 That's why I want you to reflect so deeply on the question that will pop into your head when you fail your swim test.

53 *Why am I doing this?*

54 As I write this letter to you, you're much older, and a little grayer. You have experienced so many incredible things, and you have screwed up plenty, too.

55 You will win two Olympic gold medals, lift two NBA championship trophies, sign many more contracts, and inevitably your career will end, as all things do, and you will start a second life a businessman.

56 But the question remains. Whether we're talking about a swimming test, or your bank account, or what you do with your life after the NBA. . . .

57 *Why am I doing this?*

58 You will make more money than your grandfather could ever dream of seeing. My advice to you is to save that first million dollars. Do not touch it. Live off your military paycheck. It's plenty.

59 Your peers will respect you for your integrity and character, not your possessions. What are you gonna do anyway, drive a Ferrari around the naval base? How is that going to help anyone?

60 Use the financial power you'll be blessed with to create a company that can **invest** in the community, especially the African-American community. And create connections with the many influential people you meet along the way so that you can create a foundation that will empower young people like you to pursue their dreams.

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NOTES

61 I hate to say it, but in the future, the times will be much more unforgiving. The world will be very challenging place for young African-American kids like you. Not all of them will have role models like your grandfather.

62 So, before I leave you, remember these two things:

63 When you fail the swim test, don't get too bent out of shape. Just remember how your father built up your vocabulary with that thick dictionary. Practice, son.

64 And when you get that signing bonus, don't start thinking about all the things you can do with $1 million. Instead, think about all the things your grandfather did with $100.

65 When all else fails, trust God.

Sincerely,
David

By David Robinson, 2016. Used by permission of the Players' Tribune.

RHETORICAL ANALYSIS

WRITE

How does Robinson use language in effective and engaging ways to develop his argument to his younger self—and, in the process, to young readers in the present? In your response, consider such techniques as metaphor, repetition, and sentence structure. Use evidence from the text to support your ideas.

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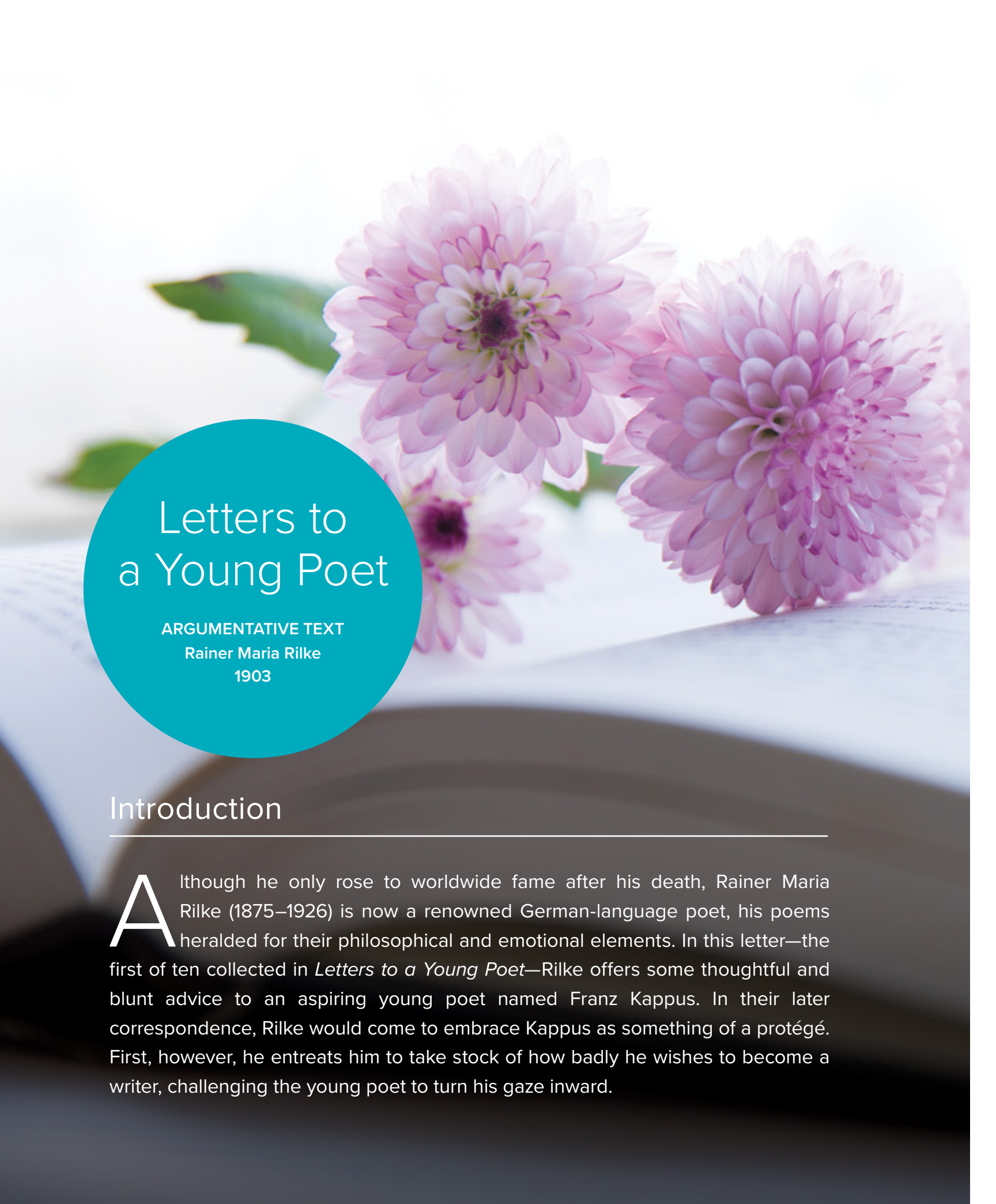

Letters to a Young Poet

ARGUMENTATIVE TEXT
Rainer Maria Rilke
1903

Introduction

Although he only rose to worldwide fame after his death, Rainer Maria Rilke (1875–1926) is now a renowned German-language poet, his poems heralded for their philosophical and emotional elements. In this letter—the first of ten collected in *Letters to a Young Poet*—Rilke offers some thoughtful and blunt advice to an aspiring young poet named Franz Kappus. In their later correspondence, Rilke would come to embrace Kappus as something of a protégé. First, however, he entreats him to take stock of how badly he wishes to become a writer, challenging the young poet to turn his gaze inward.

"Nobody can counsel and help you, nobody. There is only one single way."

NOTES

Paris
February 17, 1903

My dear Sir,

1 Your letter only reached me a few days ago. I want to thank you for its great and kind confidence. I can hardly do more. I cannot go into the nature of your verses; for all **critical** intention is too far from me. With nothing can one approach a work of art so little as with critical words: they always come down to more or less happy misunderstandings. Things are not all so comprehensible and expressible as one would mostly have us believe; most events are inexpressible, taking place in a realm which no word has ever entered, and more inexpressible than all else are works of art, mysterious existences, the life of which, while ours passes away, endures.

2 After these prefatory remarks, let me only tell you further that your verses have no individual style, although they do show quiet and hidden beginnings of something personal. I feel this most clearly in the last poem, "My Soul." There something of your own wants to come through to word and melody. And in the lovely poem "To Leopardi" there does perhaps grow up a sort of kinship with that great solitary man. Nevertheless the poems are not yet anything on their own account, nothing independent, even the last and the one to Leopardi. Your kind letter, which accompanied them, does not fail to make clear to me various shortcomings which I felt in reading your verses without however being able specifically to name them.

3 You ask whether your verses are good. You ask me. You have asked others before. You send them to magazines. You compare them with other poems, and you are disturbed when certain editors reject your efforts. Now (since you have allowed me to advise you) I beg you to give up all that. You are looking outward, and that above all you should not do now. Nobody can counsel and help you, nobody. There is only one single way. Go into yourself. Search for the reason that bids you write; find out whether it is spreading out its roots in the deepest places of your heart, acknowledge to yourself

SAMPLE ANNOTATION

Purpose and Perspective

Rilke uses the repetition of "You ask," "You ask me," and "You have asked others" to emphasize that the young poet is seeking validation from outside sources about whether he should continue writing.

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whether you would have to die if it were denied you to write. This above all—ask yourself in the stillest hour of your night: *must* I write? Delve into yourself for a deep answer. And if this should be **affirmative**, if you may meet this earnest question with a strong and simple *"I must,"* then build your life according to this necessity; your life even into its most **indifferent** and slightest hour must be a sign of this urge and a testimony to it. Then draw near to Nature. Then try, like some first human being, to say what you see and experience and love and lose. Do not write love-poems; avoid at first those forms that are too **facile** and commonplace: they are the most difficult, for it takes a great, fully matured power to give something of your own where good and even excellent traditions come to mind in quantity. Therefore save yourself from these general themes and seek those which your own everyday life offers you; describe your sorrows and desires, passing thoughts and the belief in some sort of beauty—describe all these with loving, quiet, humble sincerity, and use, to express yourself, the things in your environment, the images from your dreams, and the objects of your memory. If your daily life seems poor, do not blame it; blame yourself, tell yourself that you are not poet enough to call forth its riches; for to the creator there is no poverty and no poor indifferent place. And even if you were in some prison the walls of which let none of the sounds of the world come to your senses—would you not then still have your childhood, that precious, kingly possession, that treasure-house of memories? Turn your attention thither. Try to raise the submerged sensations of that ample past; your personality will grow more firm, your solitude will widen and will become a dusky dwelling past which the noise of others goes by far away.— And if out of this turning inward, out of this absorption into your own world *verses* come, then it will not occur to you to ask anyone whether they are good *verses*. Nor will you try to interest magazines in your poems: for you will see in them your fond natural possession, a fragment and a voice of your life. A work of art is good if it has sprung from necessity. In this nature of its origin lies the judgment of it: there is no other. Therefore, my dear sir, I know no advice for you save this: to go into yourself and test the deeps in which your life takes rise; at its source you will find the answer to the question whether you *must* create. Accept it, just as it sounds, without inquiring into it. Perhaps it will turn out that you are called to be an artist. Then take that destiny upon yourself and bear it, its burden and its greatness, without ever asking what recompense might come from outside. For the creator must be a world for himself and find everything in himself and in Nature to whom he has attached himself.

4 But perhaps after this descent into yourself and into your inner **solitude** you will have to give up becoming a poet; (it is enough, as I have said, to feel that one could live without writing: then one must not attempt it at all). But even then this inward searching which I ask of you will not have been in vain. Your life will in any case find its own ways thence, and that they may be good, rich and wide I wish you more than I can say.

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5 What more shall I say to you? Everything seems to me to have its just emphasis; and after all I do only want to advise you to keep growing quietly and seriously throughout your whole development; you cannot disturb it more rudely than by looking outward and expecting from outside replies to questions that only your inmost feeling in your most hushed hour can perhaps answer.

6 It was a pleasure to me to find in your letter the name of Professor Horacek; I keep for that lovable and learned man a great veneration and a gratitude that endures through the years. Will you, please, tell him how I feel; it is very good of him still to think of me, and I know how to appreciate it.

7 The verses which you kindly entrusted to me I am returning at the same time. And I thank you once more for your great and sincere confidence, of which I have tried, through this honest answer given to the best of my knowledge, to make myself a little worthier than, as a stranger, I really am.

Yours faithfully and with all sympathy:

Rainer Maria Rilke

From *LETTERS TO A YOUNG POET* by Rainer Maria Rilke, translated by M. D. Herter Norton. Copyright 1934, 1954 by W. W. Norton & Company, Inc., renewed (c) 1962, 1982 by M. D. Herter Norton. Used by permission of W. W. Norton & Company, Inc.

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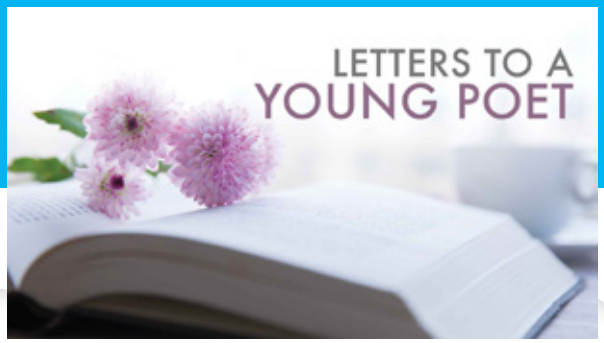

First Read

Read "Letters to a Young Poet." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. To whom is Rilke writing, and why? What is Rilke's opinion of the recipient's work?

2. "A work of art is good if it has sprung from necessity," Rilke writes. What is the meaning of this statement, and why is it relevant to Rilke's overall advice? Explain.

3. Why does Rilke discourage the young poet from seeking approval from external sources? Explain.

4. Use context clues to determine the meaning of the word **affirmative** as it used in paragraph 3 of the letter. Write your definition here, along with any words and phrases from the text that helped inform your understanding of its meaning.

5. Read the following dictionary entry:

   facile
   fa•cile /ˈfasəl/ *adjective*

   1. effortless or easily achieved
   2. simplistic or shallow

   Which of the definitions above more closely matches the meaning of **facile** as it is used in paragraph 3 of the letter? Write the correct definition here and explain how you figured it out.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify how an author establishes and achieves purpose and perspective through language and style, note the following:

- ✓ the author's use of figurative language and rhetorical devices, such as:
  - **repetition:** a repeating of words, phrases, or clauses to emphasize a point
  - **simile:** a comparison of two things, often introduced by "like" or "as," such as "as strong as an ox"
  - **metaphor:** an implied comparison between two unlike things to help readers perceive the object of the comparison more vividly, such as "her eyes are stars"
  - **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"

STEP 2: To analyze how an author establishes and achieves purpose and perspective through language and style, consider the following questions:

- ✓ What is the author's purpose? How do you know?
- ✓ What is the author's perspective? How do you know?
- ✓ How does the author use elements of style, such as word choice and figurative language, to express his or her purpose and perspective?

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Reread the following passage in paragraph 3 of "Letters to a Young Poet": "Therefore save yourself from these general themes . . . . Turn your attention thither." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What type of figurative language does the author use to describe childhood memories?

   - A. personification to equate childhood memories with poverty
   - B. hyperbole to equate childhood memories with poverty
   - C. simile to compare childhood memories to a king's treasure
   - D. metaphor to compare childhood memories to a king's treasure

2. How does the figurative language identified in the previous question help establish and achieve the author's purpose?

   - A. It emphasizes that a poet may live in poverty but can still have a creative imagination.
   - B. It emphasizes that a poet must use their imagination to come up with writing ideas since everyday life is dull.
   - C. It reinforces that a poet can call forth a richness of writing material from their childhood memories.
   - D. It reinforces that a poet can call forth a richness of writing material from everyday life if they have forgotten their childhood memories.

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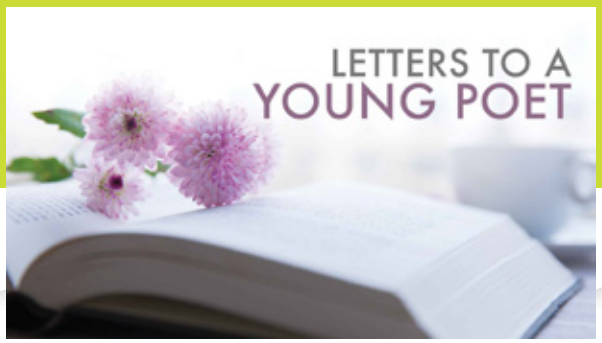

Close Read

Reread "Letters to a Young Poet." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Reread paragraph 3. Identify what Rilke says the young poet should not attempt to write. Explain why Rilke gives this advice.

2. Rilke tells the young poet that if he follows his advice, "Nor will you try to interest magazines in your poems: for you will see in them your fond natural possession, a fragment and a voice of your life." Explain how this use of figurative language relates to the advice he is giving and helps support the author's purpose.

3. Like David Robinson's father in "Letter to My Younger Self," Rainer Maria Rilke is mentoring a young person. Identify text in paragraph 5 that shows Rilke's mentoring style. Then explain how Rilke's style compares to the style Robinson's father used to mentor young David.

CORRESPONDENCE

WRITE

How might Franz Xaver Kappus have reacted to Rainer Maria Rilke's letter? Assume the role of Kappus and write a letter in response to Rilke, describing the thoughts and feelings you experienced as a result of reading his letter. Your letter should paraphrase sections of Rilke's letter before responding, demonstrate understanding of Mr. Rilke's purpose and message, and be written in an appropriately formal style.

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Finding Mañana:

A Memoir of a Cuban Exodus

INFORMATIONAL TEXT
Mirta Ojito
2005

Introduction

Mirta Ojito (b.1964) is a Cuban-born journalist and author who, along with her family, left Cuba in 1980 with the Mariel boatlift and resettled in Miami. Much of her writing focuses on human rights in her homeland—a Caribbean island nation of more than 11 million people—along with the experiences of Cubans detained by the United States government. In 2000, she shared the Pulitzer Prize for national reporting for her contribution to the *New York Times* series "How Race Is Lived in America." In this excerpt from her memoir, Ojito discusses the period of time just prior to her family's emigration— and, later, the first time she returned to her childhood home in Cuba.

"... we would hear stories of those who made it, but we never heard of the ones who did not."

NOTES

(from the Prologue)

1 FROM 1966 UNTIL we left in May 1980, the main topic of conversation at home and with friends who shared my parents' obsession was if and when and how we would leave Cuba. With the United States closed off to immigrants from Cuba after the Freedom Flights[1] stopped in 1973, our chances were slim. We knew that some desperate people took to the treacherous waters of the Gulf of Mexico, braving dangerous currents and sharks to make it to Miami. Once in a while, we would hear stories of those who made it, but we never heard of the ones who did not. The ocean was not an option for my family. By nature, my mother was pessimistic; my father, cautious. Neither knew how to swim. Nor could we go the other route and request a visa through Spain, because we had no relatives in that country and no one in the family had even bothered to **trace** our roots to a Spanish ancestor.

2 At last something extraordinary happened. A deeply religious man with a commitment to upholding human rights **assumed** the presidency of the United States in 1977 and announced that he wanted to revamp his country's foreign policy. There was no need to have enemies; antagonism had no place in the world he envisioned. Almost immediately Castro saw in Jimmy Carter an ally, the U.S. president who would finally acknowledge that Castro was the rightful president of Cuba, an *americano* who would give him the recognition he craved. Members of Congress started traveling to Cuba; officials from both countries began discussing issues of maritime boundaries and fishing rights; an American journalist questioned Castro on Cuban television about the prisoners he kept throughout the island; and young Cuban-Americans returned to their homeland to pledge their support and youthful enthusiasm to the revolution their parents had re fused them. In late 1978, with the blessing of the Carter administration, Cuban -Americans began a dialogue with the Cuban government that led to the **release** of hundreds of

1. **Freedom Flights** a reaction to the Camarioca boatlift, the American and Cuban governments agreed to the safe and organized aerial transportation of Cuban refugees to Miami twice a day, five times per week, from 1965 to 1973

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political prisoners and the visits of thousands of exiles, who in 1979 returned to the island, loaded with gifts.

3 The visits were a jolt to the country and its people. For almost a decade, Cuba had lived in complete isolation from the Western world. No one could get in; no one could get out. God and the Beatles were forbidden, men with long hair were arrested, homosexuals and artists were sent to labor camps. Anyone who ex pressed a desire to emigrate was immediately **ostracized** , harassed, and denied jobs and higher education. Those who openly and defiantly disagreed with the government were jailed or executed. Neighbors spied on neighbors, and everyone was expected to give up all allegiances for the good of the revolution, including obligations to the family and loyalty to friends.

4 In that milieu of angst and distrust, the government had surprised us all by welcoming back exiles. People were stunned and confused and began to look for a way to escape. Embassy break-ins became everyday occurrences. By Christmas of 1979, there were more than a hundred Cubans sheltered in Latin American embassies in Havana. **Despondent** that so many people seemed eager to abandon his socialist paradise, Castro retaliated by using the only weapon he had: In a repeat of the 1965 Camarioca boatlift[2], he threatened to flood South Florida with refugees. In April 1980 he invited Cuban exiles to return to the island to pick up their relatives at the port of Mariel[3] , west of Havana. President Carter, preoccupied with myriad domestic and international crises and a faltering reelection campaign, initially ig nored the threat. But Miami Cubans, desperate to be reunited with their rela tives, once again raced to Havana's shore.

5 My father's older brother, Uncle Oswaldo, was one of them. On May 7, 1980, the day the police knocked on our door, our names must have finally made it to the top of the emigration list. That day, within a matter of minutes, we left our home, our neighborhood, our lives. We left the way one leaves a cherished but impossible love: our hearts heavy with regret but beating with great hope.

6 I RETURNED TO that apartment in January 1998—seventeen years, eight months, and ten days after we had last walked away from it. When the short, slim woman who lived there opened the door, I mumbled a teary introduction and looked over her head, straight into my past: the old refrigerator was huffing in the kitchen, its door now kept shut by an **ingeniously** placed wire

2. **Camarioca boatlift** a chaotic wave of emigration that led to roughly 5,000 Cubans arriving in Key West by boat in 1965
3. **the port of Mariel** the closest Cuban port to the United States, and the site of the 1980 Mariel boatlift, in which 125,000 Cuban refugees emigrated to the United States

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hanger; the ironing board, the one I used so many times to keep my school uniforms crisp, was hid den behind the kitchen door, just where we used to keep it; and my mother's colorful water glasses, the ones we could never touch because they were reserved for special occasions, were still gathering dust on the shelves in the living room. Their new owner, just like my mother, didn't use them for fear they would break.

7 Memories assaulted me in a way I had not anticipated.

8 I had gone back to Cuba as a reporter to cover Pope John Paul II's historic visit[4] to the island, not to dissolve into tears at the sight of a chipped floor tile or a faded burgundy couch. Wearing my press badge, I'd felt powerful and even somewhat detached. But no plastic piece of identification hanging from my neck could protect me from my past. That old apartment, that block, that leafy neighborhood—Santos Suarez, with its graceful houses and tiny gardens—was still home.

Excerpted from *Finding Mañana: A Memoir of a Cuban Exodus* by Mirta Ojito, published by Penguin.

PERSONAL NARRATIVE

WRITE

What does home mean to you? Is it one place, steady and unchanging? Perhaps home is the presence of certain people, a significant ritual, a pet, or something else altogether. However you define it, how is your home special? How do you feel when you're there? How would you, or do you feel when you are away from home? Write a personal story or narrative about the theme of home and its importance. Be sure to use an appropriate tone and voice, varied transitions, and a clearly established point of view.

4. **Pope John Paul II's historic visit** Historically anti-Catholic and atheist, Fidel Castro's policies softened later in his regime, and in 1998, he invited Pope John II to be the first Catholic pontiff to visit Cuba

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The Scarlet Ibis

FICTION
James Hurst
1960

Introduction

James Hurst (1922–2013) was born in North Carolina. After serving in World War II, he dabbled in quite contrasting career paths, from engineering to opera and finally to banking. Throughout his life, however, Hurst wrote plays and short stories. The only work of his to rise to considerable fame was "The Scarlet Ibis." This short story, set in the American South after World War I, is an example of the Southern Gothic, a genre known for dark humor, depictions of flawed or sinister characters, and a sense of atmospheric dread unique to its region and culture. In "The Scarlet Ibis," Hurst weaves an entrancing tale that binds together a bird, a boy, and his younger brother, in a story of love and its darker side.

"Doodle was my brother and he was going to cling to me forever, no matter what I did."

1 It was in the clove of seasons, summer was dead but autumn had not yet been born, that the ibis lit in the bleeding tree. The flower garden was strained with rotting brown magnolia petals and ironweeds grew rank amid the purple phlox. The five o'clocks by the chimney still marked time, but the oriole nest in the elm was untenanted and rocked back and forth like an empty cradle. The last graveyard flowers were blooming, and their smell drifted across the cotton field and through every room of our house, speaking softly the names of our dead.

2 It's strange that all this is still so clear to me, now that summer has long since fled and time has had its way. A grindstone stands where the bleeding tree stood, just outside the kitchen door, and now if an oriole sings in the elm, its song seems to die up in the leaves, a silvery dust. The flower garden is prim, the house a gleaming white, and the pale fence across the yard stands straight and spruce. But sometimes (like right now), as I sit in the cool, green-draped parlor, the grindstone begins to turn, and time with all its changes is ground away—and I remember Doodle.

3 Doodle was just about the craziest brother a boy ever had. Of course, he wasn't crazy crazy like old Miss Leedie, who was in love with President Wilson and wrote him a letter every day, but was a nice crazy, like someone you meet in your dreams. He was born when I was six and was, from the outset, a disappointment. He seemed all head, with a tiny body which was red and shriveled like an old man's. Everybody thought he was going to die—everybody except Aunt Nicey, who had delivered him. She said he would live because he was born in a caul[1], and cauls were made from Jesus' nightgown. Daddy had Mr. Heath, the carpenter, build a little mahogany coffin for him. But he didn't die, and when he was three months old, Mama and Daddy decided they might as well name him. They named him William Armstrong, which is like tying a big tail on a small kite. Such a name sounds good only on a tombstone.

4 I thought myself pretty smart at many things, like holding my breath, running, jumping, or climbing the vines in Old Woman Swamp, and I wanted more than anything else someone to race to Horsehead Landing, someone to box

1. **caul** a membrane surrounding the fetus in the womb

NOTES

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

The narrator states that the ironweeds "grew rank amid the purple phlox." Given the multiple meanings of rank, I think the intended denotative meaning is "overgrown" to describe the weeds overtaking the flower garden.

Rank is used to describe weeds, plants that are unwanted, and can also mean "having a foul odor." Given this, I think that rank has a negative connotation as compared to a positive synonym such as lush or abundant.

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with, and someone to perch with in the top fork of the great pine behind the barn, where across the fields and swamps you could see the sea. I wanted a brother. But Mama, crying, told me that even if William Armstrong lived, he would never do these things with me. He might not, she sobbed, even be "all there." He might, as long as he lived, lie on the rubber sheet in the center of the bed in the front bedroom where the white marquisette curtains billowed out in the afternoon sea breeze, rustling like palmetto fronds.

5 It was bad enough having an invalid brother, but having one who possibly was not all there was unbearable, so I began to make plans to kill him by smothering him with a pillow. However, one afternoon as I watched him, my head poked between the iron posts of the foot of the bed, he looked straight at me and grinned. I skipped through the rooms, down the echoing halls, shouting, "Mama, he smiled. He's all there! He's all there!" and he was.

• • •

6 When he was two, if you laid him on his stomach, he began to move himself, straining terribly. The doctor said that with his weak heart this strain would probably kill him, but it didn't. Trembling, he'd push himself up, turning first red, then a soft purple, and finally collapse back onto the bed like an old worn-out doll. I can still see Mama watching him, her hand pressed tight across her mouth, her eyes wide and unblinking. But he learned to crawl (it was his third winter), and we brought him out of the front bedroom, putting him on the rug before the fireplace. For the first time he became one of us.

7 As long as he lay all the time in bed, we called him William Armstrong, even though it was formal and sounded as if we were referring to one of our ancestors, but with his creeping around on the deerskin rug and beginning to talk, something had to be done about his name. It was I who renamed him. When he crawled, he crawled backwards, as if he were in **reverse** and couldn't change gears. If you called him, he'd turn around as if he were going in the other direction, then he'd back right up to you to be picked up. Crawling backward made him look like a doodlebug, so I began to call him Doodle, and in time even Mama and Daddy thought it was a better name than William Armstrong. Only Aunt Nicey disagreed. She said caul babies should be treated with special respect since they might turn out to be saints. Renaming my brother was perhaps the kindest thing I ever did for him, because nobody expects much from someone called Doodle.

8 Although Doodle learned to crawl, he showed no signs of walking, but he wasn't idle. He talked so much that we all quit listening to what he said. It was about this time that Daddy built him a go-cart and I had to pull him around. At first I just paraded him up and down the piazza, but then he started crying to be taken out into the yard, and it ended up by my having to lug him wherever I went. If I so much as picked up my cap, he'd start crying to go with me and Mama would call from where she was, "Take Doodle with you."

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9 He was a burden in many ways. The doctor had said that he mustn't get too excited, too hot, too cold, or too tired and that he must always be treated gently. A long list of don'ts went with him, all of which I ignored once we got out of the house. To discourage his coming with me, I'd run with him across the ends of the cotton rows and careen him around corners on two wheels. Sometimes I accidentally turned him over, but he never told Mama. His skin was very sensitive, and he had to wear a big straw hat whenever he went out. When the going got rough and he had to cling to the sides of the go-cart, the hat slipped all the way down over his ears. He was a sight. Finally, I could see I was **licked**. Doodle was my brother and he was going to cling to me forever, no matter what I did, so I dragged him across the burning cotton field to share with him the only beauty I knew, Old Woman Swamp. I pulled the go-cart through the saw-tooth fern, down into the green **dimness** where the palmetto fronds whispered by the stream. I lifted him out and set him down in the soft rubber grass beside a tall pine. His eyes were round with wonder as he gazed about him, and his little hands began to stroke the rubber grass. Then he began to cry.

10 "For heaven's sake, what's the matter?" I asked, annoyed.

11 "It's so pretty," he said. "So pretty, pretty, pretty."

12 After that day Doodle and I often went down into Old Woman Swamp. I would gather wildflowers, wild violets, honeysuckle, yellow jasmine, snakeflowers, and waterlilies, and with wire grass we'd weave them into necklaces and crowns. We'd bedeck ourselves with our handiwork and loll about thus beautified, beyond the touch of the everyday world. Then when the slanted rays of the sun burned orange in the tops of the pines, we'd drop our jewels into the stream and watch them float away toward the sea.

13 There is within me (and with sadness I have watched it in others) a knot of cruelty borne by the stream of love, much as our blood sometimes bears the seed of our destruction, and at times I was mean to Doodle. One day I took him up to the barn loft and showed him his casket, telling him how we all had believed he would die. It was covered with a film of Paris green[2] sprinkled to kill the rats, and screech owls had built a nest inside it.

14 Doodle studied the mahogany box for a long time, then said, "It's not mine."

15 "It is," I said. "And before I'll help you down from the loft, you're going to have to touch it."

16 "I won't touch it," he said sullenly.

17 "Then I'll leave you here by yourself," I threatened, and made as if I were going down.

2. **Paris green** a crystalline rat poison and insecticide

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NOTES

18 Doodle was frightened of being left. "Don't leave me, Brother," he cried, and leaned toward the coffin. His hand, trembling, reached out, and when he touched the casket, he screamed. A screech owl flapped out of the box into our faces, scaring us and covering us with Paris green. Doodle was paralyzed, so I put him on my shoulder and carried him down the ladder, and even when we were outside in the bright sunshine, he clung to me, crying, "Don't leave me. Don't leave me."

• • •

SAMPLE ANNOTATION

Theme

Brother is ashamed of Doodle, which is why he teaches Doodle to walk. Brother is motivated by selfish pride. The story seems to be developing a theme about how our reasons for helping others may not always be selfless

19 When Doodle was five years old, I was embarrassed at having a brother of that age who couldn't walk, so I set out to teach him. We were down in Old Woman Swamp and it was spring and the sick-sweet smell of bay flowers hung everywhere like a mournful song. "I'm going to teach you to walk, Doodle," I said.

20 He was sitting comfortably on the soft grass, leaning back against the pine. "Why?" he asked.

21 I hadn't expected such an answer. "So I won't have to haul you around all the time."

22 "I can't walk, Brother," he said.

23 "Who says so?" I demanded.

24 "Mama, the doctor—everybody."

25 "Oh, you can walk," I said, and I took him by the arms and stood him up. He collapsed onto the grass like a half-empty flour sack. It was as if he had no bones in his little legs.

26 "Don't hurt me, Brother," he warned.

27 "Shut up. I'm not going to hurt you. I'm going to teach you to walk." I **heaved** him up again, and again he collapsed.

28 This time he did not lift his face up out of the rubber grass. "I just can't do it. Let's make honeysuckle wreaths."

29 "Oh yes you can, Doodle," I said. "All you got to do is try. Now come on," and I hauled him up once more.

30 It seemed so hopeless from the beginning that it's a miracle I didn't give up. But all of us must have something or someone to be proud of, and Doodle had become mine. I did not know then that pride is a wonderful, terrible thing, a seed that bears two vines, life and death. Every day that summer we went to the pine beside the stream of Old Woman Swamp, and I put him on his feet at least a hundred times each afternoon. Occasionally I too became discouraged because it didn't seem as if he was trying, and I would say, "Doodle, don't you want to learn to walk?"

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31 He'd nod his head, and I'd say, "Well, if you don't keep trying, you'll never learn." Then I'd paint for him a picture of us as old men, white-haired, him with a long white beard and me still pulling him around in the go-cart. This never failed to make him try again.

32 Finally one day, after many weeks of practicing, he stood alone for a few seconds. When he fell, I grabbed him in my arms and hugged him, our laughter pealing through the swamp like a ringing bell. Now we knew it could be done. Hope no longer hid in the dark palmetto thicket but perched like a cardinal in the lacy toothbrush tree, brilliantly visible. "Yes, yes," I cried, and he cried it too, and the grass beneath us was soft and the smell of the swamp was sweet.

33 With success so imminent, we decided not to tell anyone until he could actually walk. Each day, barring rain, we sneaked into Old Woman Swamp, and by cotton-picking time Doodle was ready to show what he could do. He still wasn't able to walk far, but we could wait no longer. Keeping a nice secret is very hard to do, like holding your breath. We chose to reveal all on October eighth, Doodle's sixth birthday, and for weeks ahead we mooned around the house, promising everybody a most spectacular surprise. Aunt Nicey said that, after so much talk, if we produced anything less tremendous than the Resurrection[3], she was going to be disappointed.

34 At breakfast on our chosen day, when Mama, Daddy, and Aunt Nicey were in the dining room, I brought Doodle to the door in the gocart just as usual and had them turn their backs, making them cross their hearts and hope to die if they peeked. I helped Doodle up, and when he was standing alone I let them look. There wasn't a sound as Doodle walked slowly across the room and sat down at his place at the table. Then Mama began to cry and ran over to him, hugging him and kissing him. Daddy hugged him too, so I went to Aunt Nicey, who was thanks praying in the doorway, and began to waltz her around. We danced together quite well until she came down on my big toe with her brogans, hurting me so badly I thought I was crippled for life.

35 Doodle told them it was I who had taught him to walk, so everyone wanted to hug me, and I began to cry.

36 "What are you crying for?" asked Daddy, but I couldn't answer. They did not know that I did it for myself, that pride, whose slave I was, spoke to me louder than all their voices, and that Doodle walked only because I was ashamed of having a crippled brother.

37 Within a few months Doodle had learned to walk well and his go-cart was put up in the barn loft (it's still there) beside his little mahogany coffin. Now, when

3. **Resurrection** in the Christian tradition, the return from the dead of Jesus Christ after his murder by crucifixion

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NOTES

we roamed off together, resting often, we never turned back until our destination had been reached, and to help pass the time, we took up lying. From the beginning Doodle was a terrible liar and he got me in the habit. Had anyone stopped to listen to us, we would have been sent off to Dix Hill.

38 My lies were scary, involved, and usually pointless, but Doodle's were twice as crazy. People in his stories all had wings and flew wherever they wanted to go. His favorite lie was about a boy named Peter who had a pet peacock with a ten-foot tail. Peter wore a golden robe that glittered so brightly that when he walked through the sunflowers they turned away from the sun to face him. When Peter was ready to go to sleep, the peacock spread his magnificent tail, enfolding the boy gently like a closing go-to-sleep flower, burying him in the glorious iridescent, rustling vortex. Yes, I must admit it. Doodle could beat me lying.

39 Doodle and I spent lots of time thinking about our future. We decided that when we were grown we'd live in Old Woman Swamp and pick dog-tongue for a living. Beside the stream, he planned, we'd build us a house of whispering leaves and the swamp birds would be our chickens. All day long (when we weren't gathering dog's-tongue we'd swing through the cypresses on the rope vines, and if it rained we'd huddle beneath an umbrella tree and play stickfrog. Mama and Daddy could come and live with us if they wanted to. He even came up with the idea that he could marry Mama and I could marry Daddy. Of course, I was old enough to know this wouldn't work out, but the picture he painted was so beautiful and serene that all I could do was whisper Yes, yes.

SAMPLE ANNOTATION

Theme

Brother does teach Doodle to walk, which is wonderful. But Brother's pride and belief in his own "infallibility" then motivate him to push Doodle much farther than he should, showing that selfish pride can be terrible.

40 Once I had succeeded in teaching Doodle to walk, I began to believe in my own infallibility, and I prepared a terrific development program for him, unknown to Mama and Daddy, of course. I would teach him to run, to swim, to climb trees, and to fight. He, too, now believed in my infallibility, so we set the deadline for these accomplishments less that a year away, when, it had been decided, Doodle could start to school.

41 That winter we didn't make much progress, for I was in school and Doodle suffered from one bad cold after another. But when spring came, rich and warm, we raised our sights again. Success lay at the end of summer like a pot of gold, and our campaign got off to a good start. On hot days, Doodle and I went down to Horsehead Landing, and I gave him swimming lessons or showed him how to row a boat. Sometimes we **descended** into the cool greenness of Old Woman Swamp and climbed the rope vines or boxed scientifically beneath the pine where he had learned to walk. Promise hung about us like the leaves, and wherever we looked, ferns unfurled and birds broke into song.

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42 That summer, the summer of 1918, was blighted. In May and June there was no rain and the crops withered, curled up, then died under the thirsty sun. One morning in July a hurricane came out of the east, tipping over the oaks in the yard and splitting the limbs of the elm trees. That afternoon it roared back out of the west, blew the fallen oaks around, snapping their roots and tearing them out of the earth like a hawk at the entrails of a chicken. Cotton bolls were wrenched from the stalks and lay like green walnuts in the valleys between the rows, while the cornfield leaned over uniformly so that the tassels touched the ground. Doodle and I followed Daddy out into the cotton field, where he stood, shoulders sagging, surveying the ruin. When his chin sank down onto his chest, we were frightened, and Doodle slipped his hand into mine. Suddenly Daddy straightened his shoulders, raised a giant knuckle fist, and with a voice that seemed to rumble out of the earth itself began cursing the weather and the Republican Party. Doodle and I prodding each other and giggling, went back to the house, knowing that everything would be all right.

43 And during that summer, strange names were heard through the house: Chateau-Thierry, Amiens, Soissons, and in her blessing at the supper table, Mama once said, "And bless the Pearsons, whose boy Joe was lost at Belleau Wood[4]."

44 So we came to that clove of seasons. School was only a few weeks away, and Doodle was far behind schedule. He could barely clear the ground when climbing up the rope vines, and his swimming was certainly not passable. We decided to double our efforts, to make that list drive and reach our pot of gold. I made him swim until he turned blue and row until he couldn't lift an oar. Wherever we went, I purposely walked fast, and although he kept up, his face turned red and his eyes became glazed. Once, he could go no further, so he collapsed on the ground and began to cry.

45 "Aw, come on, Doodle," I urged. "You can do it. Do you want to be different from everybody else when you start school?"

46 "Does it make any difference?"

47 "It certainly does," I said. "Now, come on," and I helped him up. As we slipped through dog days, Doodle began to look feverish, and Mama felt his forehead, asking him if he felt ill. At night he didn't sleep well, and sometimes he had nightmares, crying out until I touched him and said, "Wake up, Doodle. Wake up."

48 It was Saturday noon, just a few days before school was to start. I should have already admitted defeat, but my pride wouldn't let me. The excitement

4. **Belleau Wood** Chateau-Thierry, Amiens, Soissons, Belleau Wood were major battlefields of World War I

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NOTES

of our program had now been gone for weeks, but still we kept on with a tired doggedness. It was too late to turn back, for we had both wandered too far into a net of expectations and left no crumbs behind.

49 Daddy, Mama, Doodle, and I were seated at the dining-room table having lunch. It was a hot day, with all the windows and doors open in case a breeze should come. In the kitchen Aunt Nicey was humming softly. After a long silence, Daddy spoke. "It's so calm, I wouldn't be surprised if we had a storm this afternoon."

50 "I haven't heard a rain frog," said Mama, who believed in signs, as she served the bread around the table.

51 "I did," declared Doodle. "Down in the swamp—"

52 "He didn't," I said contrarily.

53 "You did, eh?" said Daddy, ignoring my denial.

54 "I certainly did," Doodle reiterated, scowling at me over the top of his iced-tea glass, and we were quiet again.

55 Suddenly, from out in the yard, came a strange croaking noise. Doodle stopped eating, with a piece of bread poised ready for his mouth, his eyes popped round like two blue buttons. "What's that?" he whispered.

56 I jumped up, knocking over my chair, and had reached the door when Mama called, "Pick up the chair, sit down again, and say excuse me."

57 By the time I had done this Doodle had excused himself and had slipped out into the yard. He was looking up into the bleeding tree. "It's a great big red bird!" he called.

58 The bird croaked loudly again, and Mama and Daddy came out into the yard. We shaded our eyes with our hands against the hazy glare of the sun and peered up through the still leaves. On the topmost branch a bird the size of a chicken, with scarlet feathers and long legs, was perched precariously. Its wings hung down loosely, and as we watched, a feather dropped away and floated slowly down through the green leaves.

scarlet ibis

59 "It's not even frightened of us," Mama said.

60 "It looks tired," Daddy added. "Or maybe sick."

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61 Doodle's hands were clasped at his throat, and I had never seen him stand still so long. "What is it?" he asked. Daddy shook his head. "I don't know, maybe it's—"

62 At that moment the bird began to flutter, but the wings were uncoordinated, and amid much flapping and a spray of flying feathers, it tumbled down, bumping through the limbs of the bleeding tree and landing at our feet with a thud. Its long, graceful neck jerked twice into an S, then straightened out, and the bird was still. A white veil came over the eyes and the long white beak unhinged. Its legs were crossed and its clawlike feet were delicately curved at rest. Even death did not mar its grace, for it lay on the earth like a broken vase of red flowers, and we stood around it, awed by its exotic beauty.

63 "It's dead," Mama said.

64 "What is it?" Doodle repeated.

65 "Go bring me the bird book," said Daddy.

66 I ran into the house and brought back the bird book. As we watched, Daddy thumbed through its pages. "It's a scarlet ibis," he said, pointing to the picture. "It lives in the tropics-South America to Florida. A storm must have brought it here."

67 Sadly, we all looked back at the bird. A scarlet ibis! How many miles it had traveled to die like this, in *our* yard, beneath the bleeding tree.

68 "Let's finish lunch," Mama said, nudging us back toward the dining room.

69 "I'm not hungry," said Doodle, and he knelt down beside the ibis.

70 "We've got peach cobbler for dessert," Mama tempted from the doorway.

71 Doodle remained kneeling. "I'm going to bury him."

72 "Don't you dare touch him," Mama warned. "There's no telling what disease he might have had."

73 "All right," said Doodle. "I won't."

74 Daddy, Mama, and I went back to the dining-room table, but we watched Doodle through the open door. He took out a piece of string from his pocket and, without touching the ibis, looped one end around its neck. Slowly, while singing softly "Shall We Gather at the River," he carried the bird around to the front yard and dug a hole in the flower garden, next to the petunia bed. Now we were watching him through the front window, but he didn't know it. His awkwardness at digging the hole with a shovel whose handle was twice as long as he was made us laugh, and we covered our mouths with our hands so he wouldn't hear.

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75 When Doodle came into the dining room, he found us seriously eating our cobbler. He was pale, and lingered just inside the screen door. “Did you get the scarlet ibis buried?” asked Daddy.

76 Doodle didn’t speak but nodded his head.

77 “Go wash your hands, and then you can have some peach cobbler,” said Mama.

78 “I’m not hungry,” he said.

79 “Dead birds is bad luck,” said Aunt Nicey, poking her head from the kitchen door. “Specially *red* dead birds!”

80 As soon as I had finished eating, Doodle and I hurried off to Horsehead Landing. Time was short, and Doodle still had a long way to go if he was going to keep up with the other boys when he started school. The sun, gilded with the yellow cast of autumn, still burned fiercely, but the dark green woods through which we passed were shady and cool. When we reached the landing, Doodle said he was too tired to swim, so we got into a skiff and floated down the creek with the tide. Far off in the marsh a rail was scolding, and over on the beach locusts were singing in the myrtle trees. Doodle did not speak and kept his head turned away, letting one hand trail limply in the water.

81 After we had drifted a long way, I put the oars in place and made Doodle row back against the tide. Black clouds began to gather in the southwest, and he kept watching them, trying to pull the oars a little faster. When we reached Horsehead Landing, lightning was playing across half the sky and thunder roared out, hiding even the sound of the sea. The sun disappeared and darkness descended, almost like night. Flocks of marsh crows flew by, heading inland to their roosting trees; and two egrets, squawking, arose from the oyster-rock shallows and careened away.

82 Doodle was both tired and frightened, and when he stepped from the skiff he collapsed onto the mud, sending an armada of fiddler crabs rustling off into the marsh grass. I helped him up, and as he wiped the mud off his trousers, he smiled at me ashamedly. He had failed and we both knew it, so we started back home, racing the storm. We never spoke (What are the words that can solder cracked pride?), but I knew he was watching me, watching for a sign of mercy. The lightning was near now, and from fear he walked so close behind me he kept stepping on my heels. The faster I walked, the faster he walked, so I began to run. The rain was coming, roaring through the pines, and then, like a bursting Roman candle, a gum tree ahead of us was shattered by a bolt of lightning. When the deafening peal of thunder had died, and in the moment before the rain arrived, I heard Doodle, who had fallen behind, cry out, “Brother, Brother, don’t leave me! Don’t leave me!”

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83 The knowledge that Doodle's and my plans had come to naught was bitter, and that streak of cruelty within me awakened. I ran as fast as I could, leaving him far behind with a wall of rain dividing us. The drops stung my face like nettles, and the wind flared the wet glistening leaves of the bordering trees. Soon I could hear his voice no more.

84 I hadn't run too far before I became tired, and the flood of childish spite evanesced as well. I stopped and waited for Doodle. The sound of rain was everywhere, but the wind had died and it fell straight down in parallel paths like ropes hanging from the sky. As I waited, I peered through the downpour, but no one came. Finally I went back and found him huddled beneath a red nightshade bush beside the road. He was sitting on the ground, his face buried in his arms, which were resting on his drawn-up knees. "Let's go, Doodle," I said.

85 He didn't answer, so I placed my hand on his forehead and lifted his head. Limply, he fell backwards onto the earth. He had been bleeding from the mouth, and his neck and the front of his shirt were stained a brilliant red.

86 "Doodle! Doodle!" I cried, shaking him, but there was no answer but the ropy rain. He lay very awkwardly, with his head thrown far back, making his vermilion neck appear unusually long and slim. His little legs, bent sharply at the knees, had never before seemed so fragile, so thin.

87 I began to weep, and the tear-blurred vision in red before me looked very familiar. "Doodle!" I screamed above the pounding storm and threw my body to the earth above his. For a long time, it seemed forever, I lay there crying, sheltering my fallen scarlet ibis from the heresy of rain.

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First Read

Read "The Scarlet Ibis." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Explain the connection between the "Scarlet Ibis" mentioned in the title and Doodle, the younger brother in this story. Back up your assertions with evidence from the text.

2. How do you think Brother might feel after Doodle's death? Explain and be specific, citing evidence from the text that supports your response.

3. What can you infer about the type of person Doodle is from the text? Be specific, and cite evidence from the short story that backs up your inferences.

4. Use context clues to determine the meaning of the word **dimness**. Write your definition here, along with the words or phrases that were most helpful in arriving at your conclusion. Then, check a dictionary to confirm your understanding.

5. The word **descend** comes from the Latin *descendere*, meaning "to climb." Write your best definition of the word *descend* as it is used in this short story, along with any helpful words or phrases that led you to your understanding.

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Reading Skill: Theme

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify universal themes and track their development, note the following:

- ✓ key elements in the story that help reveal the theme, such as:
  - details about the setting
  - characters' thoughts, actions, and dialogue
  - the central conflict of the plot
  - the resolution of the conflict

STEP 2: To analyze universal themes and their development throughout a literary text, consider the following questions:

- ✓ What overall messages about life can you glean from the story?
- ✓ Does each message represent a universal theme—a central idea about the human condition that applies to anyone, regardless of culture, geographic location, or time period?
- ✓ When and through what specific details related to the literary elements of character, plot, and setting does the theme first become apparent?
- ✓ How do specific details about the characters, setting, and plot enhance and add layers of meaning to the themes as the story progresses?

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Reread paragraphs 44–47 of "The Scarlet Ibis." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What theme in the story does paragraph 44 develop?

   - A. Hard work can be rewarding.
   - B. Physical fitness is important.
   - C. Pushing someone beyond his or her limits can be dangerous.
   - D. Dreaming about the future is less important than working toward your goals.

2. What does this passage reveal about two brothers' motivations, and what theme does that suggest?

   - A. They are both motivated by the desire for Doodle to be physically fit, which develops the theme that having a healthy body and a healthy mind are connected.
   - B. They are both motivated by the desire for Doodle to fit in with the other kids at school, which shows the theme that everyone wants to be like everyone else.
   - C. Brother wants Doodle to fit in with the other kids, but Doodle doesn't care about that, which shows the theme that fitting in is a motivating force for some people but not others.
   - D. Doodle wants to fit in with the other kids, but Brother just wants Doodle to be healthy and strong, which shows the theme people love others for who they really are.

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Reading Skill: Context and Connotation – Reference Materials

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to apply knowledge of reference materials to determine the meaning of a word or phrase, note the following:

- ✓ the word or phrase's part of speech
- ✓ context clues you can use to make an initial determination of the word or phrase's meaning
- ✓ appropriate reference materials you can use to confirm this meaning

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 2: To apply knowledge of reference materials to determine the meaning of a word or phrase, ask the following questions:

- ✓ How is the word being used in the sentence? What is its part of speech?
- ✓ What do I think the word means based on context clues?
- ✓ Which of these definitions, or denotations, matches the context?
- ✓ What do any sample sentences that accompany this definition suggest about the connotations, or emotional associations, of the word or phrase?
- ✓ What do any synonyms and antonyms provided in the dictionary or a thesaurus suggest about the word or phrase's denotative and connotative meanings?
- ✓ What have I finally determined are the denotative and connotative meanings of the word or phrase?

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Reread paragraph 48 of "The Scarlet Ibis." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement below best compares the connotations of the synonyms *doggedness* and *stubbornness*? Refer to a dictionary or thesaurus as needed.

   - A. *Doggedness* and *stubborness* both have the negative connotation of being resistant to change.
   - B. *Doggedness* and *stubborness* both have the positive connotation of being persistent in an admirable way.
   - C. *Doggedness* suggests an admirable persistence, whereas *stubborness* suggests a negative resistance to change.
   - D. *Stubborness* suggests an admirable persistence, whereas *doggedness* suggests a negative resistance to change.

2. Which statement below best compares the connotations of the synonyms *doggedness* and *stubbornness*? Refer to a dictionary or thesaurus as needed.

   - A. "Still we kept on" suggests that *doggedness* has a positive connotation of being persistent in an admirable way.
   - B. "The excitement of our program" suggests that *doggedness* has a positive connotation of being persistent in an admirable way.
   - C. "Still we kept on" suggests that *doggedness* has a negative connotation of being persistent in an admirable way.
   - D. "The excitement of our program" suggests that *doggedness* has a neutral connotation of being persistent in an admirable way.

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Close Read

Reread "The Scarlet Ibis." As you reread, complete the Skills Focus questions below. Then use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a passage that shows a contrast in Brother and Doodle's treatment of one another. Explain how this contrast in their characters helps develop a universal theme in the story.

2. Highlight a passage that describes Old Woman Swamp and the brothers' imaginative activities there. Explain what the swamp might represent for the brothers and how it contributes to a universal theme in the story.

3. Highlight a passage that demonstrates that Doodle is a uniquely sensitive and caring person. Explain why this character trait is important in developing a universal theme in the story.

4. The scarlet ibis, the story's namesake, can be seen as a symbol of unique and fragile beauty in an otherwise harsh world. Highlight a passage that shows how Doodle is similar to the scarlet ibis in this way, and explain how the scarlet ibis could be a symbol for Doodle himself.

5. Explain how this story communicates a warning about helping others.

LITERARY ANALYSIS

WRITE

In "The Scarlet Ibis," the narrator reflects, "I did not know then that pride is a wonderful, terrible thing, a seed that bears two vines, life and death." How is the universal theme of pride both as a creative and a destructive incentive developed in the story, through the narrator's characterizations of himself and his brother Doodle? Explain, using textual evidence and original commentary.

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To Kill a Mockingbird

FICTION
Harper Lee
1960

Introduction

studysync

Drawing from events in her own childhood, Harper Lee (1926–2016) completed *To Kill A Mockingbird* just prior to the peak of the civil rights movement. It created an immediate sensation, winning the Pulitzer Prize in 1961 and selling more than 15 million copies. Told through the eyes of a six-year-old girl growing up in Alabama during the Great Depression, Lee's first and only novel is renowned for its warmth and humor, despite dealing with the serious issue of racial injustice. In this excerpt, Scout, the narrator, learns a lesson about compassion.

"You never really understand a person until you consider things from his point of view—"

NOTES

from Chapter 3

1 Walter looked as if he had been raised on fish food: his eyes, as blue as Dill Harris's, were red-rimmed and watery. There was no color in his face except at the tip of his nose, which was moistly pink. He fingered the straps of his overalls, nervously picking at the metal hooks.

2 Jem suddenly grinned at him. "Come on home to dinner with us, Walter," he said. "We'd be glad to have you."

3 Walter's face brightened, then darkened.

4 Jem said, "Our daddy's a friend of your daddy's. Scout here, she's crazy—she won't fight you any more."

5 "I wouldn't be too certain of that," I said. Jem's free dispensation of my pledge irked me, but precious noontime minutes were ticking away. "Yeah Walter, I won't jump on you again. Don't you like butterbeans? Our Cal's a real good cook."

6 Walter stood where he was, biting his lip. Jem and I gave up, and we were nearly to the Radley Place when Walter called, "Hey, I'm comin'!"

7 When Walter caught up with us, Jem made pleasant conversation with him. "A **hain't** lives there," he said cordially, pointing to the Radley house. "Ever hear about him, Walter?"

8 "Reckon I have," said Walter. "Almost died first year I come to school and et them pecans—folks say he pizened 'em and put 'em over on the school side of the fence."

9 Jem seemed to have little fear of Boo Radley now that Walter and I walked beside him. Indeed, Jem grew boastful: "I went all the way up to the house once," he said to Walter.

10 "Anybody who went up to the house once oughta not to still run every time he passes it," I said to the clouds above.

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NOTES

11 “And who’s runnin‘, Miss Priss?”

12 “You are, when ain’t anybody with you.”

13 By the time we reached our front steps Walter had forgotten he was a Cunningham. Jem ran to the kitchen and asked Calpurnia to set an extra plate, we had company.

• • •

14 After supper, Atticus sat down with the paper and called, “Scout, ready to read?” The Lord sent me more than I could bear, and I went to the front porch. Atticus followed me.

15 “Something wrong, Scout?”

16 I told Atticus I didn’t feel very well and didn’t think I’d go to school any more if it was all right with him.

17 Atticus sat down in the swing and crossed his legs. His fingers wandered to his watchpocket; he said that was the only way he could think. He waited in **amiable** silence, and I sought to reinforce my position: “You never went to school and you do all right, so I’ll just stay home too. You can teach me like Granddaddy taught you ‘n’ Uncle Jack.”

18 “No I can’t,” said Atticus. “I have to make a living. Besides, they’d put me in jail if I kept you at home—dose of magnesia[1] for you tonight and school tomorrow.”

19 “I’m feeling all right, really.”

20 “Thought so. Now what’s the matter?”

21 Bit by bit, I told him the day’s misfortunes. “—and she said you taught me all wrong, so we can’t ever read any more, ever. Please don’t send me back, please sir.”

22 Atticus stood up and walked to the end of the porch. When he completed his **examination** of the wisteria vine he strolled back to me.

23 “First of all,” he said, “if you can learn a simple trick, Scout, you’ll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view—”

24 “Sir?”

1. **magnesia** a liquid medicine used for treating indigestion

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NOTES

25 "—until you climb into his skin and walk around in it."

• • •

from Chapter 15

26 I looked around the crowd. It was a summer's night, but the men were dressed, most of them, in overalls and denim shirts buttoned up to the collars. I thought they must be cold-natured, as their sleeves were unrolled and buttoned at the cuffs. Some wore hats pulled firmly down over their ears. They were sullen-looking, sleepy-eyed men who seemed unused to late hours. I sought once more for a familiar face, and at the center of the semi-circle I found one.

27 "Hey, Mr. Cunningham."

28 The man did not hear me, it seemed.

29 "Hey, Mr. Cunningham. How's your **entailment** getting' along?"

30 Mr. Walter Cunningham's legal affairs were well known to me; Atticus had once described them at length. The big man blinked and hooked his thumbs in his overall straps. He seemed uncomfortable; he cleared his throat and looked away. My friendly overture had fallen flat.

31 Mr. Cunningham wore no hat, and the top half of his forehead was white in contrast to his sunscorched face, which led me to believe that he wore one most days. He shifted his feet, clad in heavy work shoes.

32 "Don't you remember me, Mr. Cunningham? I'm Jean Louise Finch. You brought us some hickory nuts one time, remember?" I began to sense the futility one feels when unacknowledged by a chance acquaintance.

33 "I go to school with Walter," I began again. "He's your boy, ain't he? Ain't he, sir?"

34 Mr. Cunningham was moved to a faint nod. He did know me, after all.

35 "He's in my grade," I said, "and he does right well. He's a good boy," I added, "a real nice boy. We brought him home for dinner one time. Maybe he told you about me, I beat him up one time but he was real nice about it. Tell him hey for me, won't you?"

36 Atticus had said it was the polite thing to talk to people about what they were interested in, not about what you were interested in. Mr. Cunningham **displayed** no interest in his son, so I tackled his entailment once more in a last-ditch effort to make him feel at home.

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37 "Entailments are bad," I was advising him, when I slowly awoke to the fact that I was addressing the entire aggregation. The men were all looking at me, some had their mouths half-open. Atticus had stopped poking at Jem: they were standing together beside Dill. Their attention amounted to fascination. Atticus's mouth, even, was half-open, an attitude he had once described as uncouth. Our eyes met and he shut it.

38 "Well, Atticus, I was just sayin' to Mr. Cunningham that entailments are bad an' all that, but you said not to worry, it takes a long time sometimes . . . that you all'd ride it out together . . ." I was slowly drying up, wondering what idiocy I had committed. Entailments seemed all right enough for living room talk.

39 I began to feel sweat gathering at the edges of my hair; I could stand anything but a bunch of people looking at me. They were quite still.

40 "What's the matter?" I asked.

41 Atticus said nothing. I looked around and up at Mr. Cunningham, whose face was equally impassive. Then he did a peculiar thing. He squatted down and took me by both shoulders.

42 "I'll tell him you said hey, little lady," he said.

43 Then he straightened up and waved a big paw. "Let's clear out," he called. "Let's get going, boys."

44 As they had come, in ones and twos the men shuffled back to their ramshackle cars. Doors slammed, engines coughed, and they were gone.

Excerpted from *To Kill a Mockingbird* by Harper Lee, published by HarperCollins.

DISCUSSION

WRITE

According to Scout's teacher, her father, Atticus, has taught her "all wrong." Based on your personal experience and the interactions described in these passages from *To Kill a Mockingbird*, however, what does it mean to be a good teacher, and how can a person prove him or herself to be a good student? Network with your group in order to explore these questions, writing down your ideas beforehand. After your discussion, you will write a reflection.

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The Girl Who Can

FICTION
Ama Ata Aidoo
1997

Introduction

Ama Ata Aidoo (b. 1942) is a novelist and poet from Ghana, as well as the first published African woman playwright, the winner of the Commonwealth Prize, and a founder of the Mbassem Foundation. In 1982, she also served briefly as the Ghanian Minister of Education. Her short story “The Girl Who Can” is narrated by a seven-year-old girl whose thoughts are far more complex than her limited vocabulary can express.

"I don't know too much about such things. But that's how I was feeling and thinking all along."

NOTES

Ama Ata Aidoo

1 They say that I was born in Hasodzi; and it is a very big village in the central region of our country, Ghana. They also say that when all of Africa is not choking under a drought, Hasodzi lies in a very **fertile** lowland in a district known for its good soil. Maybe that is why any time I don't finish eating my food, Nana says, "You Adjoa, you don't know what life is about . . . you don't know what problems there are in this life . . ."

2 As far as I could see, there was only one problem. And it had nothing to do with what I knew Nana considered as "problems," or what Maami thinks of as "the problem." Maami is my mother. Nana is my mother's mother. And they say I am seven years old. And my problem is that at this seven years of age, there are things I can think in my head, but which, maybe, I do not have the proper language to speak them out with. And that, I think, is a very **serious** problem because it is always difficult to decide whether to keep quiet and not say any of the things that come into my head, or say them and get laughed at. Not that it is easy to get any grownup to listen to you, even when you decide to take the risk and say something serious to them.

3 Take Nana. First, I have to struggle to catch her attention. Then I tell her something I had taken a long time to figure out. And then you know what always happens? She would at once stop whatever she is doing and, mouth open, stare at me for a very long time. Then, bending and turning her head slightly, so that one ear comes down towards me, she'll say in that voice: "Adjoa, you say what?" After I have repeated whatever I had said, she would either, still in that voice, ask me "never, never, but NEVER to repeat THAT," or she would immediately burst out laughing. She would laugh and laugh and laugh, until tears run down her cheeks and she would stop whatever she is doing and wipe away the tears with the hanging edges of her cloth. And she would continue laughing until she is completely tired. But then, as soon as

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NOTES

another person comes by, just to make sure she doesn't forget whatever it was I had said, she would repeat it to her. And then, of course, there would be two old people laughing and screaming with tears running down their faces. Sometimes this show continues until there are three, four or even more of such laughing and screaming tear-faced grownups. And all that performance for whatever I'd said? I find something quite confusing in all this. That is, no one ever explains to me why sometimes I shouldn't repeat some things I say; while at other times, some other things I say would not only be all right, but would be considered so funny they would be repeated so many times for so many people's enjoyment. You see how neither way of hearing me out can encourage me to express my thoughts too often?

4 Like all this business to do with my legs. I have always wanted to tell them not to worry. I mean Nana and my mother. It did not have to be an issue for my two favorite people to fight over. I didn't want to be told not to repeat it or for it to be considered so funny that anyone would laugh at me until they cried. After all, they were my legs . . . When I think back on it now, those two, Nana and my mother must have been discussing my legs from the day I was born. What I am sure of is that when I came out of the land of sweet, soft silence into the world of noise and **comprehension**, the first topic I met was my legs.

5 That discussion was repeated very regularly.

6 Nana: "Ah, ah, you know, Kaya, I thank my God that your very first child is female. But Kaya, I am not sure about her legs. Hm . . . hm . . . hm . . ."

7 And Nana would shake her head.

8 Maami: "Mother, why are you always complaining about Adjoa's legs? If you ask me . . ."

9 Nana: "They are too thin. And I am not asking you!"

10 Nana has many voices. There is a special one she uses to shut everyone up.

11 "Some people have no legs at all," my mother would try again with all her small courage.

12 "But Adjoa has legs," Nana would insist; "except that they are too thin. And also too long for a woman. Kaya, listen. Once in a while, but only once in a very long while, somebody decides—nature, a child's spirit mother, an accident happens, and somebody gets born without arms, or legs, or both sets of limbs. And then let me touch wood; it is a sad business. And you know, such things are not for talking about every day. But if any female child decides to come into this world with legs, then they might as well be legs."

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NOTES

13 "What kind of legs?" And always at that point, I knew from her voice that my mother was weeping inside. Nana never heard such inside weeping. Not that it would have stopped Nana even if she had heard it. Which always surprised me. Because, about almost everything else apart from my legs, Nana is such a good grown-up. In any case, what do I know about good grown-ups and bad grown-ups? How could Nana be a good grown-up when she carried on so about my leg? All I want to say is that I really liked Nana except for that.

14 Nana: "As I keep saying, if any woman decides to come into this world with her two legs, then she should select legs that have meat on them: with good calves. Because you are sure such legs would support solid hips. And a woman must have solid hips to be able to have children."

15 "Oh, Mother." That's how my mother would answer. Very, very quietly. And the discussion would end or they would move on to something else.

16 Sometimes, Nana would pull in something about my father:

17 How, "Looking at such a man, we have to be humble and admit that after all, God's children are many . . ."

18 How, "After one's only daughter had insisted on marrying a man like that, you still have to thank your God that the biggest problem you got later was having a granddaughter with spindly legs that are too long for a woman, and too thin to be of any use."

19 The way she always added that bit about my father under her breath, she probably thought I didn't hear it. But I always heard it. Plus, that is what always shut my mother up for good, so that even if I had not actually heard the words, once my mother looked like even her little courage was finished, I could always guess what Nana had added to the argument.

20 "Legs that have meat on them with good calves to support solid hips . . . to be able to have children."

21 So I wished that one day I would see, for myself, the legs of any woman who had had children. But in our village, that is not easy. The older women wear long wrap-arounds all the time. Perhaps if they let me go bathe in the river in the evening, I could have checked. But I never had the chance. It took a lot of begging just to get my mother and Nana to let me go splash around in the shallow end of the river with my friends, who were other little girls like me. For proper baths, we used the small bathhouse behind our hut. Therefore, the only naked female legs I have ever really seen are those of other little girls like me, or older girls in the school. And those of my mother and Nana: two pairs of legs which must surely belong to the approved kind; because

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Nana gave birth to my mother and my mother gave birth to me. In my eyes, all my friends have got legs that look like legs, but whether the legs have got meat on them to support the kind of hips that . . . that I don't know.

22 According to the older boys and girls, the distance between our little village and the small town is about five kilometers. I don't know what five kilometers mean. They always complain about how long it is to walk to school and back. But to me, we live in our village, and walking those kilometers didn't matter. School is nice. School is another thing Nana and my mother discussed often and appeared to have different ideas about. Nana thought it would be a waste of time. I never understood what she meant. My mother seemed to know—and disagreed. She kept telling Nana that she— that is, my mother— felt she was locked into some kind of darkness because she didn't go to school. So that if I, her daughter, could learn to write and read my own name and a little besides—perhaps be able to calculate some things on paper—that would be good. I could always marry later and maybe . . .

23 Nana would just laugh. "Ah, maybe with legs like hers, she might as well go to school."

24 Running with our classmates on our small sports field and winning first place each time never seemed to me to be anything about which to tell anyone at home. This time it was different. I don't know how the teachers decided to let me run for the junior section of our school in the district games. But they did.

25 When I went home to tell my mother and Nana, they had not believed it at first. So Nana had taken it upon herself to go and "ask into it properly." She came home to tell my mother that it was really true. I was one of my school's runners.

26 "Is that so?" exclaimed my mother. I know her. Her mouth moved as though she was going to tell Nana, that, after all, there was a secret about me she couldn't be expected to share with anyone. But then Nana herself looked so pleased, out of surprise, my mother shut her mouth up. In any case, since the first time they heard the news, I have often caught Nana staring at my legs with a strange look on her face, but still pretending like she was not looking. All this week, she has been washing my school uniform herself. That is a big surprise. And she didn't stop at that, she even went to Mr. Mensah's house and borrowed his charcoal pressing iron. Each time she came back home with it and ironed and ironed and ironed the uniform, until, if I had been the uniform, I would have said aloud that I had had enough.

27 Wearing my school uniform this week has been very nice. At the parade, on the first afternoon, its **sheen** caught the rays of the sun and shone brighter than anybody else's uniform. I'm sure Nana saw that too, and must have liked

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NOTES

it. Yes, she has been coming into town with us every afternoon of this district sports week. Each afternoon, she has pulled one set of fresh old cloth from the big brass bowl to wear. And those old clothes are always so stiffly starched, you can hear the cloth creak when she passes by. But she walks way behind us schoolchildren. As though she was on her own way to some place else.

28 Yes, I have won every race I ran for my school, and I have won the cup for the best all-round junior athlete. Yes, Nana said that she didn't care if such things are not done. She would do it. You know what she did? She carried the gleaming cup on her back. Like they do with babies, and other very precious things. And this time, not taking the trouble to walk by herself.

29 When we arrived in our village, she entered our **compound** to show the cup to my mother before going to give it back to the headmaster.

30 Oh, grown-ups are so strange. Nana is right now carrying me on her knee, and crying softly. Muttering, muttering, muttering that: "*saa*, thin legs can also be useful . . . thin legs can also be useful . . ." that "even though some legs don't have much meat on them, to carry hips . . . they can run. Thin legs can run . . . then who knows? . . ."

31 I don't know too much about such things. But that's how I was feeling and thinking all along. That surely, one should be able to do other things with legs as well as have them because they can support hips that make babies. Except that I was afraid of saying that sort of thing aloud. Because someone would have told me never, never, but NEVER to repeat such words. Or else, they would have laughed so much at what I'd said, they would have cried.

32 It's much better this way. To have acted it out to show them, although I could not have planned it.

33 As for my mother, she has been speechless as usual.

From *The Girl Who Can and Other Stories*, 1969. Used by permission of Ama Ata Aidoo.

NARRATIVE

WRITE

In this text, Adjoa's mother, Maami, is often silenced by Nana (Maami's mother and Adjoa's grandmother). Consider if Maami, for once, gathered the courage to fully challenge Nana's views. Based on inferences made from details in the text, what do you think Maami would say? How would she advocate for her daughter? Write an alternative conversation between Maami and Nana in which Maami is permitted a full voice to argue for her daughter's welfare.

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I Know Why the Caged Bird Sings

INFORMATIONAL TEXT

Maya Angelou
1969

Introduction

studysync tv

In her autobiography, acclaimed poet Maya Angelou (1928–2014) recalls the anguish and hard-won independence of her childhood in Arkansas and her adolescence in northern slums. This passage is an important turning point for the author. Silenced by a deeply traumatic experience, young Marguerite is coaxed by a neighbor into embracing the healing power of language.

"'Your grandmother says you read a lot. Every chance you get. That's good, but not good enough.'"

NOTES

from Chapter 14

1 For nearly a year, I sopped around the house, the Store, the school, and the church, like an old biscuit, dirty and inedible. Then I met, or rather got to know, the lady who threw me my first lifeline.

2 Mrs. Bertha Flowers was the aristocrat of Black Stamps. She had the **grace** of control to appear warm in the coldest weather, and on the Arkansas summer days it seemed she had a private breeze which swirled around, cooling her. She was thin without the taut look of wiry people, and her printed voile dresses and flowered hats were as right for her as denim overalls for a farmer. She was our side's answer to the richest white woman in town.

3 Her skin was a rich black that would have peeled like a plum if snagged, but then no one would have thought of getting close enough to Mrs. Flowers to ruffle her dress, let alone snag her skin. She didn't encourage familiarity. She wore gloves too.

4 I don't think I ever saw Mrs. Flowers laugh, but she smiled often. A slow widening of her thin black lips to show even, small white teeth, then the slow effortless closing. When she chose to smile on me, I always wanted to thank her. The action was so graceful and inclusively **benign**.

5 She was one of the few gentlewomen I have ever known, and has remained throughout my life the measure of what a human being can be.

6 One summer afternoon, sweet-milk fresh in my memory, she stopped at the Store to buy provisions. Another Negro woman of her health and age would have been expected to carry the paper sacks home in one hand, but Momma said, "Sister Flowers, I'll send Bailey up to your house with these things."

7 She smiled that slow dragging smile, "Thank you, Mrs. Henderson. I'd prefer Marguerite, though." My name was beautiful when she said it. "I've been meaning to talk to her, anyway." They gave each other age-group looks.

8 There was a little path beside the rocky road, and Mrs. Flowers walked in front swinging her arms and picking her way over the stones.

SAMPLE ANNOTATION

Interpreting Figurative Language

Angelou describes herself as an "old biscuit, dry and inedible." She uses this simile to convey a mood of boredom with her life as well as her feelings about herself at the time – that she was unwanted.

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NOTES

9 She said, without turning her head, to me, "I hear you're doing very good schoolwork, Marguerite, but that it's all written. The teachers report that they have trouble getting you to talk in class." We passed the triangular farm on our left and the path widened to allow us to walk together. I hung back in the separate unasked and unanswerable questions.

10 "Come and walk along with me, Marguerite." I couldn't have refused even if I wanted to. She pronounced my name so nicely. Or more correctly, she spoke each word with such clarity that I was certain a foreigner who didn't understand English could have understood her.

11 "Now no one is going to make you talk—possibly no one can. But bear in mind, language is man's way of communicating with his fellow man and it is language alone which separates him from the lower animals." That was a totally new idea to me, and I would need time to think about it.

12 "Your grandmother says you read a lot. Every chance you get. That's good, but not good enough. Words mean more than what is set down on paper. It takes the human voice to **infuse** them with the shades of deeper meaning."

13 I memorized the part about the human voice infusing words. It seemed so **valid** and poetic.

14 She said she was going to give me some books and that I not only must read them, I must read them aloud. She suggested that I try to make a sentence sound in as many different ways as possible.

15 "I'll accept no excuse if you return a book to me that has been badly handled." My imagination boggled at the punishment I would deserve if in fact I did abuse a book of Mrs. Flowers'. Death would be too kind and brief.

16 The odors in the house surprised me. Somehow I had never connected Mrs. Flowers with food or eating or any other common experience of common people. There must have been an outhouse, too, but my mind never recorded it.

17 The sweet scent of vanilla had met us as she opened the door.

18 "I made tea cookies this morning. You see, I had planned to invite you for cookies and lemonade so we could have this little chat. The lemonade is in the icebox."

19 It followed that Mrs. Flowers would have ice on an ordinary day, when most families in our town bought ice late on Saturdays only a few times during the summer to be used in the wooden ice-cream freezers.

20 She took the bags from me and disappeared through the kitchen door. I looked around the room that I had never in my wildest fantasies imagined

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NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

Angelou uses personification to describe the photographs as leering at and threatening her. This creates a mood of intimidation.

But she also wants to "gobble up" the room and "analyze and enjoy it." This suggests that although she may feel intimidated and nervous, she is also highly interested and excited.

I would see. Browned photographs leered or threatened from the walls and the white, freshly done curtains pushed against themselves and against the wind. I wanted to gobble up the room entire and take it to Bailey, who would help me analyze and enjoy it.

21 "Have a seat, Marguerite. Over there by the table." She carried a platter covered with a tea towel. Although she warned that she hadn't tried her hand at baking sweets for some time, I was certain that like everything else about her the cookies would be perfect.

22 They were flat round wafers, slightly browned on the edges and butter-yellow in the center. With the cold lemonade they were sufficient for childhood's lifelong diet. Remembering my manners, I took nice little ladylike bites off the edges. She said she had made them expressly for me and that she had a few in the kitchen that I could take home to my brother. So I jammed one whole cake in my mouth and the rough crumbs scratched the insides of my jaws, and if I hadn't had to swallow, it would have been a dream come true.

23 As I ate she began the first of what we later called "my lessons in living." She said that I must always be intolerant of ignorance but understanding of illiteracy. That some people, unable to go to school, were more educated and even more intelligent than college professors. She encouraged me to listen carefully to what country people called mother wit. That in those homely sayings was couched the collective wisdom of generations.

24 When I finished the cookies she brushed off the table and brought a thick, small book from the bookcase. I had read *A Tale of Two Cities*[1] and found it up to my standards as a romantic novel. She opened the first page and I heard poetry for the first time in my life.

25 "It was the best of times, it was the worst of times. . . ." Her voice slid in and curved down through and over the words. She was nearly singing. I wanted to look at the pages. Were they the same that I had read? Or were there notes, music, lined on the pages, as in a hymn book? Her sounds began cascading gently. I knew from listening to a thousand preachers that she was nearing the end of her reading, and I hadn't really heard, heard to understand, a single word.

26 "How do you like that?"

21 It occurred to me that she expected a response. The sweet vanilla flavor was still on my tongue and her reading was a wonder in my ears. I had to speak.

28 I said, "Yes, ma'am." It was the least I could do, but it was the most also.

1. ***A Tale of Two Cities*** an 1859 novel by Charles Dickens, set during the French Revolution

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NOTES

29 "There's one more thing. Take this book of poems and memorize one for me. Next time you pay me a visit, I want you to recite."

30 I have tried often to search behind the sophistication of years for the enchantment I so easily found in those gifts. The essence escapes but its **aura** remains. To be allowed, no, invited, into the private lives of strangers, and to share their joys and fears, was a chance to exchange the Southern bitter wormwood[2] for a cup of mead[3] with *Beowulf*[4] or a hot cup of tea and milk with *Oliver Twist*[5]. When I said aloud, "It is a far, far better thing that I do, than I have ever done . . ." tears of love filled my eyes at my selflessness.

Excerpted from *I Know Why the Caged Bird Sings* by Maya Angelou, published by Bantam Books.

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2. **wormwood** a bitter herb used for medicinal purposes, and in the manufacture of some alcoholic beverages
3. **mead** alcoholic drink of fermented honey and water
4. ***Beowulf*** an anonymous, epic poem in Old English written around 1000 AD
5. ***Oliver Twist*** a novel by Charles Dickens originally serialized between 1837 and 1839 which follows the adventures of an orphan boy through the London criminal underworld; the novel, Dickens's second, was notable for calling attention to issues of social injustice

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First Read

Read *I Know Why the Caged Bird Sings.* After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is Mrs. Flowers's plan for helping Marguerite overcome her fear of speaking, and what reason does she give for doing so? Support your response with evidence from the text.

2. Before meeting Mrs. Flowers, Marguerite has refused to speak, and refused any help. Why is Mrs. Flowers able to help her when others could not? What evidence in the text supports your answer?

3. How does Mrs. Flowers's lesson change the way Marguerite feels about books and words? Support your answer with evidence from the text.

4. Use context clues to determine the meaning of the word **infuse** as it is used in *I Know Why the Caged Bird Sings.* Write your definition of *infuse* here and explain how you arrived at it.

5. Use context clues to determine the meaning of the word **aura** as it is used in *I Know Why the Caged Bird Sings.* Write your definition of *aura* here and explain how you arrived at it.

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Reading Skill: Interpreting Figurative Language

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: To identify figurative language in a text, note the following:

- ✓ words or phrases that could mean one thing literally but suggest something else
- ✓ figures of speech that the author uses, such as:
  - **metaphor:** a description of something as another thing that it literally cannot be, such as "her eyes are stars"
  - **simile:** a comparison of two things, often introduced by *like* or *as*, such as "as strong as an ox"
  - **personification:** a metaphor that represents a nonhuman thing as a person, such as "the party died down"
  - **hyperbole:** an exaggeration used for emphasis, such as having "a million things to do"

STEP 2: To analyze figurative language, ask the following questions:

- ✓ What type of figurative language appears in the text?
- ✓ Why does the author use figurative language rather than literal language? How does figurative language help the writer establish or achieve his or her purpose?
- ✓ What is the **denotation**, or literal meaning of this example of figurative language? What is its **connotation**, or implied ideas and emotions?
- ✓ How does the use of figurative language help to create the **mood**, or the emotional quality, of the text?

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Reread paragraph 2 of *I Know Why the Caged Bird Sings*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

What is the overall effect of the figurative language in this paragraph?

- A. The figurative language compares Mrs. Flowers to the farmers in town.
- B. The figurative language creates a mood of mystery surrounding Mrs. Flowers.
- C. The figurative language presents Mrs. Flowers as a dignified and sophisticated woman.
- D. The figurative language demonstrates the power Mrs. Flowers had over her neighbors.

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Close Read

Reread *I Know Why the Caged Bird Sings*. As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Locate a passage that shows an important insight Mrs. Flowers shares with Marguerite. Explain Mrs. Flowers's purpose in conveying this insight and how it might relate to Maya Angelou's message to her readers.

2. Identify a passage that demonstrates how Mrs. Flowers interacts with Marguerite. Compare or contrast it with how Nana interacts with Adjoa at the beginning of "The Girl Who Can" and explain what it shows about the older women's attitudes toward children.

3. Think about the character of Atticus from *To Kill a Mockingbird*. Highlight a passage that shows how Mrs. Flowers's advice to Marguerite is similar to or different from Atticus's advice to Scout, and explain your reasoning.

4. The essential question for this unit is, How can you help others achieve their goals? Identify a passage that shows how Mrs. Flowers helps Marguerite achieve her goals.

LITERARY ANALYSIS

WRITE

Based on Angelou's characterization of Mrs. Flowers, her home, and the "lessons in living" she conducts there, what impact did Mrs. Flowers have on Angelou's life, both in the short and long term? In addition, how does Angelou's use of figurative language support her purpose and message in this excerpt? Explain, using evidence from the text.

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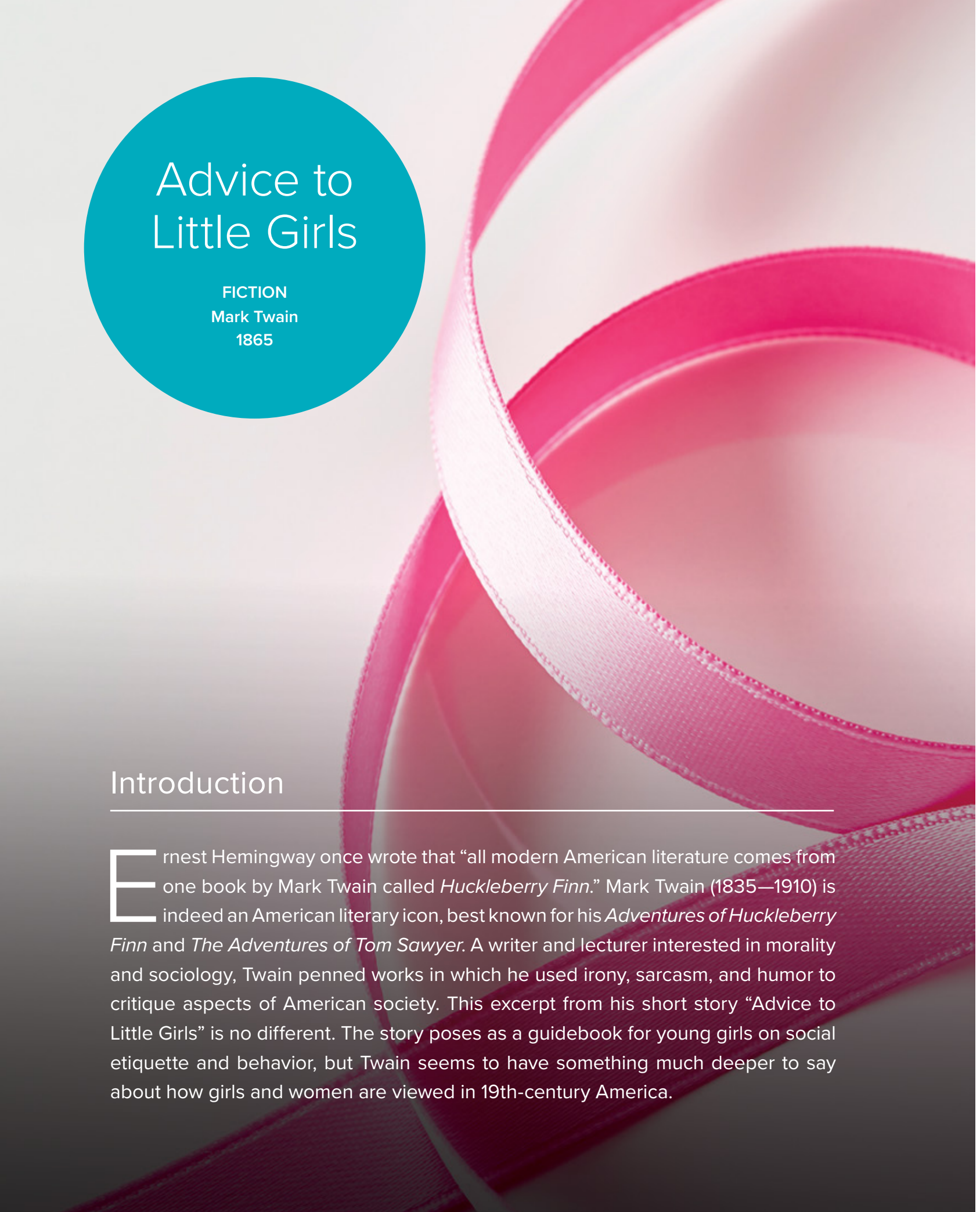
Advice to Little Girls

FICTION
Mark Twain
1865



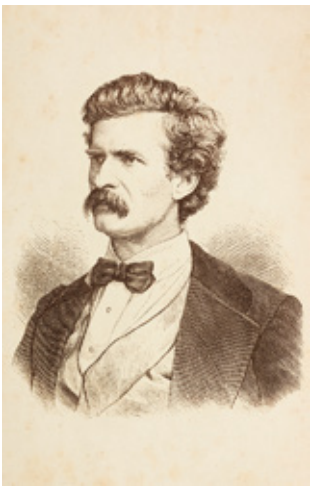
Introduction

Ernest Hemingway once wrote that "all modern American literature comes from one book by Mark Twain called *Huckleberry Finn*." Mark Twain (1835—1910) is indeed an American literary icon, best known for his *Adventures of Huckleberry Finn* and *The Adventures of Tom Sawyer.* A writer and lecturer interested in morality and sociology, Twain penned works in which he used irony, sarcasm, and humor to critique aspects of American society. This excerpt from his short story "Advice to Little Girls" is no different. The story poses as a guidebook for young girls on social etiquette and behavior, but Twain seems to have something much deeper to say about how girls and women are viewed in 19th-century America.

"You ought never to 'sass' old people unless they 'sass' you first."

NOTES

1 Good little girls ought not to make mouths at[1] their teachers for every trifling offense. This **retaliation** should only be resorted to under peculiarly aggravated circumstances.



Mark Twain, the pseudonym of Samuel Clemens

2 If you have nothing but a rag-doll stuffed with sawdust, while one of your more fortunate little playmates has a costly China one, you should treat her with a show of kindness nevertheless. And you ought not to attempt to make a forcible swap with her unless your conscience would justify you in it, and you know you are able to do it.

3 You ought never to take your little brother's "chewing-gum" away from him by main force; it is better to rope him in with the promise of the first two dollars and a half you find floating down the river on a grindstone. In the artless simplicity natural to this time of life, he will regard it as a perfectly fair transaction. In all ages of the world this eminently plausible fiction has lured the **obtuse** infant to financial ruin and disaster.

4 If at any time you find it necessary to correct your brother, do not correct him with mud—never, on any account, throw mud at him, because it will spoil his clothes. It is better to scald him a little, for then you obtain desirable results. You secure his immediate attention to the lessons you are **inculcating**, and at the same time your hot water will have a tendency to move impurities from his person, and possibly the skin, in spots.

5 If your mother tells you to do a thing, it is wrong to reply that you won't. It is better and more becoming to **intimate** that you will do as she bids you, and then afterward act quietly in the matter according to the dictates of your best judgment.

1. **make mouths at** to mock or make faces at someone

SAMPLE ANNOTATION

Perspective and Point of View

This advice seems good at first. You shouldn't throw mud at your brother, but hot water would be much, much worse. The satire shows that girls are not always sweet and delicate, like other etiquette books might suggest.

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6 You should ever bear in mind that it is to your kind parents that you are indebted for your food, and for the privilege of staying home from school when you let on that you are sick. Therefore you ought to respect their little **prejudices**, and humor their little whims, and put up with their little foibles until they get to crowding you too much.

7 Good little girls always show marked deference for the aged. You ought never to "sass" old people unless they "sass" you first.

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First Read

Read "Advice to Little Girls." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Describe the narrator's point of view about how "little girls" should act in society. Be specific, citing evidence from the text to support your assertions.

2. What are the "desirable results" the narrator suggests young girls should strive for? Explain, using textual evidence to back up your response.

3. What can you infer from paragraph 3 about how the narrator views girls and boys? Use evidence from the short story to explain your inferences.

4. The Latin word *obtusus* means "blunt" or "dull." With this information in mind, write your definition of the word **obtuse** as it used in this text, citing any context clues that were helpful in determining your definition.

5. Use context clues to determine the meaning of **inculcating** as it is used in "Advice to Little Girls." Write your definition here, as well as the words and phrases from the short story that led you to your conclusion. Then check a dictionary to confirm your understanding.

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CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify satire, note the following:

- ✓ the narrator and his or her point of view
- ✓ the narrator's perspective about characters or events
- ✓ how the narrator's perspective influences meaning by establishing:
  - **satire**, or the use of humor, irony, and exaggeration to criticize a person, a belief, or an accepted idea

STEP 2: To analyze the influence of narrator perspective, explaining how the author creates satire, consider the following questions:

- ✓ How does the narrator's perspective of characters and events influence the text's meaning?
- ✓ Does the author create instances of satire?
  - Are there instances of humor, exaggeration, or ridicule of a particular person or an idea?
- ✓ What messages are being expressed through the use of satire?

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Reread paragraph 3 of "Advice to Little Girls." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following statements best explains the literal meaning of this paragraph?

   - A. Little girls should only use force to take their brother's chewing gum when absolutely necessary.
   - B. Little girls should sell their chewing gums to their brothers for more than it is worth.
   - C. Little girls should take their brother's chewing gum by promising to pay for it later.
   - D. Little girls should be careful with their money and not spend it on trivial things.

2. Which of the following statements best explains the idea that is being satirized in the last sentence of this paragraph?

   - A. Many people believe that having money is more important than human relationships.
   - B. People often fall for tricks when they think it will make them richer in the future.
   - C. Brothers and sisters almost always have a difficult time sharing their things.
   - D. Even when they are grown up, many adults continue to behave like children.

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Close Read

Reread "Advice to Little Girls." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify evidence of the author's use of the satire in paragraph 1. Analyze and explain what idea is being criticized or ridiculed through satire.

2. Verbal irony is when an author says the opposite of what he or she means. Find an example of verbal irony. Analyze and explain how the author uses verbal irony to achieve his purpose.

3. Highlight another example of satirical advice in the text. Analyze and explain how the author uses satire to communicate a message.

4. Locate advice that the narrator gives little girls. Make an inference about the kind of goals that the narrator wants to help little girls to achieve.

PERSONAL RESPONSE

WRITE

What advice about life would you give to someone younger than yourself, based on your reading of the texts in this unit and your personal knowledge and experience? Write an essay that explores this question—either in a straightforward fashion, such as one you might use for a college entrance essay, or in a satirical fashion, such as the one Mark Twain employs in "Advice to Little Girls."

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Ode to the Selfie

POETRY
Megan Falley and Olivia Gatwood
2016

Introduction

In the summer of 2014, writers Megan Falley and Olivia Gatwood performed spoken word poetry as part of a slam team, expanding their partnership into a national tour. Falley's "Ode to the Selfie" is one of the pieces the duo performed, a clarion call about self-acceptance. While selfies are often disparaged as frivolous or narcissistic, this free verse poem takes the opposite stance, describing the many ways a photograph shared through social media might empower young girls, allowing them to view themselves and their surroundings with a more celebratory eye.

“Today you woke up like this.”

NOTES

Today you thought, I look beautiful.
Today you thought, I look so beautiful
I want to remember it forever.
Today you thought, I look so beautiful
I want everyone to see.

Young girl taking a selfie

Today your hair was a river down your back.
Today your eyes were the still point of the turning world.
Today you can see the **resemblance** to your ancestors—
can tell you are a direct **descendant** of stars.
Today your winged eyeliner nearly flew off your face
it was so fly.

Today there was a lipstick named after your pout.
Today you loved the gap in your teeth.
Today your freckles were sprinkles on ice cream.
Today you had #nomakeup
and #nofilter
and you looked
#flawless.
Today you woke up like this.

Today you took a selfie from above because maybe that’s how God sees you.
Today you chose the ‘Rise’ filter[1] because that’s what you’re gonna do.
Today the iPhone is the Louvre[2] and you are Mona Lisa[3].

1. **the ‘Rise’ filter** a filter developed by photographer Cole Rise for use on the Instagram app
2. **Louvre** Musée du Louvre in Paris, France, founded in 1793, is the largest and most-visited art museum in the world
3. **Mona Lisa** the title of a portrait of a woman painted in 1503 by the artist Leonardo da Vinci (1452–1519), perhaps the best-known painting in the world

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NOTES

Today, Frida Kahlo[4] would call your selfie stick a magic wand.
Today the magazines are glossy haters.
Today you are the front page babe of all your followers feeds
Today 62 people admit that
they like your face.

Today pride is no longer a sin.
Today you don't want to be full of anything—
but yourself.

Today you control the lens, the light, the angle, the pose,
the gaze, the face, the filter, the feeling, the **caption**.
Today you are the boss of your own incredible body.
Today millions of girls loved themselves
in the face of a world who tells them not to.
And isn't that small **revolution** enough?
And isn't that the greatest revolution of all?

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4. **Frida Kahlo** Frida Kahlo de Rivera (1907–1954) was a Mexican painter whose work was notably composed of colorful and surrealistic self-portraits

LITERARY ANALYSIS

WRITE

Typically, an ode is a formal poem written to pay tribute to something extraordinary or remarkable. The subject of this poem is therefore striking, as a selfie is not something we usually think of as displaying these qualities. However, what attitude toward and messages about the selfie does the poet seek to convey that render the selfie worthy of the honor? Consider the style of the poem, the poet's word choice and tone (such as formal, casual, conversational, ironic, sad, humorous, serious) and the intended audience and purpose.

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Lumberjanes

Vol. 1: Beware the Kitten Holy

FICTION

Noelle Stevenson, Shannon Watters and Grace Ellis (illustrated by Brooke A. Allen)

2015

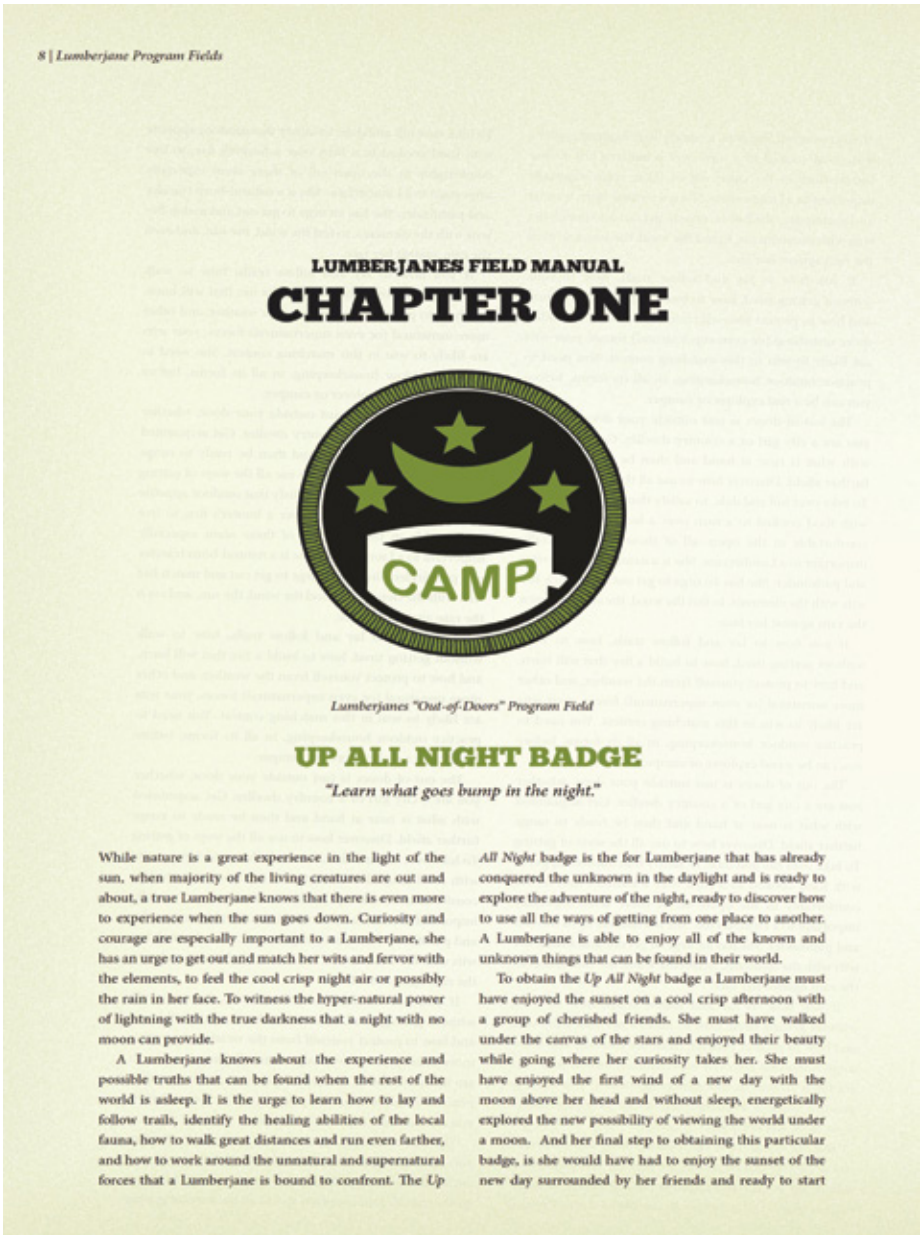
Introduction

It doesn't take long for the Lumberjane Scouts in Roanoke cabin to learn that Miss Quinzella Thiskwin Penniquiqul Thistle Crumpet's Camp for Hardcore Lady Types is not like other summer camps. In this passage, the titular Lumberjanes—Jo, Mal, April, Molly, and Ripley—earn their first merit badge, the Up All Night badge. All it takes is breaking curfew, chasing a magic bearwoman into the woods in the middle of the night, and fighting a skulk of three-eyed foxes. First launched in 2014, *Lumberjanes* is an ongoing comic series published by Boom! Studios.

"I should've taken that internship with the space program."

NOTES

Page 1



8 | *Lumberjane Program Fields*

LUMBERJANES FIELD MANUAL

CHAPTER ONE

CAMP

Lumberjanes "Out-of-Doors" Program Field

UP ALL NIGHT BADGE

"Learn what goes bump in the night."

While nature is a great experience in the light of the sun, when majority of the living creatures are out and about, a true Lumberjane knows that there is even more to experience when the sun goes down. Curiosity and courage are especially important to a Lumberjane, she has an urge to get out and match her wits and fervor with the elements, to feel the cool crisp night air or possibly the rain in her face. To witness the hyper-natural power of lightning with the true darkness that a night with no moon can provide.

A Lumberjane knows about the experience and possible truths that can be found when the rest of the world is asleep. It is the urge to learn how to lay and follow trails, identify the healing abilities of the local fauna, how to walk great distances and run even farther, and how to work around the unnatural and supernatural forces that a Lumberjane is bound to confront. The *Up All Night* badge is the for Lumberjane that has already conquered the unknown in the daylight and is ready to explore the adventure of the night, ready to discover how to use all the ways of getting from one place to another. A Lumberjane is able to enjoy all of the known and unknown things that can be found in their world.

To obtain the *Up All Night* badge a Lumberjane must have enjoyed the sunset on a cool crisp afternoon with a group of cherished friends. She must have walked under the canvas of the stars and enjoyed their beauty while going where her curiosity takes her. She must have enjoyed the first wind of a new day with the moon above her head and without sleep, energetically explored the new possibility of viewing the world under a moon. And her final step to obtaining this particular badge, is she would have had to enjoy the sunset of the new day surrounded by her friends and ready to start

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NOTES

Page 2

SAMPLE ANNOTATION

Literary Elements

The page relies mostly on visuals to establish the dark forest setting and spooky mood, although there are single sound words. The speech bubble Gasp! and the glowing eyes and pointy-eared outlines of creatures build suspense.

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Page 3

NOTES

1. **Joan Jett** Joan Jett (b. 1958) was an influential punk rock musician, composer, and record producer, most notably as singer and guitarist for The Runaways and Joan Jett and the Blackhearts

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Page 5

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NOTES

Page 10

2. Bessie Coleman (1892–1925) was the first woman of color and Native American or African American designated to hold a pilot's license

SAMPLE ANNOTATION

Literary Elements

Words and images reveal the characters. April, with a superior expression, wrote down, "Beware the kitten holy" because "it obviously means something," while Ripley, fists in the air, enthuses, "I like kittens!" April is "the smarty"; Ripley is "the goofball."

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Page 21

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First Read

Read "Lumberjanes." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does Jen take the Roanoke cabin Lumberjanes to see Rosie? Support your answer using information from the text.
2. What is the Up All Night badge? Illustrate your answer using information from the text.
3. Citing evidence from the text, support the inference that Rosie knows more than she is letting on about the strange occurrences the Lumberjane Scouts experienced in the woods.
4. Read the following dictionary entry:

   Formation

   for•ma•tion /fôrˈmāSH(ə)n/ *noun*

   1. the process or act of something coming together
   2. an arrangement or configuration of things
   3. a formal arrangement for battle

   Which definition most closely matches the meaning of **formation** as it is used in the excerpt from "Lumberjanes"? Write the correct definition of *formation* here and explain how you figured out the correct meaning.
5. Based on context clues, what do you think is the meaning of the word **cryptic** as it is used in the excerpt? Write your best definition here and explained how you figured it out.

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

Read and discuss the checklist. Then, use the steps in the checklist to read and annotate the text. Refer to the sample student annotations within the text.

STEP 1: In order to identify key elements of meaning and style in a graphic novel, note the following:

- ✓ how the characters are introduced and developed through language and visuals
- ✓ how the plot unfolds
- ✓ the way the setting is depicted through words and visuals, and the impact the setting has on the characters and the plot
- ✓ characters' or narrator's tone
- ✓ the theme or themes of the text
- ✓ how the author establishes a style through word choice, sentence structure, grammar, and use of imagery and figurative language
- ✓ how the style of the language and illustrations creates a specific mood
- ✓ how the story's literary elements, illustrations, and language reveal the author's specific purpose for telling this story

STEP 2: To explain how key elements enhance or add layers of meaning and style in a graphic novel, consider the following questions:

- ✓ What themes are suggested by and developed through character, plot, and setting?
- ✓ What is the mood, or the emotional atmosphere, of the graphic novel?
- ✓ How do word choice, illustrations of setting and character, and use of imagery and figurative language contribute to the text's style and establish mood or tone?
- ✓ How do the graphic novel's literary elements, visuals, and language help to communicate the author's purpose?

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Reread pages 6–8 of "*Lumberjanes Vol. 1: Beware the Kitten Holy.*" Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How do plot and character contribute to mood on pages 6–7?

   - A. Molly's interaction with the fox creates a playful mood.
   - B. Jo's question about Ripley and her inquisitive stance create a hopeless mood.
   - C. Ripley's exclamations to the fox and her physical actions create an angry mood.
   - D. The differing reactions of each character to the fox ambush create a frantic mood.

2. Which of the following best describes how plot adds layers of meaning on page 8?

   - A. The way the foxes gather together and howl creates a sense of adventure and conveys a message about the beauty of nature.
   - B. The foxes' message and their subsequent disappearance create a sense of mystery and reveal the campers' momentary shock.
   - C. Mal's reaction to the foxes' departure develops a theme about the power of teamwork.
   - D. The campers' decision to go back to camp before morning reveals their feelings of defeat.

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Close Read

Reread "Lumberjanes." As you reread, complete the Skills Focus questions below. Then, use your answers and annotations from the questions to help you complete the Write activity.

SKILLS FOCUS

ANNOTATE

1. Identify a message to young women conveyed by *Lumberjanes Vol. 1: Beware the Kitten Holy* that seems to contrast with one conveyed by "Ode to the Selfie" and explain how the messages contrast. Examples might include what personal values young women should have or how they should view themselves. Then explain what these messages, if taken together, might empower young women to do.

2. Identify a page in the graphic novel that uses both images and words to move the plot forward. Summarize in words the events that are depicted through images and text.

3. Identify a page that develops the character of Jen. How do the authors use images and words to add layers of meaning to her character?

4. Highlight evidence at the end of the story showing how Rosie plays a role in helping the campers achieve their goals. Explain the message communicated by Rosie's actions.

LITERARY ANALYSIS

WRITE

What makes the graphic novel format an effective medium for exploring the particular characters, setting, and themes in *Lumberjanes Vol. 1: Beware the Kitten Holy*? Write an analysis in which you examine how the visuals work together with literary elements to enhance the reader's understanding of the story. Use evidence from the text to support your analysis.

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Pride and Perseverance

INFORMATIONAL TEXT
Mekeisha Madden Toby
2018

Introduction

Mekeisha Madden Toby is a TV critic and journalist based in Los Angeles. She has written for *Essence*, espnW, *Variety*, *The Los Angeles Times*, Rotten Tomatoes, and CNN.com, among others. In this essay, she profiles a rising young actor named Adam Irigoyen, whose family uprooted themselves and moved across the country to help him pursue his dream.

"For me, it's the most creative, fulfilling thing I have ever done in my life."

NOTES

1 Adam Irigoyen caught the acting bug as a child watching, of all things, the Disney Channel. "I thought, 'Hmm, I could do that for a living,'" Irigoyen says. "Like maybe I could be like Zack and Cody[1], but Cuban. I was only 8 but I wanted to be the guy other Latino kids could look up to because I looked and sounded like them. Kids like my little brother."

2 At first, Irigoyen kept his curiosities about the craft to himself. He would sing and dance for his parents and family, just as he always had, but he didn't talk about wanting to do it professionally until the family went on vacation to San Diego, California.

3 "Someone gave us a card for child actors looking for representation and I saw it as a sign," Irigoyen says. "We went back home to Miami and I started nagging them as much I could get away with. And it didn't happen right away, but eventually my parents started to see my side and enrolled me in a local acting school."

Following a Dream Across Coasts and Cultures

4 Irigoyen shined in acting school. He received **accolades** and was asked to perform in a showcase. His parents, Annie and Eric Irigoyen, who are both educators, realized there were more acting opportunities out west. So when Irigoyen was 11, they moved from North Miami to Southern California with him and his younger brother. His two older siblings, who were teenagers at the time, remained in Florida.

5 In Los Angeles, Irigoyen started small. He took modeling jobs and appeared in a few commercials and independent films. In addition to his acting, he had to **adjust** to life in a new city. "When I came out here, it was such a culture shock," Irigoyen says. "It's very different. It's a completely different vibe than Miami. For me, Miami has always been home. I've never let go of that scene. I stay true to my roots and all my family and friends are back home so I visit all the time. The Cuban community is stronger in Miami where it's everywhere. It's hard to get by in Miami without being bilingual. It's so common. Now in Miami, there are huge communities of Venezuelans and Colombians. It's a very big melting pot of Latin America."

1. **Zack and Cody** pre-teen identical twin male characters in *The Suite Life of Zack and Cody,* a Disney Channel comedy series that ran from 2005 to 2008

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6 According to the 2010 U.S. Census, Miami-Dade County is 68 percent Hispanic with Cuban Americans making up more than half of that community. In contrast, the Hispanic community in Los Angeles County is 48.6 percent with Mexican Americans accounting for 78.5 percent of that population.

When Adam Irigoyen was 11, he moved from North Miami to Southern California with his parents, Annie and Eric Irigoyen, and his younger brother Jake (pictured here). His two older siblings, who were teenagers at the time, remained in Florida.

7 "Here, because you're brown or Hispanic or speak Spanish, people automatically assume you're Mexican," Irigoyen says of Los Angeles. "There was that kind of difference. Even when I speak Spanish, my accent is different so people would look at me and be like, 'Oh wow. Where are you from?' Before moving here, I had never had that happen."

8 But Irigoyen says he is grateful that many in the Mexican American community have embraced him and made him feel at home. "We're all a part of the Hispanic and Latin American community," he says. "They've understood I was different but the same. Being out here, I have learned a lot about Mexican culture. I'm all about learning and staying open to other cultures."

9 Still, Irigoyen missed Cuban food and finding great Cuban restaurants in his new hometown proved tough. So his grandmother and mother helped Irigoyen learn to make authentic Cuban cuisine. "If you want the best Cuban food in L.A., you've got to come to my house," he says.

10 Irigoyen, who boasts that he makes a delicious flan[2], also stays true to his roots by visiting the teachers and students at Christina M. Eve Elementary, the school he attended as a child.

2. **flan** a Mexican dessert pudding made of eggs, milk and sugar

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11 "He was a very sweet boy and really good with other kids," recalls Maria Medellin-Reyes, a guidance counselor and media specialist at Christina M. Eve. "I remember when he moved to California, he would always come back to visit us. He's such a family oriented young man and the students were always super excited to see him. He's so down-to-Earth."

Never Stop Learning

12 The turning point in Irigoyen's acting career came when he guest-starred on the Disney Channel's *Wizards of Waverly Place*. That role laid the groundwork for his future work with Disney.

13 As fate would have it, Irigoyen and his family had returned to Florida for the Christmas holiday when he got the call about auditioning for *Shake It Up*. "There's a week in December when everything shuts down in Hollywood," says Irigoyen. "That's the week we decided to go back home to Miami. My agent and manager called and said, 'Hey look, we have this new pilot and we want you to go in. So I sent in a tape and we flew back."

14 The next stop for Irigoyen was the casting office. "I auditioned and they said, 'You just did it exactly how you did it on the tape and we loved it. Can you come back tomorrow for a callback?' I went back and that's when the whole thing started," Irigoyen says of his three-audition job interview. "My last audition was with Bella Thorne and Zendaya and the chemistry was automatic."

Adam Irigoyen and Zendaya played Deuce Martinez and Rocky Blue, respectively, in *Shake It Up*, which aired on the Disney Channel from 2010 to 2013.

15 Since *Shake It Up*, Irigoyen has gone on to co-star on other **network** television dramas. Now that he is all grown up, his parents have moved back to Miami with his younger brother, while he continues to live in Los Angeles with his dog, a Maltese named Rocky. Even though he's experienced considerable acting success at a young age, Irigoyen continues to hone his craft.

16 Actor Charles Parnell, who co-stars with Irigoyen on *The Last Ship* says he respects the young star's erudite **approach**. "I admire that he is not satisfied with his early success and wants to be a better and deeper actor," Parnell says of Irigoyen. "Adam has a real thirst for knowledge. If I suggest a book for

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NOTES

Irigoyen says acting is "the most creative, fulfilling thing I have ever done in my life."

him to read within two or three days he's read it and wants to discuss it. And to be so young he manages to be confident but not full of himself."

17 Irigoyen is currently reading *Making Movies* by legendary film director Sidney Lumet. "For the longest time, I went instinctively with what works as an actor because I was 12 years old when I started on *Shake It Up*," he says. "For a long time, that got me through. After a while, as I got older, I wanted to incorporate actual **technique** into my work. Then I heavily invested in going to acting classes and reading and figuring out what I wanted to do and how I wanted to approach everything."

18 When it comes to acting, fame should never be the thing that motivates you, Irigoyen cautions. "A lot of people look at acting and look at theater and chalk it up to a high school play," he says. "Or they say, 'I could probably do that.' And I'm not saying that people can't, I'm saying people don't realize how hard it actually can be. They want to be famous and they don't think about the work you have to put in. For me, it's the most creative, fulfilling thing I have ever done in my life."

RHETORICAL ANALYSIS

WRITE

What messages might all young people—not just child entertainers—take away from reading about Adam Irigoyen's life and career? Identify explicit and implicit messages sent through Adam's dialogue and other text details that readers can apply to their own lives.

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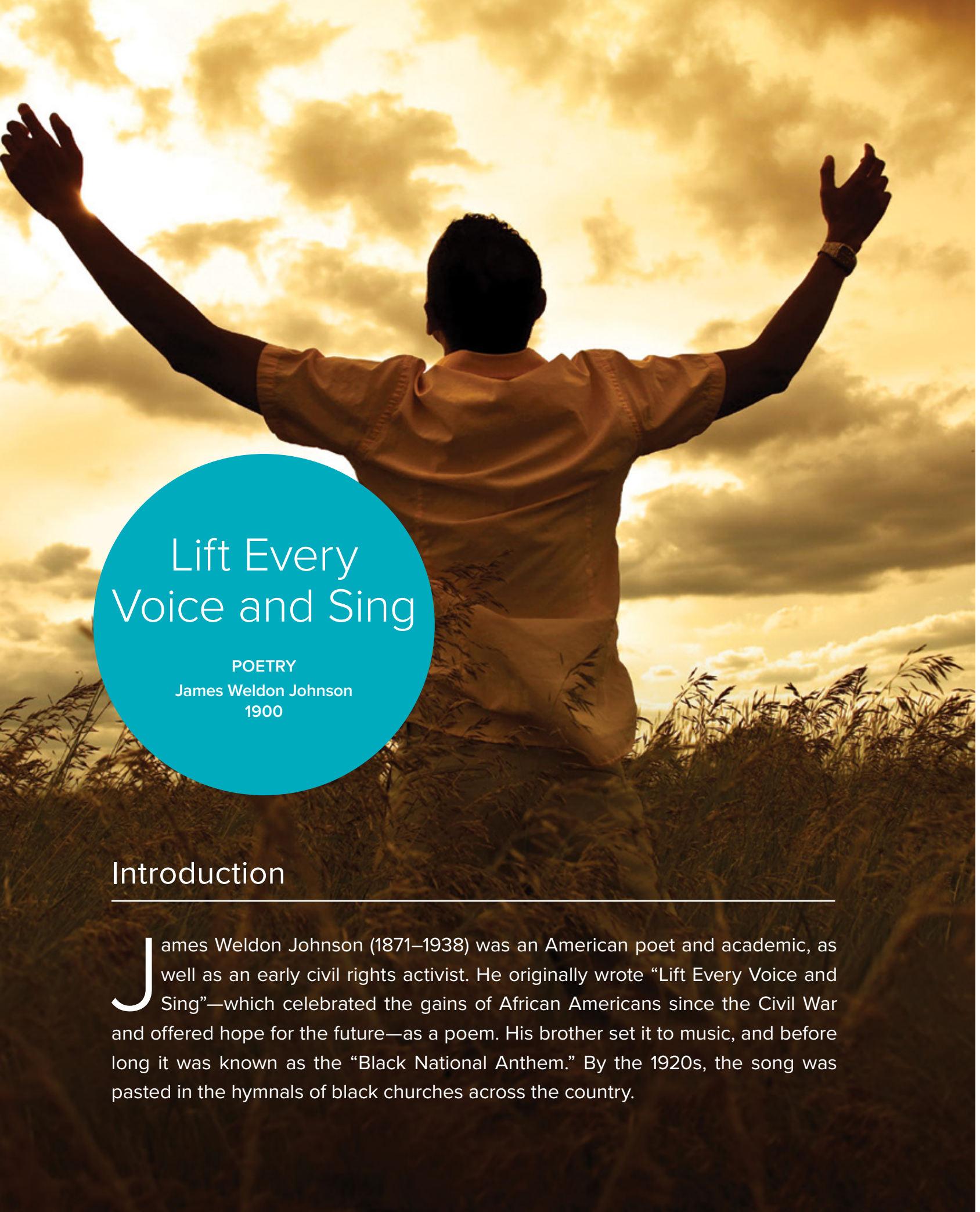

Lift Every Voice and Sing

POETRY
James Weldon Johnson
1900

Introduction

James Weldon Johnson (1871–1938) was an American poet and academic, as well as an early civil rights activist. He originally wrote "Lift Every Voice and Sing"—which celebrated the gains of African Americans since the Civil War and offered hope for the future—as a poem. His brother set it to music, and before long it was known as the "Black National Anthem." By the 1920s, the song was pasted in the hymnals of black churches across the country.

"Have not our weary feet Come to the place for which our fathers sighed?"

NOTES

James Weldon Johnson

Lift every voice and sing,
Till earth and heaven ring,
Ring with the harmonies of Liberty,
Let our rejoicing rise
High as the list'ning skies,
Let it **resound** loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us
Sing a song full of the hope that the present has brought us
Facing the rising sun of our new day begun,
Let us march on till victory is won.

Stony the road we **trod**
Bitter the **chast'ning** rod,
Felt in the days when hope unborn had died;
Yet with a steady beat
Have not our weary feet
Come to the place for which our fathers sighed?
We have come over a way that with tears has been watered
We have come, treading our path thro' the blood of the **slaughtered,**
Out from the gloomy past, till now we stand at last
Where the white gleam of our bright star is cast.

God of our weary years,
God of our silent tears,
Thou who hast brought us thus far on the way;
Thou who hast by Thy might,
Led us into the light,
Keep us forever in the path, we pray.
Lest our feet stray from the places, our God, where we meet Thee,
Lest, our hearts drunk with the wine of the world, we forget Thee;
Shadowed beneath Thy hand, may we forever stand,
True to our God, true to our **native** land.

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RESEARCH

WRITE

What have been some major performances of “Lift Every Voice and Sing” over the decades, how have these performances differed in their interpretations of the text, and how has each performance reflected and responded to the climate of American society at the time? Conduct research to find the answers to these questions, consulting a minimum of three sources, and then write an essay about your findings. As part of your essay, address major messages explored in the text. Be sure to give credit for your sources.

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Vocabulary Review

MODEL

The old adage "practice makes perfect" is especially true for learning new vocabulary. Repeated application of vocabulary words—in different contexts and forms—can help with memorization and learning. However, repetition doesn't have to be monotonous. Try some of the following strategies to mix up your vocabulary practice and deepen your understanding of the terms.

1. Create a slide with visuals, a diagram, or chart to illustrate what this word means and see if your classmates can guess which word you have selected. Creating or describing visuals can help you and your classmates improve your understanding of the word. (ex. My slide for **estate** includes images of things that I want a future version of myself to own: a houseboat, an electric car, stocks, bonds, savings, and a painting of a local park.)

2. After receiving a root from one or more of the words in this list, write down as many other words with that root as you can think of in thirty seconds. This exercise will help you reinforce your understanding of the vocabulary word(s) with that root and its connection to words with the same root. (ex. The root of ***allocate*** is "loc-," and that means place. Other words with that root include location, locale, local, and locomotive.)

3. Think of one example and non-example of a word and then share your ideas with the class. Thinking of specific examples and non-examples can help improve your understanding of the word and make its meaning memorable. (ex. Since I live in Montana, an example of traveling ***overseas*** would be a trip to South Africa, not a trip to Oregon.)

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COLLABORATIVE CONVERSATION

DISCUSS

Review the discussion prompt with a partner or small group. Before beginning your discussion, generate ideas for your response and revisit the vocabulary review list to select useful and relevant terms.

Discussion: In this unit, you have studied how people achieve goals and mentor others. Imagine that you have been given funding to open up a business. What kind of business would you open? What conflicts would you expect to face during your first year? How would you handle those conflicts? Use as many vocabulary words in your discussion as you can.

After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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Extended Oral Project and Grammar

Plan

PLAN | DRAFT | REVISE | EDIT AND PRESENT

Near the end of the Broadway musical *Wicked*, Glinda, the Good Witch of the South, and Elphaba, the Wicked Witch of the West, sing to each other, "Who can say / If I've been changed for the better? / But because I knew you / I have been changed / For good." These lyrics ring true; complex human relationships shape both art and life. People are brought together by fate and circumstances and, in some cases, can have a profound and lasting impact on each other's lives.

Writing Prompt

How do others influence our development?

Prepare an argumentative oral presentation about your perspective on a topic related to developing a new skill or expanding one's potential through help from others. To help your audience understand the topic and enhance the effectiveness of your argument, provide credible information from research and cite your sources correctly. Consider, too, how you can integrate multimedia elements. Make sure that your presentation includes the following:

- ✓ a clear perspective, or through-line that unites the elements of the presentation
- ✓ a clear claim that conveys the perspective
- ✓ reasons and credible evidence in support of the claim
- ✓ rebuttal of a counterclaim
- ✓ a logical organization with a coherent focus
- ✓ strategic use of multimedia that presents a clear perspective and coherent ideas
- ✓ speaking techniques such as appropriate volume, clear and accurate pronunciation, and effective pacing

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Introduction to Oral Presentation

Successful argumentative oral presentations combine effective writing with engaging multimedia elements to share a perspective about a topic. The characteristics of effective argumentative oral presentations include:

- a clear perspective, or through-line that unites the elements of the presentation
- a clear claim that conveys the perspective
- reasons and credible evidence in support of the claim
- rebuttal of a counterclaim
- a logical organization with a coherent focus
- strategic use of multimedia that presents a clear perspective and coherent ideas
- speaking techniques such as appropriate volume, clear and accurate pronunciation, and effective pacing

As you continue with this Extended Oral Project, you'll receive more instruction and practice in crafting each of the characteristics of argumentative writing and speaking to create your own oral presentation.

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Before you get started on your own argumentative oral presentation, read this final version that one student, Lori, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of an argumentative oral presentation that Lori included in her presentation.

NOTES

STUDENT MODEL

READ AND ANNOTATE

FYI: You Should DIY

By Lori

Greeting

Hi, everyone. I'm Lori, and today I'm going to be giving a presentation about DIY projects. Are you thinking, "WOE (What on earth) is DIY?" Watch and listen, and you'll find out!

Introduction

I admit it, I'm bookish. More of a reader, than doer. A self-proclaimed and unashamed "indoor girl."

- I'm the kind of person who'd rather read by the fire than ski down the mountain.
- I like texts in the "curl up on a cozy couch with a fantasy novel" way, rather than the "investigate a research question on the Internet" or the "read detailed assembly instructions with diagrams" way.
- I have generally preferred to buy things rather than spend time figuring out how to make them. *Knit a warm, practical scarf to wear on that scary ski trip I'd never go on anyway? Really? A soft, silky one from the store is so much more my style."*

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Given all this, what I'm about to claim about DIY projects may seem more than a bit out of character.

Me

Not Me

Background and Claim

But before I get to that radical claim, I should finally get around to defining the term *do-it-yourself* (DIY). Ever heard of it?

- As Brittney Morgan, *House Beautiful's* Associate Market Editor, puts it, "DIY means that, instead of hiring a professional to do a particular task—or, instead of buying goods from a store or an artisan—you're choosing to do that task or create those products yourself with no direct help from an expert."
- So DIY, or "do-it-yourself," is by definition about creating rather than consuming.
- And it requires lots of independent research and loads of instructions.

Sounds like my nightmare, right? As of a few months ago, yes. Now, not so much.

- An experience I had on my Aunt Jess's farm this past summer caused me to change my mind about DIY.
- Now I truly believe that, in order to expand our potential, develop skills we never thought we could possess, achieve goals we never dreamed we could reach, and become part of an inspiring, supportive community we perhaps never knew existed, we all should be engaging in more DIY projects rather than paying professionals.
- In other words, FYI: you should DIY!

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do-it-yourself (DIY)

the activity of doing or making something on your own, without professional training or assistance

Evidence and Elaboration #1

DIY is not a new phenomenon.

- As author and speaker Joel Comm asserts in *Inc.,* "People have been DIYing since, well since forever, literally."
- In 2010, for example, archaeologists uncovered the ruins of a 6th century B.C. Greek building that came with its own assembly instructions, according to Rossella Lorenzi on NBCnews.com!

However, in recent decades, DIY has greatly grown and improved as a result of the Internet, which helps DIYers access the information they need as well as a supportive community with whom to share and celebrate their creations.

- When you DIY today, you're not on your own. You use resources provided by those who came before and become a resource for those who come after. You can post about your progress and get feedback and encouragement along the way.
- As Moe Mernick, who is quoted in Joel Comm's *Inc.* article and who leads business development at Hometalk, the world's largest DIY community, puts it, "Think about the experience of building your own home. . . . Think about building it together with your community that is just [as] excited about the project as you."

Sounds pretty good, right? And the DIY project doesn't even have to be as big as building your own home. It could just be, say, knitting that warm scarf to wear on that scary ski trip . . .

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"Knits and Purls of Wisdom," Lizzie in the Loop, *YouTube*

Evidence and Elaboration #2

And DIY has more than social benefits. It can be less expensive than paying a professional, enables you to make things exactly the way you want, and might even end up becoming a successful career. Perhaps most importantly, though, it has some impressive mental benefits.

- It can make you happier. According to Ashley Stahl in a *Forbes* article, when you succeed at creating something, your brain is flooded with the feel-good chemical called dopamine.
- It can alleviate stress. Being so completely absorbed in something, or being in a state of "flow," has been shown to reduce heart rate and anxiety, as Stahl asserts.
- It can help you embrace your mistakes, instead of fearing them, according to Mark Frauenfelder in the *Huffington Post*.
- It can sharpen your mind, fending off dementia, advises Stahl.
- It can give you a deeply rewarding sense of personal accomplishment.

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Evidence and Elaboration #3

DIY certainly gave me a sense of personal accomplishment this past summer when my Aunt Jess and I . . . wait for it . . . BUILT OUR VERY OWN CHICKEN COOP!

- I was visiting her new Jacksonville, Florida farm when she sprang the idea on me. As you can imagine, I was a bit skeptical. *Incredulous* was more like it. Nature? Scary instructions? Power tools? I was so out of my element!
- But Aunt Jess calmly introduced me to the new and exciting world of DIY. After doing some research online and going to the local hardware store, we found all that we needed to get the job done:
  - > a simple step-by-step guide
  - > an easy-to-use diagram
  - > the correct tools and materials
  - > lots of support from other DIYers online and in the store

I'm not going to lie: the process was hard and sweaty and I sometimes wanted to give up. When we got stuck, though, Aunt Jess and I posted questions in online DIY forums and got some pro tips. And it was so satisfying to stand back and look at the final product. (Stay tuned for the big reveal!)

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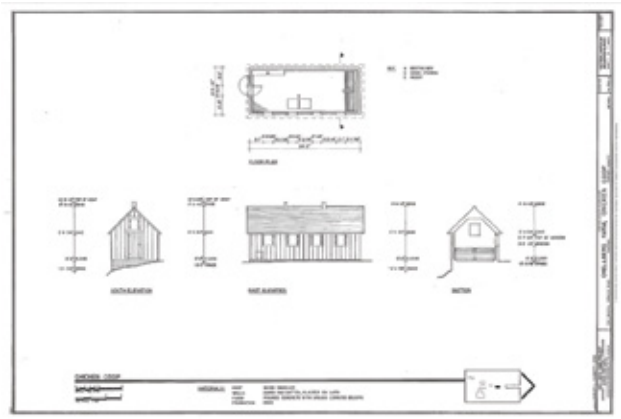

Counterclaim and Rebuttal

I should pause here, though, to acknowledge a valid point made by DIY detractors: it's absolutely true that some parts of a DIY project should be left to the professionals. Major electrical and plumbing work, for example, is not for amateurs. Nor is any task that has the potential to involve serious injury or irreparable damage to your property if something goes wrong, according to Maryalene LaPonsie from *Money Talks News*. Still, the things you CAN do with a little research and support seem to outnumber the things most sources agree you SHOULDN'T. According to writer and dedicated DIYer Amy Livingston in an article published on Money Crashers.com, "I have a long list of all the projects we've done on our house in the eight years we've owned it, and the overwhelming majority of them were DIY jobs." The takeaway seems to be that as long it's safe, you should give it a shot.

DON'T Try This at Home

- large tree removal
- electrical work
- plumbing repair
- siding replacement
- roof repair

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Conclusion

Working with Aunt Jess this summer caused me to expand my self-image.

- Don't get me wrong: I'm still bookish. I still gravitate toward the couch rather than the mountain slope. I still might just buy something rather than make it myself.
- But Aunt Jess taught me that I'm capable of doing so much more than I imagined. I have conquered assembly instructions with scary diagrams! I have quite successfully used power tools! I have built a chicken coop!
- I'm reminded of the creators of *Lumberjanes:* literary women, writing about girls out in nature who take on new adventures and brave new challenges together, achieving great things in the process. Maybe I'll start a blog about my next DIY project with Aunt Jess: knitting matching scarves for . . . you guessed it . . . our very first ski trip! (OMG)
- Meanwhile, just remember that if I of all people can do it myself, so can you!

The Final Product!

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PLAN YOUR PRESENTATION

WRITE

When preparing an oral presentation, it is important to consider your task, your perspective, your audience, and your purpose so you can write and prepare appropriately. Your task is to deliver an oral presentation in your classroom, on a date determined by your teacher. Your perspective is your point of view about a topic. Your audience consists of your teacher and peers. Reread the prompt to determine your purpose for writing, although for an argumentative oral presentation it will generally be to convince your audience to agree with your perspective.

To begin, review the questions below and then select a strategy, such as brainstorming, journaling, reading, or discussing, to generate ideas.

After generating ideas, begin the prewriting process by writing a summary of your writing plan. In your summary, respond to the following questions:

- **Purpose:** What is your perspective on a topic related to developing a new skill or expanding one's potential through help from others? What important ideas do you want to convey about this perspective in order to convince your audience to agree with it?
- **Audience:** What do you know about your audience? What information do they already have about the topic, and what information will they need? What might they believe?
- **Claim:** How can you communicate your perspective clearly, giving your presentation a coherent focus? Is there a counterclaim that presents an opposing point of view?
- **Evidence:** What credible evidence might you include to support your claim? What research might you need to do? What anecdotes from your personal experience are relevant to the topic of your presentation?
- **Organization:** How can you organize your presentation so that it is logical and easy to follow?
- **Language:** At what points will you need to use formal or informal language? What word choices will you make to establish an engaging voice?
- **Clear Communication:** How will you make sure that your audience can hear, understand, and be engaged by what you are saying, through proper volume, pronunciation, and pacing? What physical gestures and body language will help you communicate your ideas?
- **Multimedia Elements:** What print, graphic, and audiovisual features could you use during your presentation? How will they contribute to the development of your perspective? What effect will they have on your audience?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should describe what will happen in your oral presentation.

Don't worry about including all of the details now; focus on only the most essential and important elements. You will refer back to this short summary as you continue through the steps of the writing process.

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Writing Skill:
Audience, Purpose, and Perspective

In order to adapt your presentation content, organization, and delivery for a specific audience, purpose, and perspective, note the following:

- your perspective on a topic, which establishes a coherent focus
- how your perspective is reflected in each element of your presentation
- your audience's prior knowledge and beliefs about the topic and your perspective
- what you want your audience to think or do as a result of learning about your perspective
- the delivery of your message, including your register, tone, volume, pronunciation, and pacing

To focus and shape your presentation according to the needs of the audience, consider the following questions:

- What is my perspective on a topic, which will give my presentation a coherent focus?
- How can I convey my perspective effectively throughout my presentation?
- What does my audience already know about the topic? What information do they need?
- How might my audience respond to my topic and perspective? What kind of evidence are they likely to find most convincing?
- What register, tone, vocabulary, volume, and pacing is most appropriate given my task?

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YOUR TURN

PRACTICE

Read each quotation from students' presentations below. Then, complete the chart by identifying whether they are examples of formal or informal language.

Quotations	
A	The end of the story had a shocking twist that came totally out of left field.
B	In order to mitigate the obesity epidemic, the school cafeteria should place a ban on junk food.
C	My experience at the international film festival reaffirmed the notion that some stories are universal.
D	My brother is the most awesome soccer player in our entire school.
E	If you've ever been to the top of the Empire State Building, then you know how completely scary it is when you look down.
F	In this regard, hurricanes can bring communities together, despite the destruction they often cause.

Formal	Informal

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YOUR TURN

PRACTICE

Complete the chart by answering each question about audience, purpose, and perspective in your oral presentation.

Question	My Response
What is my perspective, what is my purpose, and who is my audience?	
What does my audience already know or believe about my topic and perspective? How can I respond accordingly?	
Do I plan to use formal or informal language?	
What sort of tone, or attitude, do I want to convey?	
How would I describe the voice I would like to use when giving my oral presentation?	
How will I use language to create that particular voice?	
How can I adjust the sound of my voice to make sure my audience understands and engages with the content of my presentation?	

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Writing Skill: Organizing an Oral Presentation

In order to plan and organize an oral presentation with a logical organization, clear perspective, and coherent focus, note the following:

- your perspective on your topic
- how you can express your perspective in a clear claim that gives your presentation a coherent focus
- how each element you include reinforces the perspective expressed in your claim
- where you will need credible evidence from research to support your claim
- what organization will be most logical and make your content easy to follow
- what multimedia elements can reinforce your perspective and focus, add interest, and make your ideas more coherent

To plan and organize an oral presentation with a logical organization, clear perspective, and coherent focus, use this checklist to consider the following questions:

- What is my perspective on my topic?
- How can I give my presentation a coherent focus by expressing my perspective in a clear claim?
- How will each element of my presentation reinforce the perspective expressed in my claim?
- What credible evidence from research will I need to support my claim?
- For the ideas I want to include, what order will create the most logical organization?
- What multimedia elements could I use to reinforce my perspective and focus, add interest, and make my ideas more coherent?

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YOUR TURN

PRACTICE

Read the following notes a student took about important components of an argumentative oral presentation. Complete the chart by putting the letter of each note with the correct component.

	Notes
A	Reasons in support of my claim include that vegetable growing has a long history in our country, that it has many benefits, and that my experience with it taught me valuable skills. I will provide researched evidence from credible sources to trace the history of vegetable growing in the United States and to identify the many benefits of growing vegetables at home today. I will use my personal experience with my grandfather for entertaining anecdotes about establishing a vegetable garden. I will explain all of the information I include.
B	After the experience of making a vegetable garden with my grandfather, I learned the value of growing your own food. My purpose will be to convince my audience to agree.
C	I will address the opposition's point that home gardens are a luxury that not all can afford.
D	People should try to grow more of their own food for their health and the health of the environment.
E	In the introduction, I will build to my claim. In the body, I will support my claim and refute a counterclaim through researched evidence. In the conclusion, I will restate my claim, wrap up my ideas, and end with a memorable quotation.
F	I will include a diagram of a sample vegetable garden and an instructional video from an accomplished home gardener.

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Oral Presentation Component	Note
Overall Perspective and Purpose	
Organizational Structure	
Claim	
Reasons, Evidence, and Elaboration	
Rebuttal of Counterclaim	
Multimedia Elements	

ORGANIZING ORAL PRESENTATION

WRITE

Use the questions in the checklist to outline your argumentative oral presentation. Be sure to provide a logical organizational structure that includes a claim and reasons, a rebuttal of a counterclaim, credible evidence from reliable sources in support of your reasons and rebuttal, and proposed multimedia elements.

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Writing Skill: Media – Integrating Media

To integrate multimedia elements into your presentation, ask yourself the following questions:

- How can I use text features, graphic features, and audiovisual features to present my perspective more clearly and make my ideas more coherent?
- Which text features, graphic features, and audiovisual features would best help me achieve these purposes?

To decide which kinds of multimedia elements to use in your presentation, use the following guide:

- To use print features to make your main ideas more coherent, consider adding
  - > titles,
  - > headings,
  - > subheadings,
  - > bullets,
  - > boldfaced and italicized terms.
- To use graphic features to add to the information you already have and unify ideas and concepts, consider adding
  - > charts,
  - > graphs,
  - > tables,
  - > timelines,
  - > diagrams,
  - > photographs,
  - > art.
- To use audiovisual features to clarify your perspective and increase audience engagement, consider adding
  - > audio clips,
  - > video clips,
  - > animation.

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YOUR TURN

PRACTICE

Read Lori's plans for integrating digital multimedia elements. Then, complete the chart by putting the letter of each example and reason with the correct multimedia element.

Examples and Reasons	
A	I plan to include the chicken coop diagram Aunt Jess and I used to make my discussion of the construction process more coherent for my audience.
B	I plan to include a bulleted list of projects that should be left to professionals in order to make my counterclaim rebuttal more coherent and credible for my audience.
C	I plan to include a sample DIY video of how to knit a scarf in order to reinforce my perspective that we should be engaging in more DIY projects and to reinforce my point that many resources are available for DIYers.

Multimedia Element	Example and Reason
Print Features	
Graphic Features	
Audiovisual Features	

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YOUR TURN

PRACTICE

Complete the chart by writing a short summary of how you plan to integrate digital multimedia elements into your oral presentation.

Multimedia Element	Summary
Print Features	
Graphic Features	
Audiovisual Features	

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Writing Skill: Evidence and Elaboration

To determine what relevant evidence and elaboration will support your claim, do the following:

- Identify your position on a topic.
- Identify the claim you will make to defend this position.
- Select credible evidence from multiple sources.
  - > Evidence may include facts, statistics, data, examples, quotes or citations from texts, paraphrases of texts, anecdotes, definitions, descriptions, and explanations.
  - > Look for multiple credible sources of information, such as government or educational websites and print books by experts.
- Identify additional details and information that might be helpful for elaborating on your evidence.
- Identify potential counterclaims to your argument and identify relevant evidence and elaboration to refute those counterclaims.
- Establish logical connections between your claim, reasons, evidence, and elaboration to make your ideas coherent to your audience.

To ensure that you have used credible evidence and elaboration, ask the following questions:

- What is my position on a topic? What is my claim?
- Are there counterclaims to refute?
- Have I included a variety of types of evidence and elaboration?
- Is my evidence relevant to the claim and rebuttals of counterclaims?
- Is my evidence from multiple credible sources?
- Does my elaboration provide additional details and information that are useful for the audience, making my ideas more coherent?

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YOUR TURN

PRACTICE

Complete the chart by putting the letter of each example with the correct aspect of logical reasoning.

Examples	
A	In 2010, for example, archaeologists uncovered the ruins of a 6th century B.C. Greek building that came with its own assembly instructions, according to Rossella Lorenzi on NBCnews.com!
B	DIY is not a new phenomenon.
C	As author and speaker Joel Comm asserts in *Inc.,* "People have been DIYing since, well since forever, literally."

Aspect of Logical Reasoning	Example
Reason	
Evidence	
Elaboration	

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YOUR TURN

PRACTICE

Complete the chart by listing at least two reasons in support of your claim and one rebuttal of a counterclaim. Then identify credible evidence that you can use to support your reasons and rebuttal. Finally, elaborate on that evidence.

Reason/Rebuttal	Evidence	Elaboration

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Draft

PLAN | DRAFT | REVISE | EDIT AND PRESENT

DRAFT YOUR PRESENTATION

WRITE

Use your plan and other responses in your Binder to draft your argumentative oral presentation. You may also have new ideas as you begin drafting. Feel free to explore those new ideas as you have them. You can also ask yourself these questions to ensure that your writing has **purpose and focus,** is **organized,** and includes strong **evidence and elaboration**.

You have already made progress toward writing your argumentative oral presentation. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus:** Have I presented my perspective on a topic in a clear claim, giving my presentation a coherent focus? Have I included only relevant information and details in support of this claim so as not to distract my audience?
- ☐ **Organization:** Is the organizational structure in my presentation logical? Are my ideas clearly connected, creating a sense of cohesiveness?
- ☐ **Evidence and Elaboration:** Have I supported my claim and rebutted counterclaims with logical reasoning and credible evidence from multiple sources? Have I elaborated on all of my ideas to make them more coherent?

Before you submit your draft, read it over carefully. You want to be sure that you've responded to all aspects of the prompt.

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Here's the first draft of Lori's oral presentation. You will see places where she has revised parts of her presentation as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Lori will revise as she works toward her final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

FYI: You Should DIY

Hi, everyone. I'm Lori, and today I'm going to be giving a presentation about DIY projects. Are you thinking, "WOE (What on earth) is DIY?" Watch and listen, and you'll find out! [Show slide with title page: "FYI: You Should DIY."]

I admit it, I'm bookish. More of a reader, than doer. A self-proclaimed and unashamed "indoor girl." I'm the kind of person who'd rather read by the fire than ski down the mountain. I like texts in the "curl up on a cozy couch with a fantasy novel" way, rather than the "investigate a research question on the Internet" or the "read detailed assembly instructions with diagrams" way. [Show slide with a photograph of a book by a couch captioned "Me" and a photograph of a diagram and tools captioned "Not Me".] I have generally preferred to buy things rather than spend time figuring out how to make them. *Knit a warm, practical scarf to wear on that scary ski trip I'd never go on anyway? Really? A soft, silky one from the store is so much more my style."* Given all this, what I'm about to claim about DIY projects may seem more than a bit out of character.

Now I should finally get around to defining the term *do-it-yourself* (DIY). Ever heard of it? As Brittney Morgan, *House Beautiful's* Associate Market Editor, puts it, "DIY means that, instead of hiring a professional to do a particular task—or, instead of buying goods from a store or an artisan—you're choosing to do that task or create those products yourself with no direct help from an expert." [Show slide with dictionary definition of DIY.] So DIY, or "do-it-yourself," is by definition about making rather than buying. And it requires lots of independent research and loads of instructions.

Sounds like my nightmare, right? As a few months ago, yes. Now, not so much. An experience I had on my Aunt Jess's farm this past summer caused me to change my mind about DIY. Now I truly believe that, in order to expand our potential, develop skills we

Communicating Ideas

Lori uses everyday, classroom-appropriate language, such as "Hi, everyone. I'm Lori, . . ." and "I admit it. I'm bookish." This helps her connect to and engage with her audience. It conveys an appropriate tone.

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never thought we could possess, achieve goals we never dreamed we could reach, and become part of an inspiring, supportive community we perhaps never knew existed, we all should be engaging in more DIY projects rather than paying professionals. In other words, FYI: you should DIY!

DIY is not a new phenomenon. As author and speaker Joel Comm asserts in *Inc.,* "People have been DIYing since, well since forever, literally." In 2010, for example, archaeologists uncovered the ruins of a 6th century B.C. Greek building that came with its own assembly instructions (NBCnews.com)!

However, in recent decades, DIY has grown a ton and improved as a result of the Internet, which helps DIYers access the information they need as well as a supportive community with whom to share and celebrate their creations. When you DIY today, you're not on your own. You use resources provided by those who came before and become a resource for those who come after. You can post about your progress and get feedback and encouragement along the way. As Moe Mernick, who is quoted in Joel Comm's *Inc.* article and who leads business development at Hometalk, the world's largest DIY community, puts it, "Think about the experience of building your own home. . . . Think about building it together with your community that is just [as] excited about the project as you." Sounds pretty good, right? And the DIY project doesn't even have to be as big as building your own home. It could just be, say, knitting that warm scarf to wear on that scary ski trip . . . [Show clip from DIY knitting video.]

And DIY has more than social benefits. It can be cheaper than paying a professional. It enables you to make things exactly the way you want. It might even end up becoming a successful career. Perhaps most importantly, though, it has some impressive mental benefits: [Show slide with concept web of mental benefits of DIY.]

- It can make you happier. According to Ashley Stahl in a *Forbes* article, when you succeed at creating something, your brain is flooded with dopamine.
- It can alleviate stress. Being absorbed in something or being in a state of "flow" can reduce heart rate and anxiety, as Stahl asserts.
- It can help you embrace your mistakes, instead of fearing them, according to Mark Frauenfelder in the *Huffington Post*.

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- It can sharpen your mind. Fending off dementia, advises Stahl.
- It can give you a sense of personal acomplishment.

DIY certainly gave me a sense of personal accomplishment this past summer when my Aunt Jess and I . . . wait for it . . . BUILT OUR VERY OWN CHICKEN COOP! I was visiting her new Jacksonville, Florida farm when she sprang the idea on me. As you can imagine, I was a bit skeptical. *Incredulous* was more like it. Nature? Scary instructions? Power tools? I was so out of my element! But Aunt Jess calmly introduced me to the new and exciting world of DIY. After doing some research online and going to the local hardware store, we found all that we needed to get the job done: a simple step-by-step guide, an easy-to-use diagram [Show slide with chicken coop diagram.], the correct tools and materials, and lots of support from other DIYers online and in the store. I'm not going to lie: the process was hard and sweaty and I sometimes wanted to give up. When we got stuck, though, Aunt Jess and I posted questions in online DIY forums and got some pro tips. And it was so satisfying to stand back and look at the final product. (Stay tuned for the big reveal!)

Now, it's absolutely true that some parts of a DIY project should be left to the professionals. [Show slide with bulleted list of activities NOT to try at home.] Still, the things you CAN do with a little research and support seem to outnumber the things most sources agree you SHOULDN'T. According to writer and dedicated DIYer Amy Livingston in an article published on Money Crashers.com, "I have a long list of all the projects we've done on our house in the eight years we've owned it, and the overwhelming majority of them were DIY jobs." The takeaway seems to be that as long it's safe, you should give it a shot.

~~Working with Aunt Jess this summer caused me to expand my self-image. Don't get me wrong I'm still bookish. I still gravitate toward the couch rather then the mountain slope. I still might just buy something rather then make it myself. Aunt Jess taught me that I'm capable of doing so much more than I imagined. [Show slide with image of finished chicken coop.] Maybe I'll start a blog about my next DIY project with Aunt Jess: knitting matching scarves for . . . you guessed it . . . our very first ski trip! (OMG)~~

Working with Aunt Jess this summer caused me to expand my self-image. Don't get me wrong I'm still bookish. I still gravitate

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toward the couch rather than the mountain slope. I still might just buy something rather than make it myself. But Aunt Jess taught me that I'm capable of doing so much more than I imagined. I have conquered assembly instructions with scary diagrams! I have quite successfully used power tools! I have built a chicken coop! Maybe I'll start a blog about my next DIY project with Aunt Jess: knitting matching scarves for . . . you guessed it . . . our very first ski trip! (OMG) Meanwhile, just remember that if I of all people can do it myself, so can you!

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Improving Writing

Lori adds details such as "I have built a chicken coop!" to illustrate in an engaging way how working with Aunt Jess enabled her to recognize her own capabilities. She also includes a final message for her audience that reinforces her perspective on the topic of DIY and serves her purpose of convincing others to agree with it. Lori notes how the word *Meanwhile* simply and effectively transitions from the ideas in the previous sentence. She also adds the transition word *But* in order to signal a shift in focus from the things about her that have remained the same to the things that have changed.

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Writing Skill: Improving Writing

In order to improve your writing, consider feedback from adults, peers, and/or online editing tools and note the following:

- where peers, teachers, and/or online editing tools found your writing to be most successful
- where you could better address the prompt or rubric
- where peers or teachers had difficulty understanding what you want to communicate because
  - > your claim could be revised for clarity
  - > your claim requires more evidence
  - > your reasoning needs more elaboration
  - > your ideas could be ordered more logically and cohesively
  - > errors in your spelling, grammar, punctuation, or usage are interfering with understanding
- where teachers, peers, or online editing tools indicate grammar, punctuation, or usage mistakes
- whether suggestions from reviewers and online editing tools are accurate and help meet your writing goals
- what type of revision would best address each piece of feedback, for example:
  - > revising your claim or adding details to improve clarity
  - > adding concrete evidence such as details, quotations, and explanations to provide clearer support for your claim
  - > elaborating in order to clarify the connections among your claim, rebuttal of a counterclaim, reasons, and evidence
  - > reordering ideas or adding transitions to increase cohesiveness
  - > addressing problems with conventions

To improve your writing, consider your feedback and ask the following questions:

- What strengths in my writing can I use as a model for additional revisions?
- How should I prioritize my work to address the issues that have the biggest effect on my writing?
- What kind of planning, revision, and editing is needed to address this feedback?
- Are there any suggestions I shouldn't use? If so, how else can I address my reviewers' concerns?

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YOUR TURN

PRACTICE

Lori received feedback from another peer review. Complete the chart by identifying which feedback to prioritize, which can be used later, and which is not useful.

	Feedback
A	The DIY projects you chose to write about aren't really interesting to me.
B	I think making a connection to a unit text might serve to further clarify your perspective to the audience.
C	I think you might be missing punctuation after you say "Don't get me wrong" and then say that you're still bookish. There should be a pause there.

Feedback to Prioritize	Feedback to Use Later	Feedback That Is not Useful

IMPROVING WRITING

WRITE

Use the questions on the previous page to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Communicating Ideas

In order to present information orally, using techniques that provide insight and communicate your content clearly, use this checklist to do the following:

- Use nonverbal cues effectively, giving consideration to your posture, eye contact, and facial expressions.
- Use language to convey a tone that is appropriate for your topic, task, audience, and perspective.
- Ensure that your volume, pronunciation, and pace allow everyone in the audience to access your ideas.

To effectively use techniques that provide insight and communicate your content clearly, consider the following questions:

- How can I ensure that my posture contributes to my presentation and does not distract from it?
- How can I use eye contact to engage my audience?
- Where can I enhance my ideas through facial expressions?
- What language should I choose to convey a tone that is appropriate for my topic, audience, purpose, and perspective?
- How loudly do I need to speak so that everyone in the room can hear me?
- What pace will allow my audience to best understand me? Are there parts of my presentation that should be faster or slower than others?
- What words should I look up and practice pronouncing in advance?

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YOUR TURN

PRACTICE

Read the examples of ways students communicated their ideas. Then, complete the chart by placing them into two categories: those that are examples of effective communication and those that are ineffective.

Ways of Communicating	
A	A student scans the room, making eye contact with individual students.
B	A student rushes her words to keep the presentation under five minutes.
C	A student stands at ease at the front of the classroom where everyone can see her.
D	A student grips the sides of the podium to keep from shaking.
E	A student ends his formal presentation by saying, “Thanks guys, TTYL!”
F	A student slouches behind a podium in the corner of the classroom.
G	A student ends his formal presentation by saying, “Thank you for listening.”
H	A student stares down at his paper or tablet as he reads aloud his presentation.
I	A student speaks more slowly and loudly and with more care than in a normal conversation.
J	A student counts off the points she is making on her fingers.

Techniques	Example of Effective Communication	Example of Ineffective (Poor) Communication
Posture		
Eye Contact		
Volume/Rate/Pronunciation		
Gestures		
Language Conventions		

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COMMUNICATING IDEAS

WRITE

Take turns delivering your oral presentation in front of a partner.

As you present, do the following:

- Employ steady eye contact with your partner.
- Use an appropriate speaking volume, rate, and pronunciation to clearly communicate with your partner.
- Use natural, purposeful gestures to add interest and meaning as you speak.
- Use a comfortable, confident posture to engage your partner.
- Use language conventions appropriate for a formal presentation and avoid slang unless sharing personal anecdotes.

As you watch your partner's presentation, use the checklist to evaluate their communication of ideas.

When you finish giving your presentation, write a brief but honest reflection about your experience of communicating ideas. Did you make good eye contact? Did you speak too quickly or too softly? Did you pronounce all words correctly? Did you maintain a comfortable, confident posture? Did you use appropriate conventions of language? Did you struggle to incorporate gestures that looked and felt natural? How can you better communicate your ideas in the future?

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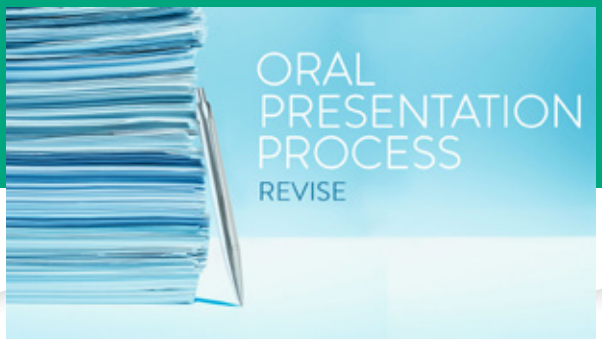

Revise

PLAN | DRAFT | REVISE | EDIT AND PRESENT

You have written a draft of your argumentative oral presentation. You have also received input from your peers about how to improve it. Now you are going to revise your entire draft.

REVISION GUIDE

READ

Examine your draft to find areas for revision. Keep in mind your purpose and audience as you revise for clarity, cohesiveness, structure, and style. Use the guide below to help you review.

Review	Revise	Example
Clarity		
Identify the places in which you feel there is not enough evidence or elaboration to support your ideas, making your points unclear to readers.	Focus on a single idea and add support, such as researched evidence or explanation to clarify your argument.	Now, it's absolutely true that some parts of a DIY project should be left to the professionals. Major electrical and plumbing work, for example, is not for amateurs. Nor is any task that has the potential to involve serious injury or irreparable damage to your property if something goes wrong, according to Maryalene LaPonsie from *Money Talks News*. [Show slide with bulleted list of activities NOT to try at home.] Still, the things you CAN do with a little research and support seem to outnumber the things most sources agree you SHOULDN'T.

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Review	Revise	Example
Cohesiveness		
Identify places in which the relationships among your ideas may not be fully clear to readers or your ideas might not flow smoothly.	Add purposeful and varied transitions to show the connections among your ideas and to make your writing more cohesive.	Given all this, what I'm about to claim about DIY projects may seem more than a bit out of character. ~~Now~~ But before I get to that radical claim, I should finally get around to defining the term *do-it-yourself* (DIY). Ever heard of it?
Structure		
Review your paragraphs. Identify any first sentences that don't clearly or logically reinforce your overall organizational structure to readers or that don't smoothly transition from the previous paragraph.	Add or strengthen first sentences within paragraphs to clearly and logically reinforce your organizational structure for readers or to more clearly transition from the previous paragraph.	~~Now~~, I should pause here, though, to acknowledge a valid point made by DIY detractors: it's absolutely true that some parts of a DIY project should be left to the professionals.
Style: Word Choice		
Identify words or phrases that may be too informal to use when presenting a claim, counterclaim rebuttal, or researched evidence.	Replace informal or slang words with more formal ones as appropriate for the content in various sections of your presentation.	However, in recent decades, DIY has ~~grown a ton~~ greatly grown and improved as a result of the Internet, which helps DIYers access the information they need as well as a supportive community with whom to share and celebrate their creations.

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Review	Revise	Example
Style: Sentence Effectiveness		
Read your oral presentation aloud. Annotate places where you have too many long or short sentences in a row.	Revise short sentences by linking them together. Shorten longer sentences for clarity or emphasis.	And DIY has more than social benefits. ~~It can be cheaper than paying a professional. It enables you to make things exactly the way you want. It might even end up becoming a successful career.~~ It can be cheaper than paying a professional, enables you to make things exactly the way you want, and might even end up becoming a successful career.

REVISE YOUR PRESENTATION

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your oral presentation to determine areas that should be revised.

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Writing Skill: Sources and Citations

In literature and the humanities, the *MLA Handbook*, published by the Modern Language Association is the most commonly used style guide. Use this checklist of MLA guidelines to accurately cite your sources:

- In the body of your research paper, use in-text citations to credit sources.
  - > At the end of the sentence but before the period, indicate the author's last name and the page number(s) on which the information appeared, enclosed in parentheses.
  - > If you identify the author in the text, you do not need to include the author's last name in the citation.
  - > If the author is not known, the citation should list the title of the work.
  - > If the work does not have page numbers, omit the page number(s).
- On a separate sheet of paper at the end of your research paper, include a works cited list. Use this guide to format each entry:
  - > author (followed by a period)
  - > title of source (followed by a period)
  - > the title of the larger work in which the source is located (followed by a comma)
  - > other contributors (followed by a comma)
  - > version (followed by a comma)
  - > number (followed by a comma)
  - > publisher (followed by a comma)
  - > publication date (followed by a comma)
  - > location (followed by a comma)
  - > URL, without the "http://" (followed by a period)
  - > *Note:* Not all these elements will apply to each citation. Include only the elements that are relevant for the source. The last element in any citation should always end with a period.
- The works cited list should be double spaced throughout. In addition, each entry should have a hanging indent of 0.5 inches.

As you document your sources, consider the following questions:

- Did I avoid plagiarism by using a standard citation format?
- Did I use in-text citations for all researched information and include all my sources in my works cited list?

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YOUR TURN

PRACTICE

Read the elements and examples below. Then, complete the chart by placing them into the correct order according to MLA style for a works cited list.

Elements and Examples	
A	"The Contested Legacy of Atticus Finch."
B	author
C	Condé Nast,
D	Cep, Casey.
E	the title of the larger work in which the source is located
F	title of source
G	URL
H	publisher
I	www.newyorker.com/magazine/2018/12/17/the-contested-legacy-of-atticus-finch.
J	17 December 2018,
K	*The New Yorker,*
L	publication date

Element	Example

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YOUR TURN

PRACTICE

Choose the best answer to the question.

Below is a section from a previous draft of Lori's works cited list. Which revision best corrects her errors?

> Joel Comm. "Why the Huge Do-It-Yourself Market Is Just Getting Started." www.inc.com/joel-comm/why-the-huge-do-it-yourself-market-is-just-getting-started.html, 19 May 2017.

- A. Comm, Joel. "Why the Huge Do-It-Yourself Market Is Just Getting Started." www.inc.com/joel-comm/why-the-huge-do-it-yourself-market-is-just-getting-started.html, 19 May 2017.
- B. Joel Comm. "Why the Huge Do-It-Yourself Market Is Just Getting Started." *Inc.,* Mansueto Ventures, 19 May 2017, www.inc.com/joel-comm/why-the-huge-do-it-yourself-market-is-just-getting-started.html.
- C. Comm, Joel. "Why the Huge Do-It-Yourself Market Is Just Getting Started." Mansueto Ventures, 19 May 2017, www.inc.com/joel-comm/why-the-huge-do-it-yourself-market-is-just-getting-started.html.
- D. Comm, Joel. "Why the Huge Do-It-Yourself Market Is Just Getting Started." *Inc.,* Mansueto Ventures, 19 May 2017, www.inc.com/joel-comm/why-the-huge-do-it-yourself-market-is-just-getting-started.html.

SOURCES AND CITATIONS

WRITE

Use the information in the checklist to create or revise your citations and works cited list. Make sure to identify the source of each piece of researched information during your presentation. Doing so will let your audience know that the information you are presenting is trustworthy. When you have completed your citations, compile a list of all your sources into a works cited list. Refer to the *MLA Handbook* as needed.

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Grammar: Noun Phrases

A noun **phrase** is a group of words that functions the way a single noun would in a sentence. A noun phrase may include articles, adjectives, and coordinating conjunctions.

Text	Explanation
Ours was **the marsh country**, down by the river, within, as the river wound, twenty miles of the sea. **My first most vivid and broad impression** of the identity of things seems to me to have been gained on **a memorable raw afternoon** towards evening. Great Expectations	The noun phrase **the marsh country** functions as a predicate nominative. The noun phrase **My first most vivid and broad impression** is the subject of the sentence. The noun phrase **a memorable raw afternoon** is the object of the preposition *on*.
I've got **a magic charm** That I keep up my sleeve I can walk **the ocean floor** And never have to breathe. Life Doesn't Frighten Me	The noun phrases **a magic charm** and **the ocean floor** function as direct objects.

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YOUR TURN

PRACTICE

1. Revise the sentence to include an additional noun phrase.

The palomino horse is often seen in parades.

- A. The palomino, a horse often seen in parades, is beautiful.
- B. The palomino's hair is almost golden, and the horse is often seen in parades.
- C. The palomino horse has almost golden hair and is often seen in parades.
- D. No change is needed.

2. Revise the sentence to include a noun phrase.

Tad is treasurer and I am president.

- A. Tad is the Drama Club treasurer and I am president.
- B. Tad is treasurer, I am president, and Jimmy is secretary.
- C. Tad, for now, is treasurer; I am president.
- D. No change is needed.

3. Revise the sentence to include a noun phrase.

My father is a former trumpet player; he encouraged me to take lessons.

- A. My father was a former trumpet player who encouraged me to take lessons.
- B. My father was a former trumpet player, and he inspired me to take lessons.
- C. A trumpet player encouraged me to take lessons.
- D. No change is needed.

4. Revise the sentence to include a noun phrase as the object of a preposition.

After school we meet at Joe's.

- A. Every Friday after school we meet at Joe's.
- B. After school Carolee and I meet at Joe's.
- C. After school we meet at Joe's on the town's west side.
- D. No change is needed.

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Grammar: Verb Phrases

A verb phrase consists of a main verb and all its auxiliary verbs. Verb phrases help to convey specific meanings and add interest and precision to writing.

The most common auxiliary verbs are the forms of *be* and *have*. They can also be combined with other auxiliary verbs.

They **are** going. They **have** gone. They **had been** going.

Auxiliary Verbs

Forms of *be*:	am, is, are, was, were, being, been
Forms of *have*:	has, have, had, having
Other helping verbs:	can, could, do, does, did, may, might, must, shall, should, will, would

Rule	Text
Helping verbs are combined with main verbs to form verb phrases.	"Of course you **can be** prodigy, too," my mother told me when I was nine. The Joy Luck Club
Forms of the helping verb *be* are used with the present participle.	Everyone wants to go; it is very select, and they **are** not **giving** many invitations to clerks. The Necklace
Forms of the helping verb *have* are used with the past participle of a main verb.	Within these last 19 months at least 45 satellites **have circled** the earth. We Choose to Go to the Moon
Other auxiliary verbs can be used to add further meaning to the main verb.	Her classmates **would remember** her as a shy and often self-conscious young woman who kept to herself and concentrated on her musical studies. The Voice That Challenged a Nation: Marian Anderson and the Struggle for Equal Rights

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YOUR TURN

PRACTICE

1. How should this sentence be changed to include a **verb phrase** using the indicated verb?

   Myra _____ about giraffes when the doorbell rang. (read)

   - A. Myra read about giraffes when the doorbell rang.
   - B. Myra was reading about giraffes when the doorbell rang.
   - C. Myra had reading about giraffes when the doorbell rang.
   - D. None of the above.

2. How should this sentence be changed to include a **verb phrase** using the indicated verb?

   Many famous auto racing drivers _____ about the sport at a young age. (think)

   - A. Many famous auto racing drivers thought about the sport at a young age.
   - B. Many famous auto racing drivers think about the sport at a young age.
   - C. Many famous auto racing drivers spend time thinking about the sport at a young age.
   - D. None of the above.

3. How should this sentence be changed to include a **verb phrase** using the indicated verb?

   Janet _____ a successful singer. (be)

   - A. Janet could be a successful singer.
   - B. Janet is a successful singer.
   - C. Janet wants to be a successful singer.
   - D. None of the above.

4. How should this sentence be changed to include a **verb phrase** using the indicated verb?

   By age fifteen, David _____ a novel. (write)

   - A. By age fifteen, David writes a novel.
   - B. By age fifteen, David had written a novel.
   - C. By age fifteen, David already wrote a novel.
   - D. None of the above.

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Grammar: Adjectival and Adverbial Phrases

Most adjectives and adverbs have three degrees: the positive, or base, form; the comparative form; and the superlative form. When a group of words modifies, or describes, a word in a sentence, it's called a phrase.

Adjectival or adjective phrases modify a noun or pronoun in a sentence. An adjectival phrase usually includes an adverb before the adjective.

Adjective	Adjectival Phrase
Klavdiia ran off with the **youngest** child to Kansk, near Krasnoiarsk, where her **grown-up** sister Raisa lived. The Whisperers: Private Life in Stalin's Russia	Never can there come fog too thick, never can there come mud and mire too deep, to assort with the **groping and floundering** condition which this High Court of Chancery, **most pestilent** of hoary sinners, holds this day in the sight of heaven and earth. Bleak House

Adverbial, or adverb phrases modify a verb, an adjective, or another adverb in a sentence.

Adverb	Adverbial Phrase
Two days after McCandless set up camp beside Lake Mead, an **unusually** robust wall of thunderheads reared up in the afternoon sky, and it began to rain, **very** hard, over much of the Detrital Valley Into the Wild	But it did get the engine wet, so wet that when McCandless tried to start the car **soon thereafter**, the engine wouldn't catch, and in his impatience he drained the battery. Into the Wild

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YOUR TURN

PRACTICE

1. Replace the bold word with an adverbial phrase.

It rains **often** in April.

- A. regularly
- B. most often
- C. rarely
- D. No change needs to be made to this sentence.

2. Replace the bold word with an adjectival phrase.

The **talented** actors performed.

- A. untrained
- B. group of unbelievably talented
- C. group of
- D. No change needs to be made to this sentence.

3. Select the adjectival phrase from the sentence below.

That old food tastes awfully bad.

- A. old food
- B. tastes awfully
- C. awfully bad
- D. This sentence does not have an adjectival phrase.

4. Select the adverbial phrase from the sentence below.

Miguel was very badly hurt in the fall.

- A. very
- B. in the fall
- C. very badly
- D. There is no adverbial phrase in the sentence.

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Edit and Present

PLAN | DRAFT | REVISE | EDIT AND PRESENT

You have revised your oral presentation based on your peer feedback and your own examination.

Now, it is time to edit your argumentative oral presentation. When you revised, you focused on the content of your oral presentation. You practiced strategies for communicating your ideas. When you edit, you focus on the mechanics of your oral presentation, paying close attention to standard English conventions that can be heard by your audience while you are talking.

Use the checklist below to guide you as you edit:

- ☐ Have I included noun phrases?
- ☐ Have I included verb phrases
- ☐ Have I included adjectival and adverbial phrases?
- ☐ Have I used punctuation such as periods, commas, colons, and semicolons correctly to indicate pauses for effect?
- ☐ Have I used any language that is too informal when presenting evidence?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Lori has made to her revised presentation:

- Replaced an informal word with a more formal phrase when presenting evidence.
- Included a noun phrase for added details.
- Included an adverbial phrase for emphasis.
- Included commas to indicate pauses for emphasis.
- Included a verb phrase for precision.
- Included an adjectival phrase for description.
- Corrected a sentence fragment.
- Fixed a misspelled word.

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And DIY has more than social benefits. It can be ~~cheaper~~ less expensive than paying a professional, enables you to make things exactly the way you want, and might even end up becoming a successful career. Perhaps most importantly, though, it has some impressive mental benefits: [Show slide with concept web of mental benefits of DIY.]

- It can make you happier. According to Ashley Stahl in a *Forbes* article, when you succeed at creating something, your brain is flooded with the feel-good chemical called dopamine.
- It can alleviate stress. Being so completely absorbed in ~~something~~ something, or being in a state of ~~"flow"~~ "flow," ~~can~~ has been shown to reduce heart rate and anxiety, as Stahl asserts.
- It can help you embrace your mistakes, instead of fearing them, according to Mark Frauenfelder in the *Huffington* Post.
- It can sharpen your ~~mind. Fending~~ mind, fending off dementia, advises Stahl.
- It can give you a deeply rewarding sense of personal ~~acomplishment~~ accomplishment.

EDIT AND PRESENT YOUR PRESENTATION

WRITE

Use the checklist, as well as your peer reviews, to help you evaluate your argumentative oral presentation to determine areas that need editing. Then edit your presentation to correct those errors. Finally, rehearse your presentation, including both the delivery of your written work and the strategic use of digital multimedia elements you plan to incorporate.

Once you have made all your corrections and rehearsed with your digital multimedia elements, you are ready to present your work. You may present to your class or to a group of your peers. You can record your presentation to share with family and friends, or post it on your blog. If you publish online, share the link with your family, friends, and classmates.

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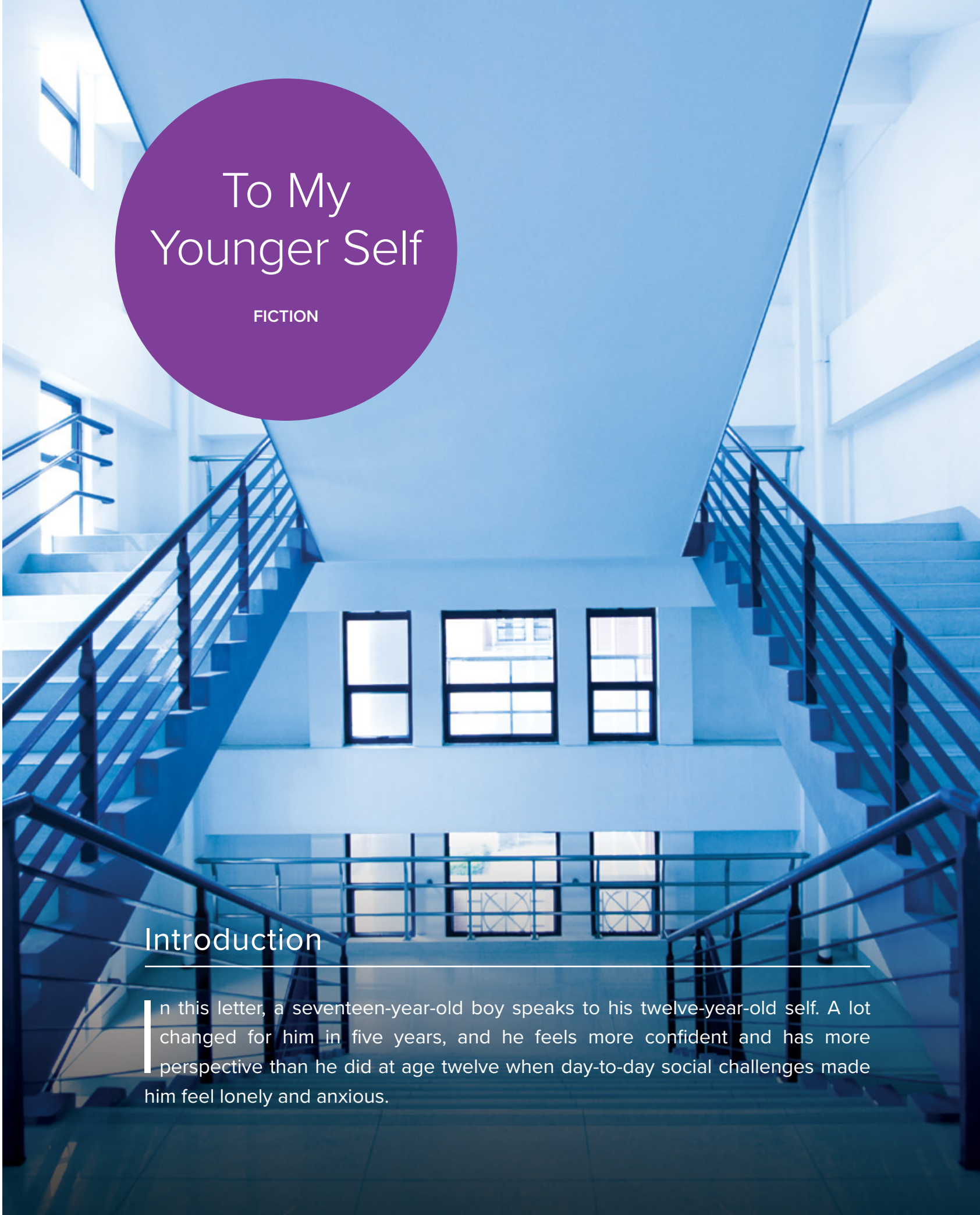

To My Younger Self

FICTION

Introduction

In this letter, a seventeen-year-old boy speaks to his twelve-year-old self. A lot changed for him in five years, and he feels more confident and has more perspective than he did at age twelve when day-to-day social challenges made him feel lonely and anxious.

VOCABULARY

READ

difference

a change or effect on a situation

anxiety

strong feelings of worry

assure

to convince by stating positively

intelligence

the ability to understand and use knowledge

resolve

to settle or find a solution to

NOTES

READ

READ AND ANNOTATE

1 Dear You, or should I say, Dear Me, what a **difference** five years can make. They sure felt unbearably long, but sitting here today, it's like they went by in the blink of an eye. You are seventeen now, or rather, I am, and being twelve seems like ages ago. The things that were so important to me back then—my video games, my comic books, my cartoons—now seem childish to me. Please don't get offended though, because I'm not calling you childish. I still remember how much those games and comic books meant to me. It's hard moving to a new town, where everyone's memories and experiences go back to the beginning of their lives. So all the little things that made up my world were a comfort to me.

2 Before I keep you in suspense much longer, let me **assure** you: it gets a lot better. Those five years will pass and in the blink of an eye, you will be happy. You just have to hold on a little bit.

3 First, however, it does get a little worse, because right now, you're still the new kid and it's scary trying to figure out how to fit in. Every classroom you go into is full of unfamiliar faces and you don't know who your allies are or who

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NOTES

your friends will be. You're filled with **anxiety** and this anxiety consumes all your thoughts, leading to embarrassing moments in class. Like, when the teacher calls on you to answer a simple question, you end up making a fool of yourself because you can't answer the square root of sixteen or suddenly can't recall that Holden's last name is Caulfield.

4 I remember how those first days in a new school dragged on forever. In the morning, watching groups of friends chat before the bell or being asked to pass on notes that were never addressed to me. I even remember the first time that happened—the subtle tap on the shoulder and a folded up piece of notebook paper being passed into my hand, me starting to open it and then the angry whisper: "It's not for you." I remember how my cheeks burned (for you, they're probably burning still).

5 Perhaps one bright side of being seventeen that only you would appreciate is that one time you will get detention for passing too many notes. More importantly, knowing what it's like to be alone and on the outside will help you later, because you're going to help people. I'll tell you more about that later, though.

6 After the morning classes came the lonely lunch period. For those first few months, I had to sit alone, taking a corner seat at the nerds' table. Later on, I'd realize the nerds are the smartest and the funniest—and I'm still proud to call myself a nerd. I know it's hard to imagine though, when you're sitting there at lunch barely able to swallow because you are trying to hold back the tears that are caught somewhere between your throat and nose.

7 The end of lunch wasn't the end of my troubles though, because next came gym class, where each day I got bullied by the football guys. They'd catch up with me in the locker room, scattering my books and throwing my backpack on top of the lockers, because they knew I couldn't get it down by myself. One time, they even took the clothes and threw them into the showers. Coming home from school with my clothes soaking wet, I was so scared, trying to think of how to explain it to mom.

8 Yeah, she didn't really buy that line about falling into the sprinkler. Eventually, we had to talk about it. "I knew there were no sprinklers that powerful. It looked like you had walked through a car wash." It was so embarrassing, but weirdly enough, talking to her is what turned the whole thing around. By that point, I'd been in school for half a year and my grades had dropped all the way down to C's and D's. She knew something was up.

9 I was lonely, sick of being bullied, and scared of failing my classes. Mom taught me how to set goals and work toward them. If I wanted friendship, the easiest thing to do was to reach out my hand and say hello. At first, I was

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NOTES

afraid of looking like a dork, but I did it anyway. Some people did think I was a dork and totally ignored me when I said "hi." But saying hello to the kids at my lunch table was all it took for me to make some friends. Pretty quickly, we were hanging out after school and on the weekends. They even invited me to help them work on the school newspaper—which is how I discovered my passion for writing. Soon after that, my grades in English began to soar and Mr. Bennet's comments grew glowing. My new friends were also great at math and science and invited me to last minute study sessions. Drilling science data, memorizing math formulas, relentless quizzing helped bring my grades back up to A's.

10 Here's the secret though: those friends didn't make me smarter. They just gave me the confidence I needed to believe in myself. Once I had that, using my **intelligence** actually became fun. Which is why all those games and comic books stayed on the shelf—replaced now by books, a miniature chemistry set, and a Rubik's cube.

11 Even gym class began to get easier because when baseball season rolled around, I learned that I could really pitch. Suddenly, all those guys who used to bully me wanted me on their team. Although I didn't make it onto the starting roster that first year, I did get to pitch a few innings. By the time high school rolled around, so did my growth spurt, and I finally got the chance to start, and, last year, I helped take the team to the county finals. My coach even told me he thinks I have the best slider he's ever seen!

12 As for all those guys who used to throw my books and backpack around—they're now some of my best friends and they're also pals with my nerdy crew. We all help each other study and hang out at diners after baseball games. I can tell we're going to be lifelong friends no matter where we end up going to college.

13 Oh, but I forgot to mention the most important thing. Remember how I said that knowing what it's like to be alone will help you? It did, because in junior year of high school, I began helping to mentor kids back at my old middle school—and guess what? They're having the same kind of problems I used to have—getting bullied and not fitting in, trouble making friends—all the stuff you're still going through. Having gone through it, I know exactly how to help and nothing feels better than having them come back to me with the news that they're slowly learning how to **resolve** an issue.

14 This letter is getting quite long now, but I have a few last words of advice for you. Where you are now, or rather where I am, is a long way from where you started. My grades have been solid for years and I've already sent out my college applications—to the kinds of schools I never would've imagined myself applying to. I have a solid group of friends and a wide range of

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passions, but the most important thing I have is self-confidence. This didn't happen overnight and it's not something you can just wake up and have. You can trick yourself into it though, because believe me, you are smart and talented and totally awesome. For now, just remember that all those taunts you're getting from bullies have literally nothing to do with you. They only mess with you because they're insecure and need someone weaker to pick on. Lastly, try your best to be kind and helpful to those around you, stay close to the people who appreciate you for who you are, and no matter what, don't get down on yourself. Middle school is hard for everyone. Being new in town is hard for everyone. Know that you're not alone and that, like a broken bone, you will heal. Believe me, because I am you and I've been there.

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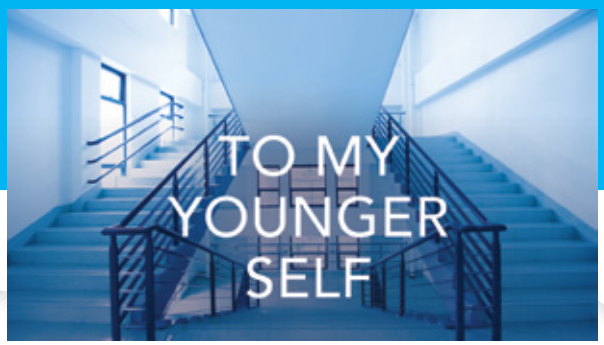

First Read

Read "To My Younger Self." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How old is the narrator when he writes this letter? How old is the younger self to whom he is writing?

   The narrator is _____.

   His younger self is _____.

2. Describe the main setting of the story.

   Most of the story takes place in _____.

3. By the end of the story, how does the narrator help people who remind him of his younger self? Include a line from the text to support your response.

   The narrator helps _____.

   The text says, "_____."

4. Use context to confirm the meaning of the word *anxiety* as it is used in "To My Younger Self." Write your definition of *anxiety* here.

   Anxiety means _____.

   A context clue is _____.

5. What is another way to say that you *resolve* a problem?

   If you resolve a problem, you _____.

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Reading Skill: Analyzing Expressions

DEFINE

READ

When you read, you may find English expressions that you do not know. An **expression** is a group of words that communicates an idea. Three types of expressions are idioms, sayings, and figurative language. They can be difficult to understand because the meanings of the words are different from their **literal**, or usual, meanings.

An **idiom** is an expression that is commonly known among a group of people. For example, "It's raining cats and dogs" means it is raining heavily. **Sayings** are short expressions that contain advice or wisdom. For instance, "Don't count your chickens before they hatch" means do not plan on something good happening before it happens. **Figurative** language is when you describe something by comparing it with something else, either directly (using the words *like* or *as*) or indirectly. For example, "I'm as hungry as a horse" means I'm very hungry. None of the expressions are about actual animals.

CHECKLIST

DISCUSS AND ANNOTATE

To determine the meaning of an expression, remember the following:

- ✓ If you find a confusing group of words, it may be an expression. The meaning of words in expressions may not be their literal meaning.
  - Ask yourself: Is this confusing because the words are new? Or because the words do not make sense together?
- ✓ Determining the overall meaning may require that you use one or more of the following:
  - context clues
  - a dictionary or other resource
  - teacher or peer support
- ✓ Highlight important information before and after the expression to look for clues.

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YOUR TURN

PRACTICE

Read the following excerpt from the letter. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "To My Younger Self"

(1) Yeah, she didn't really buy that line about falling into the sprinkler. (2) Eventually, we had to talk about it. (3) "I knew there were no sprinklers that powerful. (4) It looked like you had walked through a car wash." (5) It was so embarrassing, but weirdly enough, talking to her is what turned the whole thing around. (6) By that point, I'd been in school for half a year and my grades had dropped all the way down to C's and D's. (7) She knew something was up.

1. Which sentence in the paragraph contains figurative language that compares two things?

   - A. sentence 1
   - B. sentence 2
   - C. sentence 4
   - D. sentence 5

2. What is another way to say "buy that line" in sentence 1?

   - A. purchase the series
   - B. believe the story
   - C. unravel the string
   - D. acquire understanding

3. When the narrator says "turned the whole thing around" in sentence 5, what does he mean?

   - A. spun me around in circles
   - B. became very angry
   - C. thought about things for a while
   - D. completely changed for the better

4. If you "know something is up," as in sentence 7, what do you know?

   - A. bad things are happening
   - B. you are facing the sky
   - C. things are not on the floor
   - D. things are starting to change

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Reading Skill: Analyzing and Evaluating Text

DEFINE

READ

Analyzing and **evaluating** a text means reading carefully to understand the author's **purpose** and **message**. In informational texts, authors may provide information or opinions on a topic. They may be writing to inform or persuade a reader. In fictional texts, the author may be **communicating** a message or lesson through their story. They may write to entertain or to teach the reader something about life.

Sometimes authors are clear about their message and purpose. When the message or purpose is not stated directly, readers will need to look closer at the text. Readers can use text evidence to make inferences about what the author is trying to communicate. By analyzing and evaluating the text, you can form your own thoughts and opinions about what you read.

CHECKLIST

DISCUSS AND ANNOTATE

In order to analyze and evaluate a text, do the following:

- ✓ Look for details that show why the author is writing.
  - Ask yourself: Is the author trying to inform, persuade, or entertain? What are the main ideas of this text?
- ✓ Look for details that show what the author is trying to say.
  - Ask yourself: What is the author's opinion about this topic? Is there a lesson I can learn from this story?
- ✓ Form your own thoughts and opinions about the text.
  - Ask yourself: Do I agree with the author? Does this message apply to my life?

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YOUR TURN

PRACTICE

Read the following excerpt from the letter. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "To My Younger Self"

Even gym class began to get easier because when baseball season rolled around, I learned that I could really pitch. Suddenly, all those guys who used to bully me wanted me on their team. Although I didn't make it onto the starting roster that first year, I did get to pitch a few innings. By the time high school rolled around, so did my growth spurt, and I finally got the chance to start, and, last year, I helped take the team to the county finals. My coach even told me he thinks I have the best slider he's ever seen!

1. Why does the author repeat the words "rolled around"?

   - A. to show physical activity
   - B. to show circular thinking
   - C. to show time passing
   - D. to show sarcasm

2. How can you tell that this paragraph is narrative text?

   - A. It features opinions as well as facts.
   - B. It tells a story in chronological order.
   - C. It requires the reader to choose sides.
   - D. It gives information about a topic.

3. How does this paragraph support the author's purpose?

   - A. It provides examples of things getting easier for the narrator.
   - B. It shows that grown-ups can be more understanding than kids are.
   - C. It indicates that even bullies have a hard time in school.
   - D. It reveals that the narrator is not alone in being bullied.

4. If you were being bullied in school, this paragraph might make you feel—

   - A. scared.
   - B. ashamed.
   - C. upset.
   - D. hopeful.

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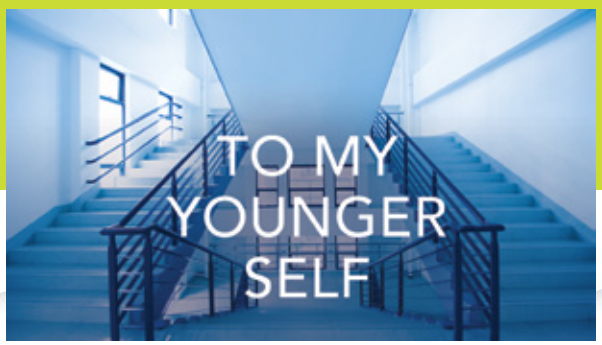

Close Read

PERSONAL NARRATIVE

WRITE

In "To My Younger Self," the narrator describes being bullied and ostracized by his peers in a new school. Then, he explains how he finds a solution to his situation. Write a letter to your younger self describing a time when you faced a difficulty and explain how you overcame it. How did you feel? What did you learn? Pay attention to and edit for possessive nouns.

Use the Checklist below to guide you as you write.

- ☐ What is an important lesson that you have learned?
- ☐ What was the problem? What was the solution?
- ☐ How did this situation make you feel?

Use the sentence frames to organize and write your personal narrative.

Dear _____,

I want to tell you about a time when _____.

At the time, I was _____.

Unfortunately, I _____.

To solve my problem, I _____.

I felt _____.

I learned that _____.

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A Woman's Place

INFORMATIONAL TEXT

Introduction

Historically, women have been relegated to either domestic labor or jobs under male leadership. Grace Hopper, Mary Jackson, Dorothy Vaughan, Katherine Johnson, and Sabrina Gonzalez Pasterski made significant contributions to STEM fields and paved the way for future female leaders in science, technology, engineering, and math.

VOCABULARY

READ

believe

to strongly think that something is true

discrimination

the practice of treating someone differently from others

traditional

about beliefs and practices that go through generations

create

to cause to be

contribution

something given, a gift or effort

READ

READ AND ANNOTATE

NOTES

1 "Let women stay at home and hold their peace."

2 This quote was written by the playwright Aeschylus in 467 B.C. and shows the status of women in ancient Greece. For years, many people **believed** that a woman's place was in the home. For many women, **traditional** roles involved domestic labor such as cooking, cleaning, taking care of the children, and all of the work needed to take care of the family and home. But in the 1940s, things began to change as World War II sent men from the workplace and into battle.

3 While the men were away, women worked in factories, took care of sick soldiers, fixed airplanes, and performed clerical tasks to support the army. Once women became more accepted in the workplace, it was common to find them in roles as teachers, nurses, and secretaries. However, in some fields, particularly in Science, Technology, Engineering, and Mathematics (STEM), many believed that women were not smart enough to succeed.

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Despite this belief, some very brave, intelligent women challenged this notion with their **contributions** to STEM. These women changed history by proving that they could not only succeed in male-dominated fields, they could even surpass their male counterparts.

4 When we think of computers and engineering, some of the first names that come to mind are those of men like Bill Gates, Elon Musk, Mark Zuckerberg, and Steve Jobs. But did you know that one of the first computer languages was invented by a woman? Interested in engineering from an early age, Grace Hopper studied mathematics at Yale University. In order to serve her country during the Second World War, Hopper joined the Naval Reserve in 1943.

5 During her time in the navy, Hopper was valued for her ability to work with and program computers, and performed calculations on simple computers called Mark I, II, and III. Hopper helped improve computer *compilers*, or software that translated instructions into code that a computer could read. She also designed COBOL (Common Business Oriented Language). COBOL was one of the first computer programming languages designed for businesses to use.

6 Despite Hopper's efforts, even today, only 29% of workers in STEM fields are women. In order to encourage women to code, a tech program called Full Stack Academy created the Grace Hopper Program, a program that helps young women afford to study computer programming. In addition, there are now many tech conferences, including Women Who Code, that help women in tech come together. Though Hopper succeeded in engineering, some women faced not only gender **discrimination**, but racism, as well.

7 Until recently, few people knew that African Americans played a major role in NASA's first manned space flight. During the 1950s, in a racially segregated United States, three African American women named Mary Jackson, Dorothy Vaughan, and Katherine Johnson worked for the National Advisory Committee for Aeronautics (NACA, now known as NASA). These women were hired by NACA as "human computers" to do the math needed for one of America's first successful space missions. Though African American women could work for the company, they were assigned to a separate area from their white coworkers. The book *Hidden Figures*, made into a movie in 2016, showed how white staff members treated these women unfairly. It also brought to light that NASA would not have succeeded in launching a man into space without them. Mary Jackson, Dorothy Vaughan, and Katherine Johnson changed history for African American women in STEM, proving that they too could succeed in mathematics.

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8 Though there are still few women in STEM, more and more young women are being recognized. Sabrina Gonzalez Pasterski is only 25 years old and already a well-known physicist. She was one of the youngest people in history to **create** her own airplane. As a child, Pasterski took flying lessons, and by age 12, had built an airplane from a craft kit. She is currently doing research at Harvard University. Her papers were even quoted by the famous scientist Stephen Hawking. She has received many job offers, including one from Amazon billionaire Jeff Bezos, but she currently chooses to focus on research. Pasterski became involved with the initiative "Let Girls Learn," a program that provides funding for young women in countries where it is difficult to go to school.

9 Had Grace Hopper, NACA's "Hidden Figures," or Sabrina Gonzalez Pasterski listened to others and remained at home, we would be without their contributions to computer technology, aviation, and space. In addition, they have helped inspire young girls everywhere. Even though discrimination has worked against them, these women prove to us that gender and race have nothing to do with what we can achieve. A woman's place should and can be anywhere that she dreams.

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First Read

Read "A Woman's Place." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What did Grace Hopper improve?

   Grace Hopper improved _____.

2. Write two or three sentences explaining what Mary Jackson, Dorothy Vaughan, and Katherine Johnson did for the NACA space program.

   Mary Jackson, Dorothy Vaughan, and Katherine Johnson _____.

   Their job was to _____.

3. According to the author, what have the women in this text contributed? Include evidence from the text to support your answer.

   The women in this text _____.

   The author explains, "_____."

4. Use context to confirm the meaning of the word *discrimination* as it is used in "A Woman's Place." Write your definition of *discrimination* here.

   Discrimination means _____.

   A context clue is _____.

5. What is another way to say that you *create* your own recipe?

   If you create a recipe, you _____.

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Reading Skill: Language Structures

DEFINE

READ

In every language, there are rules that tell how to **structure** sentences. These rules define the correct order of words. In the English language, for example, a **basic** structure for sentences is subject, verb, and object. Some sentences have more **complicated** structures.

You will encounter both basic and complicated **language structures** in the classroom materials you read. Being familiar with language structures will help you better understand the text.

CHECKLIST

DISCUSS AND ANNOTATE

To improve your comprehension of language structures, do the following:

- ✓ Monitor your understanding.
  - Ask yourself: Why do I not understand this sentence? Is it because I do not understand some of the words? Or is it because I do not understand the way the words are ordered in the sentence?
- ✓ Pay attention to **perfect tenses** as you read. There are three perfect tenses in the English language: present perfect, past perfect, and future perfect.
  - **Present perfect tense** can be used to indicate a situation that began at a prior point in time and continues into the present.
    - > Combine *have* or *has* with the past participle of the main verb.
      Example: I **have played** basketball for three years.
  - **Past perfect tense** can describe an action that happened before another action or event in the past.
    - > Combine *had* with the past participle of the main verb.
      Example: I **had learned** how to dribble a ball before I could walk!
  - **Future perfect tense** expresses one future action that will begin and end before another future event begins or before a certain time.

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> Use *will have* or *shall have* with the past participle of a verb.
Example: Before the end of the year, I **will have played** more than 100 games!
Example: By the time you play your first game, I **will have played** 100 games!

✓ Break down the sentence into its parts.

- Ask yourself: What actions are expressed in this sentence? Are they completed or are they ongoing? What words give me clues about when an action is taking place?

✓ Confirm your understanding with a peer or teacher.

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YOUR TURN

PRACTICE

Read each sentence and notice the perfect tense used in each one. Then, sort each sentence into the correct category by writing the letter in the Present Perfect, Past Perfect, or Future Perfect column.

	Sentences
A	The scientist has reported frequently on her results.
B	Before June, we will have visited that laboratory more than ten times.
C	We have visited that laboratory often.
D	The scientist had reported on her results just last week.
E	By the end of the conference, the scientist will have reported on her results once more.
F	We had visited that laboratory several times in the past.

Present Perfect	Past Perfect	Future Perfect

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Reading Skill: Visual and Contextual Support

DEFINE

READ

Visual support is an image or an object that helps you understand a text. **Contextual support** is a **feature** that helps you understand a text. By using visual and contextual supports, you can develop your vocabulary so you can better understand a variety of texts.

First, preview the text to identify any visual supports. These might include illustrations, graphics, charts, or other objects in a text. Then, identify any contextual supports. Examples of contextual supports are titles, headers, captions, and boldface terms. Write down your **observations**.

Then, write down what those visual and contextual supports tell you about the meaning of the text. Note any new vocabulary that you see in those supports. Ask your peers and your teacher to **confirm** your understanding of the text.

CHECKLIST

DISCUSS AND ANNOTATE

To use visual and contextual support to understand texts, do the following:

- ✓ Preview the text. Read the title, headers, and other features. Look at any images and graphics.
- ✓ Write down the visual and contextual supports in the text.
- ✓ Write down what those supports tell you about the text.
- ✓ Note any new vocabulary that you see in those supports.
- ✓ Create an illustration for the reading and write a descriptive caption.
- ✓ Confirm your observations with your peers and teacher.

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YOUR TURN

PRACTICE

Read the examples below. Then, complete the chart by sorting them into those that are visual supports and those that are contextual supports.

Examples	
A	headers dividing an article into sections
B	a photograph of a famous scientist
C	a pie chart showing how many students major in each college subject
D	a diagram of a solar panel
E	a boldface vocabulary word
F	the title of an essay about women in science
G	a definition in parentheses
H	a bar graph that shows the boiling point of different substances

Visual Supports	Contextual Supports

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Close Read

LITERARY ANALYSIS

WRITE

Based on your reading of "A Woman's Place," write a paragraph that describes a major challenge that women have faced while working in male-dominated fields. How have women overcome this challenge? Support your conclusions with details and evidence from the text, as well as examples from your own personal experience. Pay attention to and edit for homophones.

Use the Checklist below to guide you as you write.

- ☐ What is a challenge that women have faced in the workforce?
- ☐ How has a woman overcome this challenge?
- ☐ What examples of challenges and solutions have you observed in your own life?

Use the sentence frames to organize and write your literary analysis.

When women entered male-dominated fields, they faced _____.

For many women, _____.

Many men _____.

One woman _____.

Against all odds, she _____.

Even today, I notice that _____.

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