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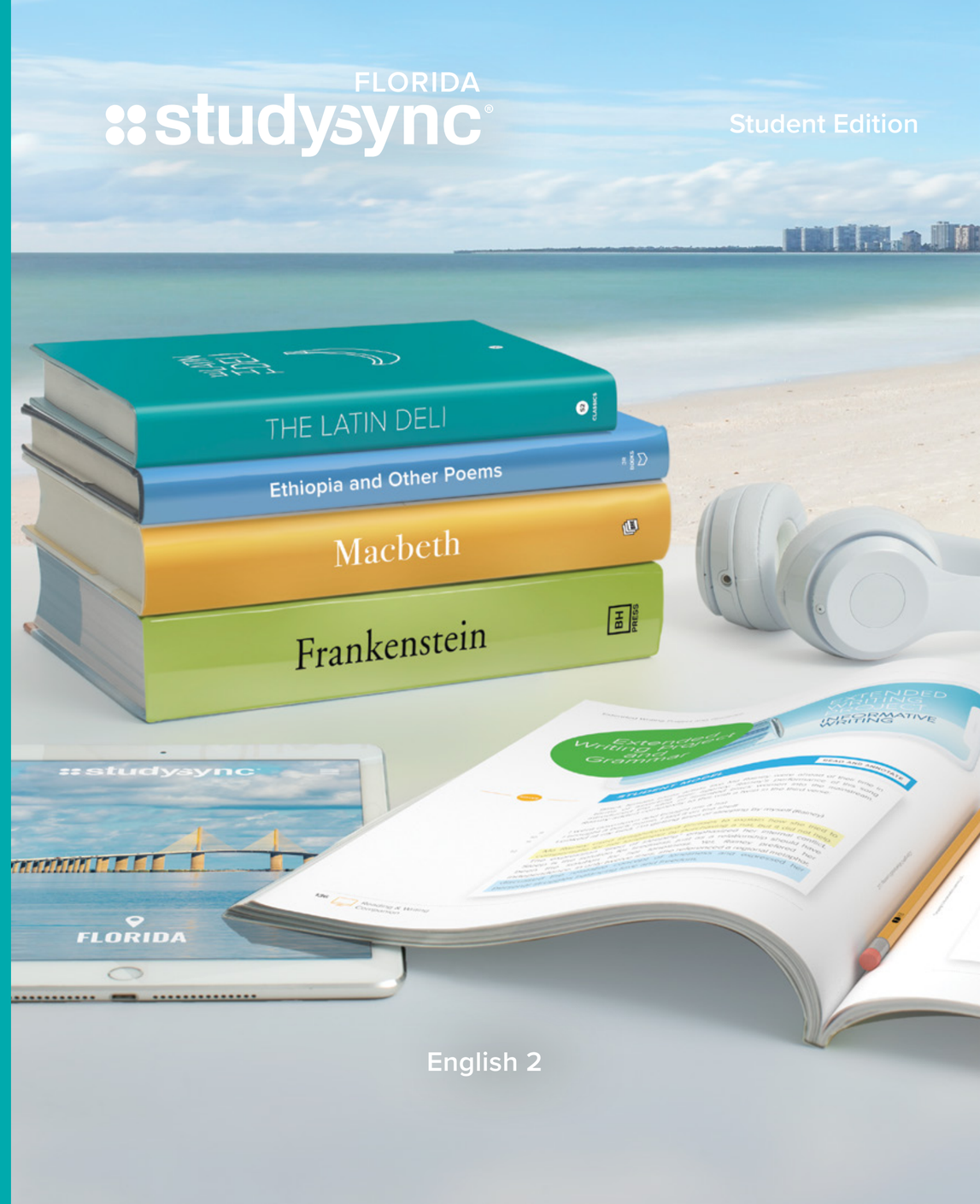
English 2

Student Edition

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English 2

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English 2

UNITS 1–6

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Student Guide



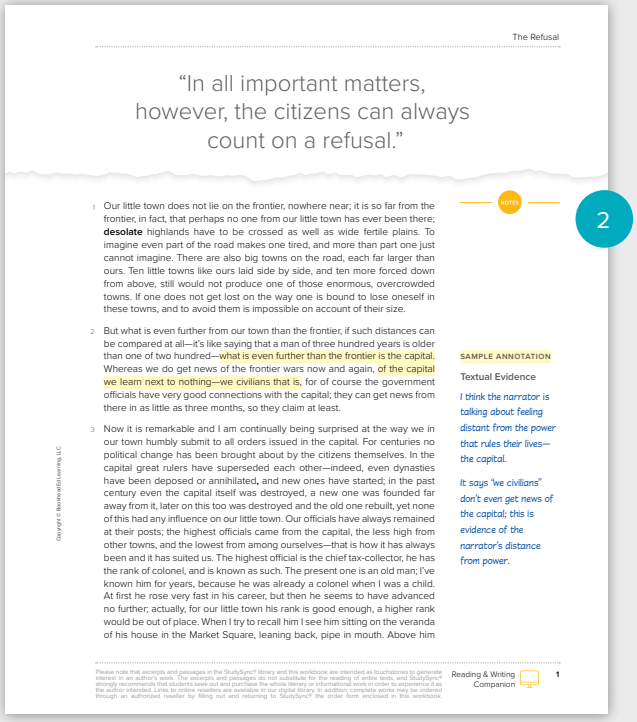
Getting Started

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

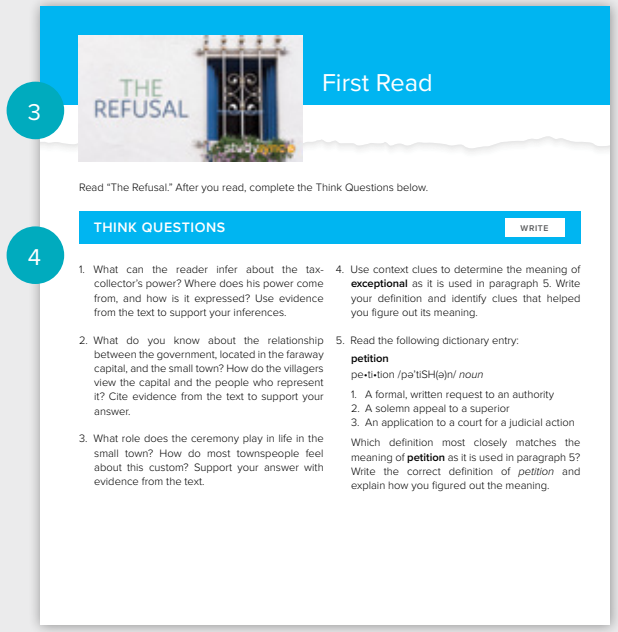
During your first reading of each excerpt, you should just try to get a general idea of the content and message of the reading. Don't worry if there are parts you don't understand or words that are unfamiliar to you. You'll have an opportunity later to dive deeper into the text.

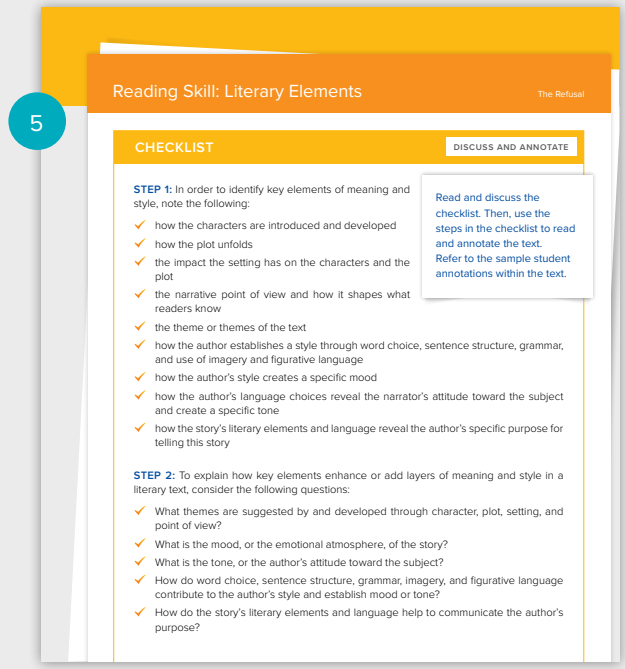
4 Think Questions

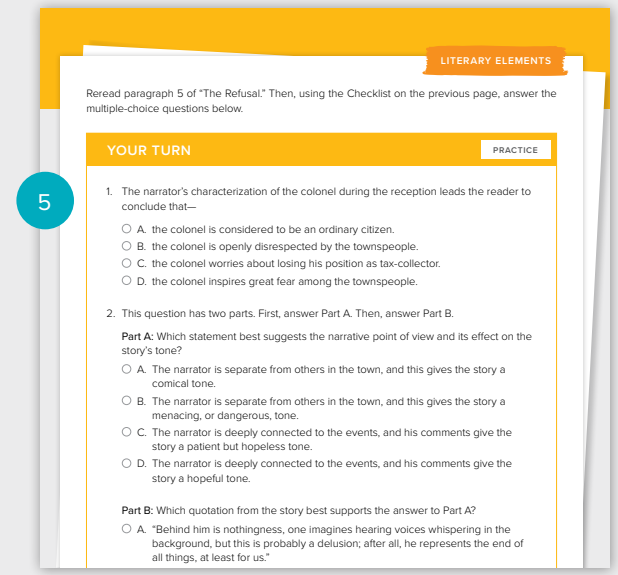
These questions will ask you to start thinking critically about the text, asking specific questions about its purpose, and making connections to your prior knowledge and reading experiences. To answer these questions, you should go back to the text and draw upon specific evidence to support your responses.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

5 Skills

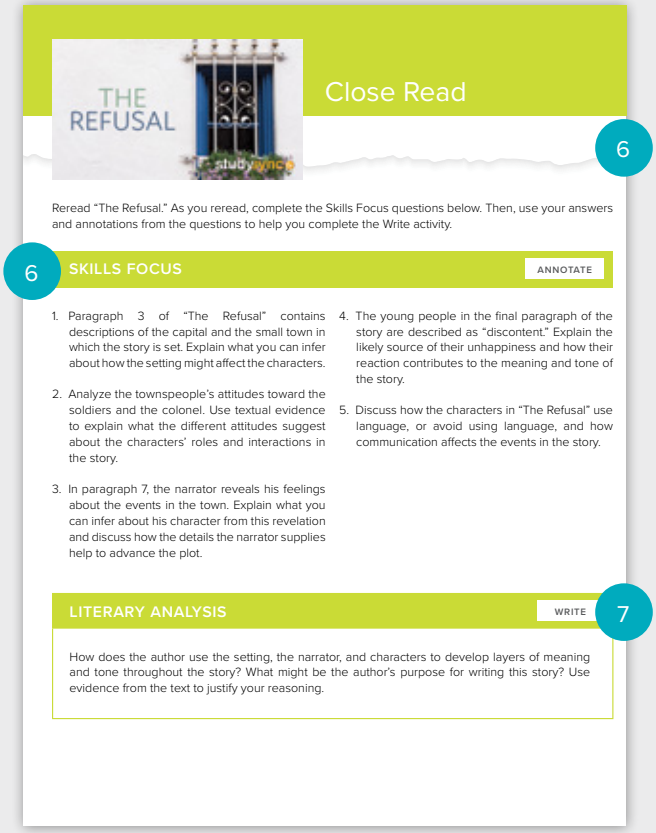
Each Skill includes two parts: Checklist and Your Turn. In the Checklist section, you will learn the process for analyzing the text. The model student annotations in the text provide examples of how you might make your own notes following the instructions in the Checklist section. In the Your Turn, you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



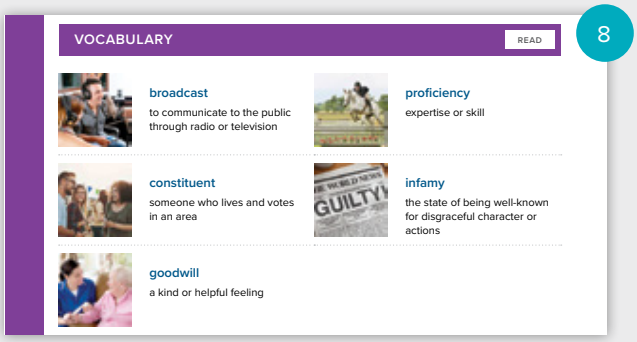




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6 Close Read & Skills Focus

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.

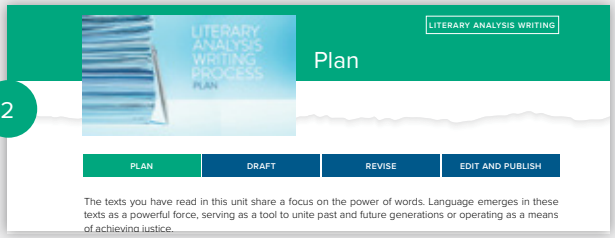
2 Writing Process Steps

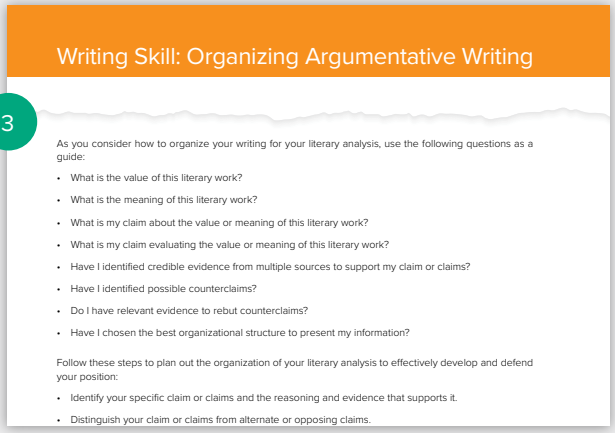
There are four steps in the writing process: Plan, Draft, Revise, and Edit and Publish. During each step, you will form and shape your writing project, and each lesson will give you the chance to receive feedback from your peers and teacher.

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

The Power of Communication

Why do words matter?

Genre Focus: FICTION

Texts

Paired Readings

1 The Refusal
Franz Kafka FICTION

13 Literary Focus: The Modernist and Contemporary Periods

19 I Am Offering This Poem
Jimmy Santiago Baca POETRY

22 She Unnames Them
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34 The Story of a Vision
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39 The Second Coming
William Butler Yeats POETRY

41 Heart of Darkness
Joseph Conrad FICTION

45 Things Fall Apart
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54 My Grandmother Washes Her Feet in the Sink of the Bathroom at Sears
Mohja Kahf POETRY

58 In Between Cultures: A Granddaughter's Advantage
Hayan Charara ARGUMENTATIVE TEXT

63 Letter from Birmingham Jail
Martin Luther King Jr. ARGUMENTATIVE TEXT

86 A Voice
Pat Mora POETRY

89 Speech to the Second Virginia Convention
Patrick Henry ARGUMENTATIVE TEXT

102 Vocabulary Review

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Extended Writing Project and Grammar

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Author Biographies



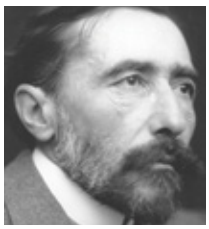
CHINUA ACHEBE

Chinua Achebe (1930–2013) is the author of the most widely read African novel of all time, *Things Fall Apart*. The work explores the intersection of traditional Igbo culture and Western colonialism, a reflection of Achebe's upbringing in an eastern Nigerian village at the center of a substantial Christian missionary effort. Achebe chose to write in English, offering a narrative of colonization that was shown, for the first time, from the perspective of the colonized.



HAYAN CHARARA

The son of Lebanese immigrants, Hayan Charara (b. 1972) grew up in Detroit, Michigan. His work explores themes of Arab American identity, family, and culture. He has published poetry collections, essays, and children's books, and edited *Inclined to Speak: An Anthology of Contemporary Arab American Poetry* (2008).



JOSEPH CONRAD

The Polish British writer Joseph Conrad (1857–1924) drew on his real-life experience as a merchant marine to write many of his stories, including the well-known and controversial book, *Heart of Darkness*. The novel offers a brutal portrayal of colonialism as its story follows a British riverboat captain's voyage up the Congo River in pursuit of ivory. Conrad chose to write primarily in English, his third language after Polish and French. In his autobiography, Conrad called English a language "of books read, of thoughts pursued, of remembered emotions—of my very dreams!"



PATRICK HENRY

Patrick Henry (1736–1799) was one of the Founding Fathers of the United States, the first and sixth governor of Virginia, and a key player in the American Revolution. He is perhaps best known for his address to the Virginia Legislature in 1775, where in an effort to incite opposition to the British government, he famously declared, "give me liberty or give me death!" Henry's manner of speech mirrored rhetorical gestures of evangelical sermons, a style he'd likely been exposed to as a child during the Great Awakening.



FRANZ KAFKA

The writing of Czech-born, German-speaking Franz Kafka (1883–1924) is so distinctive and well-known that his name is used as an adjective. The description of a situation as Kafkaesque means that it resembles the bizarre and disturbing predicaments inhabited by the characters in the author's stories. Ironically, Kafka's work received little recognition or publication in his lifetime, though he would later become regarded as a major figure of 20th-century Western literature.



MOHJA KAHF

Writer, activist, and professor Mohja Kahf (b. 1967) moved from her birthplace of Damascus, Syria, to the United States at an early age and grew up in the Midwest. Her work is shaped by both American and Arabic linguistic traditions and navigates questions of identity, diversity, and belonging. Such weight is balanced in Kahf's poems by the use of clear, accessible language paired with wit and humor.

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MARTIN LUTHER KING JR.



Dr. Martin Luther King Jr. (1929–1968) was a Baptist minister and leader of the American civil rights movement. In 1963 King and other anti-segregation demonstrators were incarcerated in Birmingham, Alabama, when their campaign of nonviolent sit-ins, marches, and boycotts was met with violence from the local police. While in jail, King began writing his now famous "Letter from Birmingham Jail" in the margins of a newspaper. For his "steadfast commitment to achieving racial justice through nonviolent action," King was awarded the Nobel Peace Prize in 1964.

FRANCIS LA FLESCHE



Francis La Flesche (1857–1932) was a prominent Native American ethnologist who created an invaluable record of stories, songs, and rituals of the Omaha and Osage people. La Flesche was born on the Omaha Reservation and was sent by his parents to a mission school to learn English. His education and career were rooted in preserving the sophisticated and rich history of his ancestors. Much of the work was recorded on wax cylinders, the earliest commercial medium for converting and reproducing sound.

URSULA K. LE GUIN



Ursula K. Le Guin (1929–2018) was born and raised in Berkeley, California, but lived in Portland, Oregon, from 1958 until the end of her life. She was a prolific writer known for upending the conventions of the science fiction and fantasy genres, which, at the time she started writing in the 1960s, lacked any significant racial or gender diversity. She is best known for her fantasy series, *Earthsea*, and her anarchist utopian allegory, *The Dispossessed*.

PAT MORA



Pat Mora (b. 1942) is a Mexican American poet, writer, and popular national speaker. Originally from El Paso, Texas, Mora gives voice to those navigating a divided identity in the context of the border region between the United States and Mexico. Her poetry employs both English and Spanish words, addressing cultural intersection not only in theme, but through language itself.

WILLIAM BUTLER YEATS



A proud Irishman, William Butler Yeats (1865–1939) is widely considered one of the greatest poets of the 20th century. A driving force behind the Irish Literary Revival, Yeats was a clear-eyed chronicler of the chaos of English life after World War I. His poem "The Second Coming" is a major work of Modernist poetry, and its influence spans generations. Commonly quoted, lines from the poem can be found as titles to major works such as Chinua Achebe's *Things Fall Apart* and Joan Didion's *Slouching Towards Bethlehem*.

JIMMY SANTIAGO BACA

Jimmy Santiago Baca (b. 1952), an American writer of Chicano and Apache descent, penned his first poems while serving a five-year prison sentence in his twenties. His poetry collection *Immigrants in Our Own Land* (1979) draws on his experience of incarceration and, like much of his work, deftly addresses themes of social justice, addiction, and community in the barrios of the American Southwest.

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The Refusal

FICTION
Franz Kafka
1920



Introduction

Born in a Jewish ghetto in Prague, Franz Kafka (1883–1924) allegedly burned up to 90 percent of his own work during his lifetime. Luckily, a few important pieces survived—enough to shape his legacy as one of the most influential 20th-century writers, whose depictions of bizarre and sinister events in a society under bureaucratic control coined the term 'Kafkaesque'. Written in 1920, "The Refusal" depicts a ritual ceremony in a small town controlled by a government in a faraway capital. In times of need, residents of the town appeal to the tax-collector, the town's highest ranking government official, for help. The text's themes of oppression and authoritarianism would have resonated strongly with a readership that had just endured World War I and was on the brink of another global conflict.

"In all important matters, however, the citizens can always count on a refusal."

NOTES

1 Our little town does not lie on the frontier, nowhere near; it is so far from the frontier, in fact, that perhaps no one from our little town has ever been there; **desolate** highlands have to be crossed as well as wide fertile plains. To imagine even part of the road makes one tired, and more than part one just cannot imagine. There are also big towns on the road, each far larger than ours. Ten little towns like ours laid side by side, and ten more forced down from above, still would not produce one of those enormous, overcrowded towns. If one does not get lost on the way one is bound to lose oneself in these towns, and to avoid them is impossible on account of their size.

2 But what is even further from our town than the frontier, if such distances can be compared at all—it's like saying that a man of three hundred years is older than one of two hundred—what is even further than the frontier is the capital. Whereas we do get news of the frontier wars now and again, of the capital we learn next to nothing—we civilians that is, for of course the government officials have very good connections with the capital; they can get news from there in as little as three months, so they claim at least.

3 Now it is remarkable and I am continually being surprised at the way we in our town humbly submit to all orders issued in the capital. For centuries no political change has been brought about by the citizens themselves. In the capital great rulers have superseded each other—indeed, even dynasties have been deposed or annihilated**,** and new ones have started; in the past century even the capital itself was destroyed, a new one was founded far away from it, later on this too was destroyed and the old one rebuilt, yet none of this had any influence on our little town. Our officials have always remained at their posts; the highest officials came from the capital, the less high from other towns, and the lowest from among ourselves—that is how it has always been and it has suited us. The highest official is the chief tax-collector, he has the rank of colonel, and is known as such. The present one is an old man; I've known him for years, because he was already a colonel when I was a child. At first he rose very fast in his career, but then he seems to have advanced no further; actually, for our little town his rank is good enough, a higher rank would be out of place. When I try to recall him I see him sitting on the veranda of his house in the Market Square, leaning back, pipe in mouth. Above him

SAMPLE ANNOTATION

Textual Evidence

I think the narrator is talking about feeling distant from the power that rules their lives—the capital.

It says "we civilians" don't even get news of the capital; this is evidence of the narrator's distance from power.

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NOTES

from the roof flutters the imperial flag; on the sides of the veranda, which is so big that minor military maneuvers are sometimes held there, washing hangs out to dry. His grandchildren, in beautiful silk clothes, play around him; they are not allowed down in the Market Square, the children there are considered unworthy of them, but the grandchildren are attracted by the square, so they thrust their heads between the posts of the banister and when the children below begin to quarrel they join the quarrel from above.

SAMPLE ANNOTATION

Literary Elements

The narrator speaks as "I" and "we." He notes details that reveal a tradition of leadership over the town. He asks questions but does not seem worried about the answers. He seems to accept it, as the colonel does, as they all do. Why do they accept it?

4 This colonel, then, commands the town. I don't think he has ever produced a document entitling him to this position; very likely he does not possess such a thing. Maybe he really is chief tax-collector. But is that all? Does that entitle him to rule over all the other departments in the administration as well? True, his office is very important for the government, but for the citizens it is hardly the most important. One is almost under the impression that the people here say: "Now that you've taken all we possess, please take us as well." In reality, of course, it was not he who seized the power, nor is he a tyrant. It has just come about over the years that the chief tax-collector is automatically the top official, and the colonel accepts the tradition just as we do.

5 Yet while he lives among us without laying too much stress on his official position, he is something quite different from the ordinary citizen. When a delegation comes to him with a request, he stands there like the wall of the world. Behind him is nothingness, one imagines hearing voices whispering in the background, but this is probably a delusion; after all, he represents the end of all things, at least for us. At these receptions he really was worth seeing. Once as a child I was present when a delegation of citizens arrived to ask him for a government subsidy because the poorest quarter of the town had been burned to the ground. My father the blacksmith, a man well respected in the community, was a member of the delegation and had taken me along. There's nothing exceptional about this, everyone rushes to spectacles of this kind, one can hardly distinguish the actual delegation from the crowd. Since these receptions usually take place on the veranda, there are even people who climb up by ladder from the Market Square and take part in the goings-on from over the bannister. On this occasion about a quarter of the veranda had been reserved for the colonel, the crowd kept filling the rest of it. A few soldiers kept watch, some of them standing round him in a semicircle. Actually a single soldier would have been quite enough, such is our fear of them. I don't know exactly where these soldiers come from, in any case from a long way off, they all look very much alike, they wouldn't even need a uniform. They are small, not strong but agile people, the most striking thing about them is the prominence of their teeth which almost overcrowd their mouths, and a certain restless twitching of their small narrow eyes. This makes them the terror of the children, but also their delight, for again and again the children long to be frightened by these teeth, these eyes, so as to be able to run away in horror. Even grownups probably never

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quite lose this childish terror, at least it continues to have an effect. There are, of course, other factors contributing to it. The soldiers speak a dialect utterly incomprehensible to us, and they can hardly get used to ours—all of which produces a certain shut-off, unapproachable quality corresponding, as it happens, to their character, for they are silent, serious, and **rigid.** They don't actually do anything evil, and yet they are almost unbearable in an evil sense. A soldier, for example, enters a shop, buys some trifling object, and stays there leaning against the counter; he listens to the conversations, probably does not understand them, and yet gives the impression of understanding; he himself does not say a word, just stares blankly at the speaker, then back at the listeners, all the while keeping his hand on the hilt of the long knife in his belt. This is revolting, one loses the desire to talk, the customers start leaving the shop, and only when it is quite empty does the soldier also leave. Thus wherever the soldiers appear, our lively people grow silent. That's what happened this time, too. As on all solemn occasions the colonel stood upright, holding in front of him two poles of bamboo in his outstretched hands. This is an ancient custom implying more or less that he supports the law, and the law supports him. Now everyone knows, of course, what to expect up on the veranda, and yet each time people take fright all over again. On this occasion, too, the man chosen to speak could not begin, he was already standing opposite the colonel when his courage failed him and, muttering a few excuses, he pushed his way back into the crowd. No other suitable person willing to speak could be found, albeit several unsuitable ones offered themselves; a great commotion ensued and messengers went in search of various citizens who were well-known speakers. During all this time the colonel stood there motionless, only his chest moving visibly up and down to his breathing. Not that he breathed with difficulty, it was just that he breathed so conspicuously, much as frogs breathe—except that with them it is normal, while here it was **exceptional.** I squeezed myself through the grownups and watched him through a gap between two soldiers, until one of them kicked me away with his knee. Meanwhile the man originally chosen to speak had regained his composure and, firmly held up by two fellow citizens, was delivering his address. It was touching to see him smile throughout this solemn speech describing a grievous misfortune—a most humble smile which strove in vain to elicit some slight reaction on the colonel's face. Finally he formulated the request—I think he was only asking for a year's tax exemption, but possibly also for timber from the imperial forests at a reduced price. Then he bowed low, as did everyone else except the colonel, the soldiers, and a number of officials in the background. To the child it seemed ridiculous that the people on the ladders should climb down a few rungs so as not to be seen during the significant pause and now and again peer inquisitively over the floor of the veranda. After this had lasted quite a while an official, a little man, stepped up to the colonel and tried to reach the latter's height by standing on his toes. The colonel, still motionless save for his deep breathing, whispered something in his ear, whereupon the little man clapped

NOTES

SAMPLE ANNOTATION

Text Dependent Responses

The townspeople are terrified of the soldiers, who come from far away and speak an unfamiliar language. I can infer that there is no real interaction between the soldiers and the citizens, so the soldiers seem not to regard the citizens as people.

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NOTES

his hands and everyone rose. "The **petition** has been refused," he announced. "You may go." An undeniable sense of relief passed through the crowd, everyone surged out, hardly a soul paying any special attention to the colonel, who, as it were, had turned once more into a human being like the rest of us. I still caught one last glimpse of him as he wearily let go of the poles, which fell to the ground, then sank into an armchair produced by some officials, and promptly put his pipe in his mouth.

6 This whole occurrence is not isolated, it's in the general run of things. Indeed, it does happen now and again that minor petitions are granted, but then it invariably looks as though the colonel had done it as a powerful private person on his own responsibility, and it had to be kept all but a secret from the government—not **explicitly** of course, but that is what it feels like. No doubt in our little town the colonel's eyes, so far as we know, are also the eyes of the government, and yet there is a difference which it is impossible to comprehend completely.

7 In all important matters, however, the citizens can always count on a refusal. And now the strange fact is that without this refusal one simply cannot get along, yet at the same time these official occasions designed to receive the refusal are by no means a formality. Time after time one goes there full of expectation and in all seriousness and then one returns, if not exactly strengthened or happy, nevertheless not disappointed or tired. About these things I do not have to ask the opinion of anyone else, I feel them in myself, as everyone does; nor do I have any great desire to find out how these things are connected.

8 As a matter of fact, there is, so far as my observations go, a certain age group that is not content—these are the young people roughly between seventeen and twenty. Quite young fellows, in fact, who are utterly incapable of foreseeing the consequences of even the least significant, far less a revolutionary, idea. And it is among just them that discontent creeps in.

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First Read

Read "The Refusal." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What can the reader infer about the tax-collector's power? Where does his power come from, and how is it expressed? Use evidence from the text to support your inferences.

2. What do you know about the relationship between the government, located in the faraway capital, and the small town? How do the villagers view the capital and the people who represent it? Cite evidence from the text to support your answer.

3. What role does the ceremony play in life in the small town? How do most townspeople feel about this custom? Support your answer with evidence from the text.

4. Use context clues to determine the meaning of **exceptional** as it is used in paragraph 5. Write your definition and identify clues that helped you figure out its meaning.

5. Read the following dictionary entry:

   petition
   pe•ti•tion /pə'tiSH(ə)n/ *noun*

   1. A formal, written request to an authority
   2. A solemn appeal to a superior
   3. An application to a court for a judicial action

   Which definition most closely matches the meaning of **petition** as it is used in paragraph 5? Write the correct definition of *petition* and explain how you figured out the 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 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?
- ✓ Have I answered the question completely?
- ✓ 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 3 of "The Refusal." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. In paragraph 3, the narrator reveals that the tax-collector's grandchildren "are not allowed down in the Market Square." Which analysis best responds to this textual evidence?

   - A. The tax-collector's grandchildren are special and considered far above the status of the townspeople's children.
   - B. The tax-collector's grandchildren think they are better than the townspeople's children and refuse to play with them.
   - C. The tax-collector's grandchildren adore their grandfather but look down on the townspeople's children.
   - D. The tax-collector's grandchildren are spoiled by the time and attention lavished on them and do not like to play with other children.

2. Which quotation from the text best supports a reader's response that claims "although the villagers have no power of their own, events in the faraway capital have little effect on them"?

   - A. "Now it is remarkable and I am continually being surprised at the way we in our town humbly submit to all orders issued in the capital."
   - B. "For centuries no political change has been brought about by the citizens themselves."
   - C. "In the capital great rulers have superseded each other—indeed, even dynasties have been deposed or annihilated, and new ones have started . . ."
   - D. ". . . in the past century even the capital itself was destroyed, a new one was founded far away from it, later on this too was destroyed and the old one rebuilt, yet none of this had any influence on our little town."

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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 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 using evidence.
- ✓ Consider why an author explicitly states specific details and information.
- ✓ Make inferences about what the text says implicitly by combining your own knowledge, experiences, and observations with information directly stated in the text.
- ✓ Provide correct citations for the specific words, phrases, sentences, paragraphs, or images from the text that support your analysis.

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:

- ✓ Have I read the text closely and critically?
- ✓ What explicit textual evidence most strongly supports my discussion of the text?
- ✓ What textual evidence can I use to support my inferences about the text?
- ✓ Does my textual evidence logically relate to my discussion of the text?
- ✓ Can I explain and justify my reasoning using this evidence?
- ✓ Am I choosing the correct style guide, based on the task and the subject matter of my work?
- ✓ Does my formatting of citations match the appropriate style guide?

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Reread paragraph 5 of "The Refusal." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following statements from the text provides the best evidence for the inference that the soldiers are seen as beastlike and inhuman?

   - A. "Thus wherever the soldiers appear, our lively people grow silent."
   - B. "This is revolting, one loses the desire to talk, the customers start leaving the shop, and only when it is quite empty does the soldier also leave."
   - C. "A soldier, for example, . . . listens to the conversations, probably does not understand them, and yet gives the impression of understanding. . . ."
   - D. "They are small, not strong but agile people, the most striking thing about them is the prominence of their teeth which almost overcrowd their mouths, and a certain restless twitching of their small narrow eyes."

2. Which of the following statements provides a reason for the inference that the people of the village do not hope for, and even fear, change?

   - A. The people feel very brave with the colonel around.
   - B. The colonel always stops the ceremony before the end to protect the people.
   - C. The people are comforted by a predictable refusal.
   - D. Even very reasonable requests are always refused.

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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 the author's language choices reveal the narrator's attitude toward the subject and create a specific tone
- ✓ 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 tone, or the author's attitude toward the subject?
- ✓ How do word choice, sentence structure, grammar, 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 paragraph 5 of "The Refusal." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. The narrator's characterization of the colonel during the reception leads the reader to conclude that—

   - A. the colonel is considered to be an ordinary citizen.
   - B. the colonel is openly disrespected by the townspeople.
   - C. the colonel worries about losing his position as tax-collector.
   - D. the colonel inspires great fear among the townspeople.

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

   Part A: Which statement best suggests the narrative point of view and its effect on the story's tone?

   - A. The narrator is separate from others in the town, and this gives the story a comical tone.
   - B. The narrator is separate from others in the town, and this gives the story a menacing, or dangerous, tone.
   - C. The narrator is deeply connected to the events, and his comments give the story a patient but hopeless tone.
   - D. The narrator is deeply connected to the events, and his comments give the story a hopeful tone.

   Part B: Which quotation from the story best supports the answer to Part A?

   - A. "Behind him is nothingness, one imagines hearing voices whispering in the background, but this is probably a delusion; after all, he represents the end of all things, at least for us."
   - B. ". . . citizens arrived to ask him for a government subsidy because the poorest quarter of the town had been burned to the ground . . ."
   - C. "As on all solemn occasions the colonel stood upright, holding in front of him two poles of bamboo in his outstretched hands."
   - D. ". . . he was already standing opposite the colonel when his courage failed him and, muttering a few excuses, . . ."

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Close Read

Reread "The Refusal." 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. Paragraph 3 of "The Refusal" contains descriptions of the capital and the small town in which the story is set. Explain what you can infer about how the setting might affect the characters.

2. Analyze the townspeople's attitudes toward the soldiers and the colonel. Use textual evidence to explain what the different attitudes suggest about the characters' roles and interactions in the story.

3. In paragraph 7, the narrator reveals his feelings about the events in the town. Explain what you can infer about his character from this revelation and discuss how the details the narrator supplies help to advance the plot.

4. The young people in the final paragraph of the story are described as "discontent." Explain the likely source of their unhappiness and how their reaction contributes to the meaning and tone of the story.

5. Discuss how the characters in "The Refusal" use language, or avoid using language, and how communication affects the events in the story.

LITERARY ANALYSIS

WRITE

How does the author use the setting, the narrator, and characters to develop layers of meaning and tone throughout the story? What might be the author's purpose for writing this story? Use evidence from the text to justify your reasoning.

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LITERARY FOCUS:

The Modernist and Contemporary Periods

Introduction

This text offers an introduction to the culture and history that surrounded the authors of the early and middle parts of the 20th century. As creative minds stepped away from realism, fiction writers began to experiment with new approaches to narrative, plot, character, and theme. This informational text helps audiences understand how art and works of literature written in different periods of the 20th century compare. What makes *Things Fall Apart* so different from *Heart of Darkness*? This overview gives insight into the new ideas and modern interests that informed the writers who lived through World War I and World War II to see a new world before their eyes and across the page.

"Just how real is it?"

NOTES

1 Think about your favorite reality show. Just how real is it? The stakes seem high, but will the winner actually be America's top model or chef or fashion designer or survivor? What's really going on when participants express their feelings directly into a camera? Surely they know that millions of people will be watching them. Even though the word *reality* is in the title, most reality shows are in fact carefully constructed narratives pieced together by directors and producers. The dramatic confrontations, the way viewers identify with or vilify the participants, the self-aware finales, and the fragmented storylines are all elements with roots in literary periods known as modernism and postmodernism.

Modernism and the Modern World

2 The literature of the nineteenth century was characterized by realism. Novelists, in particular, created stories with characters and plots that faithfully reflected the challenges and issues of their time. With the Second Industrial Revolution in the late 1800s, daily life became more fast-paced, mechanized, and urban. New research and analysis by scientists such as Charles Darwin and Albert Einstein and the psychoanalyst Sigmund Freud helped usher in the Modern Era. This era was a time of science and progress, rational thought and psychology. After World War I (1914–1918), traditional class structures began to break down in Europe and the United States. Modern writers felt alienated from the stable, pre-war world they had previously known.

3 As a result, many rejected realism, the practice of representing or depicting people, places, and situations as close to how they look in real life as possible. Instead, their works explored the subjective **interiority** of a narrator's inner life and the **fragmentation** of time. Virginia Woolf's *Mrs. Dalloway* and James Joyce's *Ulysses* are classic examples of modernism. The novels lack linear plot, chronology, and a reliable narrator. Instead, writers used **stream of consciousness** to move the narrative forward. With stream of consciousness, writers endeavor to mimic natural human patterns of thought which can shift quickly from one thought or observation to the next in a seemingly random or chaotic manner. This technique makes modernist novels highly stylized, reflecting the author's unique voice. Much like the literature, modernist art also rejected realism and hinted at characters' inner

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Girl Before A Mirror by Pablo Picasso (1932)

worlds, as in Picasso's painting *Girl Before A Mirror*, whose colorful distortions depict a girl looking inward as she stands in front of a mirror, perhaps self-consciously.

Postmodernism and the Post-War World

4 With the end of World War II in 1945 came the collapse of European colonialism, the emergence of new nations, and the rise of multicultural voices by authors with new stories to tell and new ways to tell them. Postmodern literature regularly features everyday language, narrative fragmentation, and **experimentalism**.

5 Postmodern texts often have unexpected and challenging structures. Other times, authors use conventional structures, but subvert an existing story by modifying its genre or form, or updating it in some other way. In some examples of postmodernist literature, each chapter in a novel might tell the story from a different character's experience, or the story might start in the middle of the narrative and never reach a satisfying conclusion, as in Julio Cortazar's story "House Taken Over." Like the participants in a reality show, postmodern authors and their narrators are ironic; they understand that they—and the readers—are "in on" the act of storytelling. They reveal their self-awareness through quoting, referring to, or **parodying** other texts. For example, Seth Grahame-Smith updated Jane Austen's *Pride and Prejudice* by adding zombies, mixing two genres and putting his own spin on the classic and well-known novel. Unlike modernist writers, postmodernist writers focus on **exteriority**. They are frequently more interested in the external world and its social and cultural constructs than in a character's inner thoughts and feelings. They often convey the complexity of the postmodern world by using

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multiplication or several narrators. Each narrator has his or her own unique and often conflicting perspectives. Sometimes a postmodern author inserts himself or herself—or a character that is very close to him or her—into the narrative. In postmodern art such as Escher's *Convex and Concave*, the artist plays with perspective much like postmodern writers, but in this case by carefully constructing vanishing points so that one could see a different exterior world with each turn of the piece.



Convex and Concave by M.C. Escher, 1955

Major Concepts

	Modernist Literature	Postmodernist Literature
Point of View	The focus is on the author's subjective style and point of view.	The focus is on the reader's experience of reading the text and the author's awareness of that experience.
Character	The author uses interiority, stream of consciousness, and inner monologue to explore the narrator's or character's psychology.	The author may concentrate on exteriority, often through a third-person omniscient narrator who focuses on the social or physical world.
Narrative Coherence	The author may employ unreliable narrators, nonlinear time sequences, and complicated language.	The author creates multiplication of meaning through multiple narrators with multiple perspectives on the same issue.

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Style and Form

7

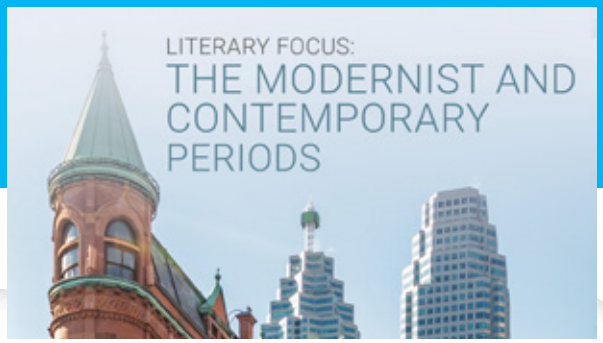
	Modernist Literature	Postmodernist Literature
Themes	Themes often include alienation, escapism, and unstable or fragmented identity. Franz Kafka's story "The Refusal" is a classic example of the modernist themes of alienation and uncertain identity.	Themes often reflect collective voices and multicultural experiences.
Language	The author often uses uncommon, sophisticated, or made-up language to express a subjective experience or point of view.	The author uses clear, everyday language to engage the audience and offset the often complicated narrative structure.
Narration	Stories are often presented in a subjective, often fragmented or nonlinear way. As an example, consider the complicated logic of Marlow, the narrator of Joseph Conrad's *Heart of Darkness*.	Stories are often presented in a fragmented or nonlinear way by an ironic narrator or multiple narrators. Chinua Achebe explores the opposing but equally sympathetic perspectives of Okonkwo and his father in *Things Fall Apart*.
Genre	Modernist writers experiment with storytelling elements, such as linear plot structures and character, but generally do not break from established genres. In modernism, literature is still considered an art form.	Postmodernist writers show self-awareness of genre forms by quoting or parodying other texts. Postmodern texts mix and give equal weight to "high culture" and popular culture.

8 Though different in style and form, modernist and postmodernist literature reflect a complicated and ever-changing reality. Modernists examined the world through a deeply subjective lens, while postmodernists tend to be more interested in a multiplicity of voices and experiences. Postmodernist texts continue to challenge readers and evolve into new forms today. Where do you notice the influence of modernism and postmodernism in popular culture?

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Literary Focus

Read "Literary Focus: The Modernist and Contemporary Periods." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What are the major differences between modernist and postmodernist works in terms of how authors craft their characters? Cite evidence from the text that backs up your explanations.

2. What effect did both world wars have on the literature that followed? Explain, using evidence from the text to support your inferences.

3. Think of two or three texts you have read in school that were written in the 20th century. Write down their titles and explain, based on the information here, whether you think they are modernist or postmodernist works. Use evidence from this text to support your assertions.

4. The word **fragmentation** stems from the Latin *frangere*, meaning "to break or shatter." With this information in mind, determine the meaning of *fragmentation* as it is used within the context of an informational text about literature. Cite any words or phrases from the text that were helpful in coming to your conclusion.

5. Use context clues to determine the meaning of the word **exteriority**. Write your definition, along with the words or phrases that were most helpful in determining the word's meaning. Finally, check a dictionary to confirm your understanding.

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I Am Offering This Poem

POETRY
Jimmy Santiago Baca
1979

Introduction

The tender words of this poem give little hint of the poet's rough life, but Jimmy Santiago Baca (b. 1952) says he doesn't know if he'd be alive today if he hadn't found poetry. Born in New Mexico of Apache and Chicano descent, Baca was abandoned by his parents as a toddler and later sent to an orphanage, which he fled at the age of 13 to live on the streets. By the time he was 21, Baca was in jail for drugs. It was there he began to turn his life around, learning to read and write poetry while serving a six-and-a-half-year prison sentence. Since his release, he has dedicated his life to teaching others the saving grace of writing.

"I am offering this poem to you . . ."

NOTES

I am offering this poem to you,
since I have nothing else to give.
Keep it like a warm coat
when winter comes to cover you,
or like a pair of thick socks
the cold cannot bite through,

I love you,

I have nothing else to give you,
so it is a pot full of yellow corn
to warm your belly in winter,
it is a scarf for your head, to wear
over your hair, to tie up around your face,

I love you,

Keep it, treasure this as you would
if you were lost, needing **direction**,
in the wilderness life becomes when **mature**;
and in the corner of your drawer,
tucked away like a cabin or **hogan**
in **dense** trees, come knocking,
and I will answer, give you directions,
and let you warm yourself by this fire,
rest by this fire, and make you feel safe

I love you,

It's all I have to give,
and all anyone needs to live,
and to go on living inside,
when the world outside

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28 no longer cares if you live or die;
29 remember,
30 I love you

NOTES

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PERSONAL RESPONSE

WRITE

Often, people give gifts that are tangible or material. However, in this poem, the gift is one of words. How does the message of the poem influence your opinion about what makes a good gift? Cite evidence from the poem as well as from your personal experience to support your opinion.

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She Unnames Them

FICTION
Ursula K. Le Guin
1985

Introduction

Ursula K. Le Guin (1929–2018) was a beloved and influential science-fiction author. Deeply engaged with issues of feminism and the environment, she won the Hugo and Nebula awards for her novel *The Left Hand of Darkness*. Le Guin's short story "She Unnames Them" reimagines a foundational passage from the Book of Genesis in which Adam names the different animals he encounters. Le Guin's story, however, has a modern twist—it is narrated from the perspective of Eve, the first woman. In this brief tale, Le Guin's use of descriptive language enhances her perspectives on gender barriers, inequality, and identity.

"Most of them accepted namelessness . . ."

NOTES

1 Most of them accepted namelessness with the perfect indifference with which they had so long accepted and ignored their names. Whales and dolphins, seals and sea otters consented with particular grace and **alacrity**, sliding into anonymity as into their element. A faction of yaks, however, protested. They said that "yak" sounded right, and that almost everyone who knew they existed called them that. Unlike the ubiquitous creatures such as rats and fleas, who had been called by hundreds or thousands of different names since Babel, the yaks could truly say, they said, that they had a *name*. They discussed the matter all summer. The councils of the elderly females finally agreed that though the name might be useful to others it was so redundant from the yak point of view that they never spoke it themselves and hence might as well dispense with it. After they presented the argument in this light to their bulls, a full consensus was delayed only by the onset of severe early blizzards. Soon after the beginning of the thaw, their agreement was reached and the designation "yak" was returned to the donor.

2 Among the domestic animals, few horses had cared what anybody called them since the failure of Dean Swift's[1] attempt to name them from their own vocabulary. Cattle, sheep, swine, asses, mules, and goats, along with chickens, geese, and turkeys, all agreed enthusiastically to give their names back to the people to whom—as they put it—they belonged.

3 A couple of problems did come up with pets. The cats, of course, **steadfastly** denied ever having had any name other than those self-given, unspoken, ineffably personal names which, as the poet Eliot[2] said, they spend long hours daily contemplating—though none of the contemplators has ever admitted that what they contemplate is their names and some onlookers have wondered if the object of that meditative gaze might not in fact be the Perfect, or Platonic, Mouse. In any case, it is a moot point now. It was with the dogs, and with some parrots, lovebirds, ravens, and mynahs, that the trouble arose. These verbally talented individuals insisted that their names were important to them, and flatly refused to part with them. But as soon as they

SAMPLE ANNOTATION

Literary Elements

On a literal level, animals react to losing their names. Based on their reactions, I can make inferences about characterization and setting. The animals are independent thinkers, and their community has a general feeling of harmony and equality.

1. **Dean Swift** Anglo-Irish author Jonathan Swift, whose satirical novel *Gulliver's Travels* imagines a race of talking horses
2. **Eliot** American/British poet T.S. Eliot, who wrote the poem "The Naming of Cats"

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NOTES

understood that the issue was precisely one of individual choice, and that anybody who wanted to be called Rover, or Froufrou, or Polly, or even Birdie in the personal sense, was perfectly free to do so, not one of them had the least objection to parting with the lowercase (or, as regards German creatures, uppercase) generic appellations “poodle,” “parrot,” “dog,” or “bird,” and all the Linnaean qualifiers that had trailed along behind them for two hundred years like tin cans tied to a tail.

4 The insects parted with their names in **vast** clouds and swarms of ephemeral syllables buzzing and stinging and humming and flitting and crawling and tunneling away.

SAMPLE ANNOTATION

Theme

I notice that this story and "I Am Offering This Poem" share the universal theme that context and perspective determine the value of language. I can compare how each text develops the theme through literary and stylistic elements.

5 As for the fish of the sea, their names dispersed from them in silence throughout the oceans like faint, dark blurs of cuttlefish ink, and drifted off on the currents without a trace.

6 NONE were left now to unname, and yet how close I felt to them when I saw one of them swim or fly or trot or crawl across my way or over my skin, or stalk me in the night, or go along beside me for a while in the day. They seemed far closer than when their names had stood between myself and them like a clear barrier: so close that my fear of them and their fear of me became one same fear. And the attraction that many of us felt, the desire to smell one another’s smells, feel or rub or caress one another’s scales or skin or feathers or fur, taste one another’s blood or flesh, keep one another warm—that attraction was now all one with the fear, and the hunter could not be told from the hunted, nor the eater from the food.

7 This was more or less the effect I had been after. It was somewhat more powerful than I had anticipated, but I could not now, in all conscience, make an exception for myself. I **resolutely** put anxiety away, went to Adam, and said, “You and your father lent me this—gave it to me, actually. It’s been really useful, but it doesn’t exactly seem to fit very well lately. But thanks very much! It’s really been very useful.”

SAMPLE ANNOTATION

Comparative Reading

I can compare how this story and the Book of Genesis use different literary elements, such as setting, characterization, plot, and point of view. For example, in this story, Adam and Eve are equal partners, but in Genesis, Eve is subordinate to Adam.

8 It is hard to give back a gift without sounding **peevish** or ungrateful, and I did not want to leave him with that impression of me. He was not paying much attention, as it happened, and said only, “Put it down over there, O.K.?” and went on with what he was doing.

9 One of my reasons for doing what I did was that talk was getting us nowhere, but all the same I felt a little let down. I had been prepared to defend my decision. And I thought that perhaps when he did notice he might be upset and want to talk. I put some things away and fiddled around a little, but he continued to do what he was doing and to take no notice of anything else. At last I said, “Well, goodbye, dear. I hope the garden key turns up.”

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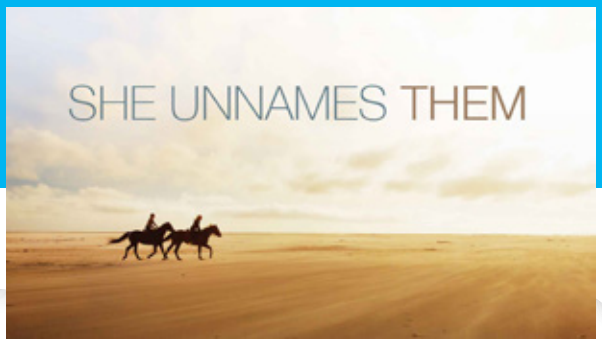
10 He was fitting parts together, and said, without looking around, "O.K., fine, dear. When's dinner?"

11 "I'm not sure," I said. "I'm going now. With the—" I hesitated, and finally said, "With them, you know," and went on out. In fact, I had only just then realized how hard it would have been to explain myself. I could not chatter away as I used to do, taking it all for granted. My words now must be as slow, as new, as single, as tentative as the steps I took going down the path away from the house, between the dark-branched, tall dancers motionless against the winter shining.

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First Read

Read “She Unnames Them.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What was the narrator’s intention for “unnaming” the animals? Refer to paragraphs 6 and 7 and use evidence from the text to support your answer.

2. What can you infer about Adam and Eve’s relationship? Use evidence from the last three paragraphs of the story to defend your answer.

3. Why does the narrator decide to leave Adam at the end of the story? Cite specific evidence from the text in your answer.

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

5. Read the following dictionary entry:

   vast
   vast /vast/

   adjective

   1. of very great extent or quantity; immense

   noun

   2. an immense space

   Use context to determine which of these definitions most closely matches the use of **vast** in “She Unnames Them.” Write the definition and explain 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, 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 the author's language choices reveal the narrator's attitude toward the subject and create a specific tone
- ✓ 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 tone, or the author's attitude toward the subject?
- ✓ How do word choice, sentence structure, grammar, 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 8–11 of "She Unnames Them." Then complete the chart by matching the literary element with its example and the statement that explains how it contributes to layers of meaning in the text. Write the letter for each statement in the correct box.

YOUR TURN

PRACTICE

Statements	
A	Adam's lack of concern and awareness shows his emotional distance from Eve and the animals.
B	" . . . down the path away from the house, between the dark-branched, tall dancers motionless against the winter shining."
C	Eve walks to where she can see the sun shining between the trees, and this light is a symbol of her freedom.
D	"He was not paying much attention, as it happened, and said only, 'Put it down over there, O.K.?' and went on with what he was doing."
E	"'I'm going now. With the—' I hesitated, and finally said, 'With them, you know,' and went on out."
F	Eve's choice to leave the garden shows how she and the animals are independent after giving up their names.

Literary Element	Example	Impact on Meaning
characterization		
setting		
plot		

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify a universal theme in a literary text, note the following:

- ✓ the topics that the text focuses on
- ✓ messages about life that seem universal, or applicable to all people
- ✓ details that develop each theme
  - a narrator's or speaker's tone
  - title and chapter headings
  - images that are particularly strong or vivid
  - details about the setting
  - characters' thoughts, actions, and dialogue
  - the central conflict in the plot
  - the resolution of the conflict
  - ways in which the themes are similar and different

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: In order to analyze and compare universal themes and their development throughout multiple literary texts, consider the following questions:

- ✓ What universal themes do these texts share?
- ✓ How does each text develop these themes through literary elements, such as characterization, plot, and point of view?
- ✓ How does each text develop theme through elements of style, such as figurative language?
- ✓ How is the treatment of universal themes similar or different across multiple texts?

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Reread paragraphs 9–11 from "She Unnames Them" and lines 14–23 from "I am Offering This Poem." Then, using the Checklist, complete the chart by sorting the details into those that help develop the theme for each reading and those that do not directly develop the theme for either text. Write the letter for each detail in the correct column.

YOUR TURN

PRACTICE

	Details
A	I put some things away and fiddled around a little
B	talk was getting us nowhere
C	Keep it, treasure this as you would if you were lost,
D	He was fitting parts together,
E	Keep it, treasure this as you would if you were lost,
F	in dense trees,
G	I could not chatter away as I used to do
H	give you directions,
I	My words now must be as slow, as new, as single, as tentative as the steps

"She Unnames Them"	Neither	"I Am Offering This Poem"

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify how mythical, classical, or religious texts have been adapted, note the following:

- ✓ the original text that is being adapted
- ✓ the topic, theme, or message of the original text
- ✓ the genre an author uses to adapt the original text
- ✓ how each adaptation builds upon, expands, or alters the topic or themes of the original text
- ✓ the message to the audience that an author sends through the adaptation

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 mythical, classical, or religious texts have been adapted, consider the following questions:

- ✓ How are the adapted text and the original text similar? How are they different?
- ✓ How does the author make use of a different genre to interpret the original text?
- ✓ How does the new genre of the adaptation affect the meaning of the original text?
- ✓ Why do you think the author chose to adapt the original text?
- ✓ How does the content of the original text affect the meaning of the adapted text?

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Reread paragraphs 9–10 from "She Unnames Them" and verses 22–24 from the Book of Genesis (Chapter 3). Then, using the Checklist, complete the chart by matching the textual details with each reading. Then, write an explanation of how each detail transforms the biblical context to create new meaning. Write the letter for each textual detail in the correct column.

YOUR TURN

PRACTICE

Textual Details	
A	Adam and Eve cannot find the garden key.
B	the garden key
C	God expels Adam from the garden.
D	the garden of Eden
E	A third-person narrator recounts the dialogue and events.
F	As the first-person narrator, Eve tells the story from her own point of view.

"She Unnames Them"	The Book of Genesis	Comparative Analysis

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Close Read

Reread "She Unnames Them." 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 examples of biblical allusion in the text. Analyze how these allusions add layers of meaning and style.

2. Identify key elements that contribute to the development of two universal themes in the story. Analyze to explain what makes the themes universal.

3. Locate details in "I Am Offering This Poem" and "She Unnames Them" to compare and contrast how each text develops a theme around human connection to the natural world.

4. In the Book of Genesis in the Bible, Adam is given the power to name all the animals, while in Le Guin's story, Eve decides to unname them. Examine how story details develop a universal theme about the power of communication and why words matter.

COMPARATIVE ANALYSIS

WRITE

Philosopher Suzanne K. Langer said, "The very notion of giving something a name was the vastest generative idea that was ever conceived." The plot of "She Unnames Them," which centers on the voluntary unnaming of Eve and the animals, plays an important role in communicating a theme concerning hierarchy. Write a comparative analysis essay about how "She Unnames Them" and "I Am Offering This Poem" develop a shared universal theme, and analyze how both texts use language to convey this theme.

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The Story of a Vision

FICTION
Francis La Flesche
1901

Introduction

Francis La Flesche (1857–1932) was the first Native American to work for the Smithsonian Institution as a professional anthropologist. His fiction and his ethnography offer invaluable documents of Omaha and Osage tribal cultures. Most of La Flesche's short stories, including "The Story of a Vision," are based on the rich folktales of the Omaha tribe that defined the author's childhood. La Flesche integrates the tribe's belief system into much of his writing—especially that of spirit, retribution, community, and omens—which makes "A Story of a Vision" that much more enchanting.

"In the old days, many strange things came to pass in the life of our people . . ."

NOTES

1 Each of us, as we gathered at the lodge of our storyteller at dusk, picked up an armful of wood and entered. The old man who was sitting alone, his wife having gone on a visit, welcomed us with a pleasant word as we threw the wood down by the fire-place and busied ourselves rekindling the fire.



Omaha Dance

2 Ja-bae-ka and Ne-ne-ba, having nothing to do at this moment, fell to scuffling. "You will be fighting if you keep on," warned the old man.

3 "Stop your fooling and come and sit down," scolded Wa-du-pa. "You're not in your own house."

4 The flames livened up cheerily and cast a **ruddy** glow about us when Wa-du-pa said,

5 "Grandfather, the last time we were here, you told us the myth of the eagle and the wren; we liked it, but now we want a true story, something that really happened, something you saw yourself."

6 "How thirsty I am!" said the old man irrelevantly. "I wonder what makes me so dry."

7 "Quick!" said Wa-du-pa, motioning to Ja-bae-ka, "Get some water!"

8 The lad peered into one kettle, squinted into another, and then said, "There isn't any."

9 "Then go, get some!" arose a number of voices.

10 "Why don't some of you go?" Ja-bae-ka **retorted,** picking up one of the kettles.

11 "Take both!" someone shouted.

12 Ja-bae-ka approached the door grumbling. As he grasped the heavy skin portier to make his way out, he turned and said, "Don't begin until I come back."

13 We soon heard his heavy breathing in the long entrance way. "It's moonlight, just like day!" he exclaimed, as he set the kettles down and thrust his cold

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NOTES

hands into the flames with a twisting motion. “The boys and girls are having lots of fun sliding on the ice.”

14 “Let them slide, we don’t care!” ejaculated Wa-du-pa as he dipped a cup into the water and handed it to the old man, who put it to his lips and made a gulping sound as he drank, the lump in his throat leaping up and down at each swallow. At the last draught, he expelled his pent-up breath with something like a groan, set the cup down, wiped his lips with the back of his hand, and asked, “A real true story—something that I saw myself; that’s what you want, is it?”

15 “Yes, grandfather,” we sang out in chorus. “A story that has you in it!”

16 His face brightened with a smile and he broke into a gentle laugh, nodding his head to its rhythm.

17 After a few moments’ **musing,** and when we boys had settled down, the old man began: “Many, many winters ago, long before any of you were born, our people went on a winter hunt, away out among the sand hills where even now we sometimes go. There was a misunderstanding between the leaders, so that just as we reached the hunting grounds the tribe separated into two parties, each going in a different direction.

18 “The weather was pleasant enough while on the journey, but a few days after the departure of our friends, a heavy storm came upon us. For days and nights the wind howled and roared, threatening to carry away our tents, and the snow fell thick and fast, so that we could not see an arm’s length; it was waist deep and yet it kept falling. No hunting could be done; food grew scarcer and scarcer, and the older people became alarmed.

19 “One afternoon as my father, mother and I were sitting in our tent eating from our last kettle of corn, there came a lull and we heard with startling distinctness a man singing a song of augury. We paused to listen, but the wind swept down again and drowned the voice.

20 “‘A holy man seeking for a sign,’ said my father. ‘Son, go and hear if he will give us words of courage.’

21 “My father was lame and could not go himself, so I waded through the heavy drifts and with much difficulty reached the man’s tent, where many were already gathered to hear the predictions. I held my breath in awe as I heard the holy man say:

22 “‘For a moment the wind ceased to blow, the clouds parted, and in the rift I saw standing, in mid air against the blue sky, the spirit of the man who was murdered last summer. His head was bowed in grief and although he spoke not, I know from the vision that the anger of the storm gods was moved against us for not punishing the murderer. Silently the spirit lifted an arm and pointed beyond the hills. Then I found that I too was in midair. I looked over

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the hilltops and beheld a forest, where shadowy forms like those of large animals moved among the trees. I turned once more to the spirit, but the clouds had come together again.

23 "'Before dawn to-morrow the storm will pass away, then let the runners go to the forest that I saw and tell us whether or not there is truth in the words that I have spoken.'

24 "As predicted, the wind ceased to blow and the snow to fall. Runners were hastily sent to the forest, and the sun was hardly risen when one of them returned with the good news that the shadowy forms the holy man had seen were truly those of buffalo.

25 "The effect of the news upon the camp was like magic, faces brightened, the gloomy **forebodings** that clouded the minds of the older people fled as did the storm, and laughter and pleasantries enlivened the place. The hunters and boys were soon plodding through the snow toward the forest, and before dark every one returned heavily laden, tired and hungry, but nonetheless happy. The fires burned brightly that night, and men told stories until it was nearly morning.

26 "The forest of the vision was a bag of game; every few days the hunters went there and returned with buffalo, elk, or deer, so that even the poorest man had plenty for his wife and children to eat.

27 "All this time nothing had been heard from the party that separated from us before the storm. One night when I came home from a rabbit hunt, I found my mother and father packing up pemican and jerked meat as though for a journey. I looked inquiringly at the pack as I ate my supper; bye and bye my mother told me that a man had just come from the other camp with the news that the people had exhausted their supplies and, as they could find no game, they were suffering for want of food. My sister and her husband were in that camp, and I was told to carry the pack to them.

28 "My father had arranged with a young man bound on a similar errand to call for me early in the morning, so I went to bed as soon as I had finished eating to get as much sleep and rest as possible. It was well that I did, for long before dawn creaking footsteps approached our tent and the man called out, 'Are you ready?' I quickly slipped on my leggings and moccasins, put on my robe, slung the pack over my shoulders, and we started.

29 "To avoid the drifts, we followed the ridges, but even there the snow lay deep, and we were continually breaking through the hard crust. My friend turned every mishap into a joke and broke the **monotony** of our travel with humorous tales and incidents. Late at night we camped in the bend of a small, wooded stream. We gathered a big pile of dry branches, kindled a roaring fire, and roasted some of the jerked meat. When supper was over, we dried our moccasins, then piling more wood on the fire, we wrapped ourselves up in our robes and went to sleep.

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NOTES

30 "I do not know how long we might have slept had we not been wakened by the howling of hundreds of wolves not far away from us. 'They're singing to the morning star!' said my friend. 'It is near day, so we must be up and going.'

31 "We ate a little of the pemican, helped each other to load, and again we started. Before night we were overtaken by other men and boys who were also going to the relief of their friends in the other camp, where we arrived just in time to save many of the people from starving.

32 "How curious it was that the predictions of the holy man should come true—the stopping of the storm before morning, the forest, and the shadowy forms of animals. Stranger still was the death of the murderer. This took place, we were told by the people we had rescued, on the very night of the augury in our camp. They said, as the man was sitting in his tent that night, the wind suddenly blew the door flap violently aside, an expression of terror came over his face, he fell backward, and he was dead.

33 "In the old days, many strange things came to pass in the life of our people, but now we are getting to be different."

34 Wa-du-pa thanked the storyteller, and we were about to go when Ne-ne-ba, pointing to Ja-bae-ka, whispered, "He's gone to sleep! Let's scare him."

35 The old man fell into the spirit of the fun, so we all tip-toed to the back part of the lodge where it was dark and watched, as the flames died down to a blue flickering. We could see the boy's head drop lower and lower until his nose nearly touched his knee. Just then a log on the fire suddenly tumbled from its place, broke in two, sent up a shower of crackling sparks, and Ja-bae-ka awoke with a start. He threw up his head, looked all around, and thinking he was left alone in the darkened lodge, took fright and rushed to the door with a cry of terror. We ran out of our hiding places with shouts of laughter and overtook Ja-bae-ka outside the door, where we teased him about going to sleep and being afraid in the dark.

36 Suddenly he turned upon Ne-ne-ba and said, "You did that, you rascal! I'll pay you back sometime."

LITERARY ANALYSIS

WRITE

In this short story, a tribal elder shares a story in order to pass on cultural knowledge and convey life lessons to the youth of his tribe. Identify key literary elements in the text—such as characterization, point of view, and theme—and analyze how these elements enhance or add layers of meaning to the short story. Cite evidence from the text to explain and justify your reasoning.

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The Second Coming

POETRY
William Butler Yeats
1920

Introduction

Written in 1919, in the aftermath of the first World War, the Russian Revolution, and political turmoil in the poet's own Ireland, "The Second Coming" is one of William Butler Yeats's (1865–1939) best-known creations and a significant contribution to Modernist poetry. The poem imagines an apocalyptic future in which the old systems of history and politics are being overturned for a new, uncertain future. Yeats invokes both Christian imagery and references to the occult and the mystic. The poem can be read a number of ways, but it is fundamentally a meditation on transition.

"Things fall apart; the centre cannot hold; / Mere anarchy is loosed upon the world . . ."

NOTES

Turning and turning in the widening **gyre**
The falcon cannot hear the falconer;
Things fall apart; the centre cannot hold;
Mere anarchy is loosed upon the world,
The blood-dimmed tide is loosed, and everywhere
The ceremony of innocence is drowned;
The best lack all conviction, while the worst
Are full of passionate intensity.

Surely some **revelation** is at hand;
Surely the Second Coming is at hand.
The Second Coming! Hardly are those words out
When a vast image out of *Spiritus Mundi*[1]
Troubles my sight: somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the **indignant** desert birds.
The darkness drops again; but now I know
That twenty centuries of stony sleep
Were vexed to nightmare by a rocking cradle,
And what rough beast, its hour come round at last,
Slouches towards Bethlehem[2] to be born?

PERSONAL RESPONSE

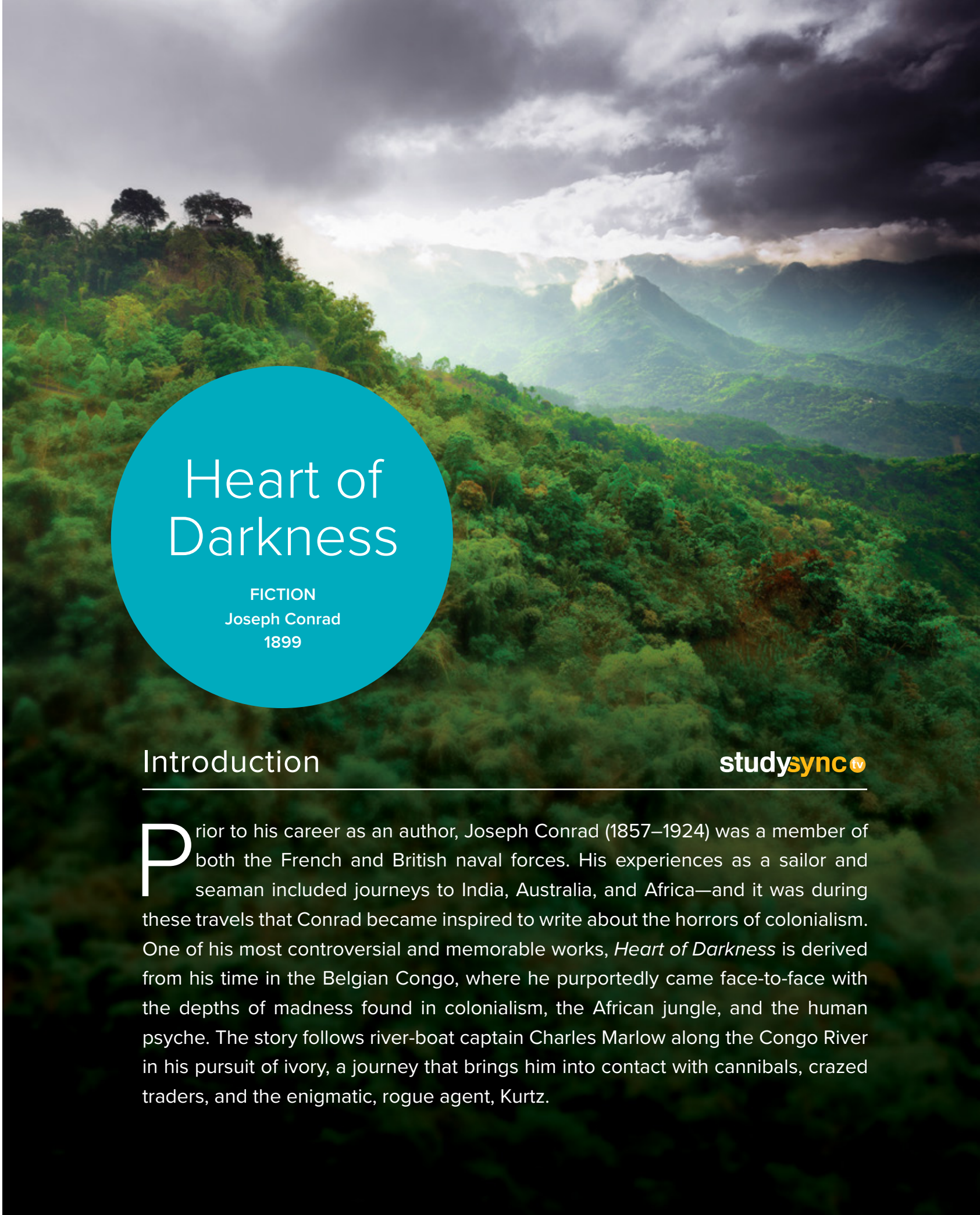
WRITE

William Butler Yeats's "The Second Coming" may be one of the most quoted poems of the twentieth century. Explain your personal response to the poem and why you think the poem has resonated with so many people in the decades after it was published. Support your ideas with evidence from the text.

1 **Spiritus Mundi:** Latin for "world spirit," a concept that was promoted by W. B. Yeats, which he described as the collective soul for all the beings in the universe
2 **Bethlehem:** the Gospels of Matthew and Luke identify Bethlehem, a city in the West Bank just south of Jerusalem, as the birthplace of Jesus

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Heart of Darkness

FICTION
Joseph Conrad
1899

Introduction

Prior to his career as an author, Joseph Conrad (1857–1924) was a member of both the French and British naval forces. His experiences as a sailor and seaman included journeys to India, Australia, and Africa—and it was during these travels that Conrad became inspired to write about the horrors of colonialism. One of his most controversial and memorable works, *Heart of Darkness* is derived from his time in the Belgian Congo, where he purportedly came face-to-face with the depths of madness found in colonialism, the African jungle, and the human psyche. The story follows river-boat captain Charles Marlow along the Congo River in his pursuit of ivory, a journey that brings him into contact with cannibals, crazed traders, and the enigmatic, rogue agent, Kurtz.

"We penetrated deeper and deeper into the heart of darkness."

NOTES

from Chapter II

1 "It's a wonder to me yet. Imagine a blindfolded man set to drive a van over a bad road. I sweated and shivered over that business considerably, I can tell you. After all, for a seaman, to scrape the bottom of the thing that's supposed to float all the time under his care is the unpardonable sin. No one may know of it, but you never forget the thump—eh? A blow on the very heart. You remember it, you dream of it, you wake up at night and think of it—years after—and go hot and cold all over. I don't pretend to say that steamboat floated all the time. More than once she had to wade for a bit, with twenty cannibals splashing around and pushing. We had enlisted some of these chaps on the way for a crew. Fine fellows—cannibals—in their place. They were men one could work with, and I am grateful to them. And, after all, they did not eat each other before my face: they had brought along a **provision** of hippo-meat which went rotten, and made the mystery of the wilderness stink in my nostrils. Phoo! I can sniff it now. I had the manager on board and three or four pilgrims with their staves—all complete. Sometimes we came upon a station close by the bank, clinging to the skirts of the unknown, and the white men rushing out of a tumble-down hovel, with great gestures of joy and surprise and welcome, seemed very strange,—had the appearance of being held there captive by a spell. The word ivory would ring in the air for a while—and on we went again into the silence, along empty reaches, round the still bends, between the high walls of our winding way, reverberating in hollow claps the ponderous beat of the stern-wheel. Trees, trees, millions of trees, massive, immense, running up high; and at their foot, hugging the bank against the stream, crept the little begrimed steamboat, like a sluggish beetle crawling on the floor of a lofty portico. It made you feel very small, very lost, and yet it was not altogether depressing, that feeling. After all, if you were small, the grimy beetle crawled on—which was just what you wanted it to do. Where the pilgrims imagined it crawled to I don't know. To some place where they expected to get something, I bet! For me it crawled toward Kurtz—exclusively; but when the steam-pipes started leaking we crawled very slow. The reaches opened before us and closed behind, as if the forest had stepped leisurely across the water to bar the way for our return. We penetrated deeper and deeper into the heart of darkness. It was very quiet

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NOTES

there. At night sometimes the roll of drums behind the curtain of trees would run up the river and remain sustained faintly, as if hovering in the air high over our heads, till the first break of day. Whether it meant war, peace, or prayer we could not tell. The dawns were heralded by the descent of a chill stillness; the woodcutters slept, their fires burned low; the snapping of a twig would make you start. We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of **profound** anguish and of excessive toil. But suddenly, as we struggled round a bend, there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of hands clapping, of feet stamping, of bodies swaying, of eyes rolling, under the droop of heavy and motionless foliage. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us—who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand, because we were too far and could not remember, because we were traveling in the night of first ages, of those ages that are gone, leaving hardly a sign—and no memories.

2 "The earth seemed unearthly. We are accustomed to look upon the shackled form of a conquered monster, but there—there you could look at a thing monstrous and free. It was unearthly, and the men were—No, they were not inhuman. Well, you know, that was the worst of it—this suspicion of their not being inhuman. It would come slowly to one. They howled, and leaped, and spun, and made horrid faces; but what thrilled you was just the thought of their humanity—like yours—the thought of your remote kinship with this wild and passionate uproar. Ugly. Yes, it was ugly enough; but if you were man enough you would admit to yourself that there was in you just the faintest trace of a response to the terrible frankness of that noise, a dim suspicion of there being a meaning in it which you—you so remote from the night of first ages—could comprehend. And why not? The mind of man is capable of anything—because everything is in it, all the past as well as all the future. What was there after all? Joy, fear, sorrow, devotion, valor, rage—who can tell?—but truth—truth stripped of its cloak of time. Let the fool gape and shudder—the man knows, and can look on without a wink. But he must at least be as much of a man as these on the shore. He must meet that truth with his own true stuff—with his own inborn strength. Principles? Principles won't do. **Acquisitions**, clothes, pretty rags—rags that would fly off at the first good shake. No; you want a deliberate belief. An appeal to me in this fiendish row—is there? Very well; I hear; I admit, but I have a voice too, and for good or evil mine is the speech that cannot be silenced. Of course, a fool, what with sheer fright and fine sentiments, is always safe. Who's that grunting? You wonder I didn't go ashore for a howl and a dance? Well, no—I didn't. Fine sentiments,

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NOTES

you say? Fine sentiments, be hanged! I had no time. I had to mess about with white-lead and strips of woolen blanket helping to put bandages on those leaky steam-pipes—I tell you. I had to watch the steering, and **circumvent** those snags, and get the tin-pot along by hook or by crook. There was surface-truth enough in these things to save a wiser man. And between whiles I had to look after the savage who was fireman. He was an improved specimen; he could fire up a vertical boiler. He was there below me, and, upon my word, to look at him was as edifying as seeing a dog in a parody of breeches and a feather hat, walking on his hind-legs. A few months of training had done for that really fine chap. He squinted at the steam-gauge and at the water-gauge with an evident effort of intrepidity—and he had filed teeth too, the poor devil, and the wool of his pate shaved into queer patterns, and three ornamental scars on each of his cheeks. He ought to have been clapping his hands and stamping his feet on the bank, instead of which he was hard at work, a thrall to strange witchcraft, full of improving knowledge. He was useful because he had been instructed; and what he knew was this—that should the water in that transparent thing disappear, the evil spirit inside the boiler would get angry through the greatness of his thirst, and take a terrible vengeance. So he sweated and fired up and watched the glass fearfully (with an **impromptu** charm, made of rags, tied to his arm, and a piece of polished bone, as big as a watch, stuck flatways through his lower lip), while the wooded banks slipped past us slowly, the short noise was left behind, the interminable miles of silence—and we crept on, towards Kurtz. But the snags were thick, the water was **treacherous** and shallow, the boiler seemed indeed to have a sulky devil in it, and thus neither that fireman nor I had any time to peer into our creepy thoughts.

LITERARY ANALYSIS

WRITE

In this excerpt from *Heart of Darkness*, the British narrator recalls arriving at a trade outpost in central Africa at a time when European powers controlled the region and dominated most of the globe. How do elements such as setting and the narrator's point of view shape your understanding of the events? In your response, cite textual evidence to support your claim.

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Things Fall Apart

FICTION
Chinua Achebe
1958

Introduction

Nigerian writer and Igbo chieftain Chinua Achebe (1930–2013) was a towering figure in African literature. Achebe's writing captures the traditional rhythms of his West African ancestors through language and dialogue; his works focus mainly on African identity, the effects of colonialism, and the preservation of culture. *Things Fall Apart*, his 1958 masterwork, tells the story of Okonkwo, the well-respected leader of a Nigerian village until—as the title would suggest—things take a turn for the worse. In this excerpt from the first chapter, readers are introduced to a father and son who are very different from one another.

". . . Okonkwo's fame had grown like a bush-fire . . ."

NOTES

Chapter One

1 Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights.

2 The drums beat and the flutes sang and the **spectators** held their breath. Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water. Every nerve and every muscle stood out on their arms, on their backs and their thighs, and one almost heard them stretching to breaking point. In the end, Okonkwo threw the Cat.

3 That was many years ago, twenty years or more, and during this time Okonkwo's fame had grown like a bush-fire in the harmattan. He was tall and huge, and his bushy eyebrows and wide nose gave him a very **severe** look. He breathed heavily, and it was said that, when he slept, his wives and children in their houses could hear him breathe. When he walked, his heels hardly touched the ground and he seemed to walk on springs, as if he was going to pounce on somebody. And he did pounce on people quite often. He had a slight stammer and whenever he was angry and could not get his words out quickly enough, he would use his fists. He had no patience with unsuccessful men. He had had no patience with his father.

4 Unoka, for that was his father's name, had died ten years ago. In his day he was lazy and **improvident** and was quite incapable of thinking about tomorrow. If any money came his way, and it seldom did, he immediately bought gourds of palm-wine, called round his neighbors and made merry. He always said that whenever he saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime. Unoka was, of course, a debtor, and he owed every neighbor some money, from a few cowries to quite substantial amounts.

SAMPLE ANNOTATION

Theme

I notice that this story, Heart of Darkness, and "The Second Coming" develop the universal theme about how memories of the past influence values and choices in the present. I can compare the three texts to see how literary elements and style help to develop the theme.

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5 He was tall but very thin and had a slight stoop. He wore a **haggard** and mournful look except when he was drinking or playing on his flute. He was very good on his flute, and his happiest moments were the two or three moons after the harvest when the village musicians brought down their instruments, hung above the fireplace. Unoka would play with them, his face beaming with blessedness and peace. Sometimes another village would ask Unoka's band and their dancing egwugwu[1] to come and stay with them and teach them their tunes. They would go to such hosts for as long as three or four markets, making music and feasting. Unoka loved the good fare and the good fellowship, and he loved this season of the year, when the rains had stopped and the sun rose every morning with dazzling beauty. And it was not too hot either, because the cold and dry harmattan wind was blowing down from the north. Some years the harmattan was very severe and a **dense** haze hung on the atmosphere. Old men and children would then sit round log fires, warming their bodies. Unoka loved it all, and he loved the first kites that returned with the dry season, and the children who sang songs of welcome to them. He would remember his own childhood, how he had often wandered around looking for a kite sailing leisurely against the blue sky. As soon as he found one he would sing with his whole being, welcoming it back from its long, long journey, and asking it if it had brought home any lengths of cloth.

6 That was years ago, when he was young. Unoka, the grown-up, was a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer, and they swore never to lend him any more money because he never paid back. But Unoka was such a man that he always succeeded in borrowing more, and piling up his debts.

Excerpted from *Things Fall Apart* by Chinua Achebe, published by Anchor Books.

NOTES

SAMPLE ANNOTATION

Perspective and Point of View

In contrast to Okonkwo's fame as a wrestler, Unoka is known as a debtor. Okonkwo's youth and work ethic contrast with his father, who is "haggard" and only enjoys drinking and playing music.

1. **egwugwu** masked elders of the community who represent ancestral gods

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First Read

Read *Things Fall Apart*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to the narrator, Okonkwo "had no patience with unsuccessful men." What do you think is Okonkwo's definition of success? Support your answer with evidence from the text.

2. Explain what the following sentence reveals about Unoka's priorities: "He always said that whenever he saw a dead man's mouth he saw the folly of not eating what one had in one's lifetime." Refer to details from the text to support your answer.

3. What can you infer about the relationship between father and son when Unoka was alive? Support your answer with evidence that is directly stated as well as with ideas you have gathered from clues in the text.

4. Use context clues to determine the meaning of the word **haggard** as it is used in *Things Fall Apart*. Write your definition of *haggard* and explain how you figured it out.

5. Read the following dictionary entry:

   dense
   dense /dens/

   adjective

   1. unintelligent; slow to learn or comprehend
   2. difficult to understand due to complexity of ideas, especially in a text
   3. being closely packed together so that it is difficult to move or see through

   Decide which definition best matches **dense** as it is used in *Things Fall Apart*. Write that definition of *dense* and indicate which clues from the text helped you determine the 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 to identify coming-of-age experiences and conflicting perspectives in a text, note the following:

- ✓ the key characters and main conflict(s) in the text
- ✓ how the text reflects the growth of a character from youth to adulthood
- ✓ what the narrator knows and reveals
- ✓ what the narrator says or does that reveals how he or she feels about other characters and events
- ✓ how the author represents different perspectives through dialogue or events
- ✓ how the perspective(s) of the narrator(s) conflicts with the perspective(s) of other characters in the text

STEP 2: To analyze coming-of-age experiences reflected in a text and how the author represents conflicting perspectives, consider the following questions:

- ✓ What is the narrative point of view?
- ✓ How does the narrator's perspective of other characters, events, or ideas influence the text's meaning?
- ✓ Which perspectives are represented in the text? How does the author develop each perspective?
- ✓ How do the various perspectives conflict throughout the text?
- ✓ How does the author's development of conflicting perspectives reflect a coming-of-age experience?

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Reread paragraphs 2–3 of *Things Fall Apart*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Who is the narrator, and what is the narrator's perspective of the other characters?

   - A. The knowledge of Okonkwo's emotions and rumors about his family suggest an omniscient narrator.
   - B. Unoka is the narrator, and he is disappointed that his son never had any patience for him.
   - C. Okonkwo is narrating, and he feels ashamed of his father's lifestyle.
   - D. The narrator is a European who is exploring villages in Africa for the first time.

2. Which quotation best reveals a coming-of-age experience in Okonkwo's life?

   - A. "Amalinze was a wily craftsman, but Okonkwo was as slippery as a fish in water."
   - B. "In the end, Okonkwo threw the Cat."
   - C. "He was tall and huge, and his bushy eyebrows and wide nose gave him a very severe look."
   - D. "He had no patience with unsuccessful men."

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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 a universal theme in a literary text, note the following:

- ✓ the topics that the text focuses on
- ✓ messages about life that seem universal, or applicable to all people
- ✓ details that develop each theme
  - a narrator's or speaker's tone
  - title and chapter headings
  - images that are particularly strong or vivid
  - details about the setting
  - characters' thoughts, actions, and dialogue
  - the central conflict in the plot
  - the resolution of the conflict
  - ways in which the themes are similar and different

STEP 2: In order to analyze and compare universal themes and their development throughout multiple literary texts, consider the following questions:

- ✓ What universal theme do these texts share?
- ✓ How does each text develop theme through literary elements, such as characterization and point of view?
- ✓ How does each text develop theme through elements of style, such as figurative language?
- ✓ How is the treatment of a universal theme similar or different across multiple texts?

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Reread paragraph 6 of *Things Fall Apart*. 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: This passage conveys the universal theme that—

- A. children tend to be stronger and more successful than their parents.
- B. we are often labeled with the reputation that our parents had.
- C. family relationships have a strong effect on our worldview.
- D. children of failures are less likely to work hard or save money.

Part B: What idea from paragraph 6 best explains your answer in Part A?

- A. Okonkwo grew up eager to follow in his father's footsteps.
- B. Okonkwo felt ashamed of his father's lifestyle.
- C. Okonkwo vowed to repay his father's many debts.
- D. Okonkwo was thin and weak from lack of food.

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Close Read

Reread "*Things Fall Apart*." 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 from the opening of this novel that reflect a coming-of-age story. Analyze how the author represents the voices of the characters.

2. Identify clues that suggest Unoka was an "unsuccessful" man. Using these details, analyze what it means to be successful in the Igbo culture and how this begins to develop a universal theme around the idea of success.

3. The title *Things Fall Apart* alludes to these lines from "The Second Coming," a poem by Irish poet William Butler Yeats:

   Things fall apart; the centre cannot hold;
   Mere anarchy is loosed upon the world,...

   Find details in the text that reveal why Achebe may have alluded to these lines in his title.

4. Locate details that reveal what it means to be a man in *Things Fall Apart* and in *Heart of Darkness*. Then analyze how characters as diverse as Okonkwo, Marlow, and the cannibal fireman are similar in their show of masculinity—and how Unoka is different.

5. In "The Story of a Vision," the storyteller says, "In the old days, many strange things came to pass in the life of our people, but now we are getting to be different." In "The Second Coming," the speaker sees that "anarchy is loosed upon the world." Discuss how the authors of *Heart of Darkness* and *Things Fall Apart* use language to relate ideas about what is strange, different, or incomprehensible.

LITERARY ANALYSIS

WRITE

The novel *Heart of Darkness* depicts a region of Africa through the story of Charles Marlow, set around the turn of the 19th century. Though set within the same decade, the novel *Things Fall Apart* offers an African perspective. Write an analysis that compares universal themes about masculinity in these two fiction excerpts. Analyze how the authors show these different perspectives and what the details reveal about the worlds the characters live in. Cite evidence to justify your reasoning.

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My Grandmother Washes Her Feet in the Sink of the Bathroom at Sears

POETRY
Mohja Kahf
2003

Introduction

Five times a day, it is the duty of a practicing Muslim to answer the ritual call to prayer. But in the big box stores of the American Midwest, this can get a little complicated. In this poem by Syrian American writer Mohja Kahf (b. 1967), the speaker explores, from a distinctly Arab American perspective, what happens when a clash of civilizations occurs in the bathroom of a department store.

". . . I can see / a clash of civilizations brewing in the Sears bathroom"

NOTES

My grandmother puts her feet in the sink
of the bathroom at Sears
to wash them in the **ritual** washing for prayer,
wudu,
because she has to pray in the store or miss
the **mandatory** prayer time for Muslims
She does it with great poise, balancing
herself with one plump matronly arm
against the automated hot-air hand dryer,
after having removed her support knee-highs
and laid them aside, folded in thirds,
and given me her purse and her packages to hold
so she can accomplish this august ritual
and get back to the ritual of shopping for housewares

Respectable Sears **matrons** shake their heads and frown
as they notice what my grandmother is doing,
an affront to American porcelain,
a contamination of American Standards[1]
by something foreign and unhygienic
requiring civic action and possible use of disinfectant spray
They fluster about and flutter their hands and I can see
a clash of **civilizations** brewing in the Sears bathroom

My grandmother, though she speaks no English,
catches their meaning and her look in the mirror says,
I have washed my feet over Iznik tile in Istanbul
with water from the world's ancient irrigation systems
I have washed my feet in the bathhouses of Damascus[2]
over painted bowls imported from China
among the best families of Aleppo[3]

1. **American Standard** a brand that manufactures kitchen and bathroom plumbing fixtures
2. **Damascus** the capital of Syria
3. **Aleppo** the most populous city in Syria

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NOTES

And if you Americans knew anything
about civilization and cleanliness,
you'd make wider washbasins, anyway
My grandmother knows one **culture**—the right one,

as do these matrons of the Middle West. For them,
my grandmother might as well have been squatting
in the mud over a rusty tin in vaguely tropical squalor,
Mexican or Middle Eastern, it doesn't matter which,
when she lifts her well-groomed foot and puts it over the edge.
"You can't do that," one of the women protests,
turning to me, "Tell her she can't do that."
"We wash our feet five times a day,"
my grandmother declares hotly in Arabic.
"My feet are cleaner than their sink.
Worried about their sink, are they? I
should worry about my feet!"
My grandmother nudges me, "Go on, tell them."

Standing between the door and the mirror, I can see
at multiple angles, my grandmother and the other shoppers,
all of them decent and goodhearted women, diligent
in cleanliness, grooming, and **decorum**
Even now my grandmother, not to be rushed,
is delicately drying her pumps with tissues from her purse
For my grandmother always wears well-turned pumps
that match her purse, I think in case someone
from one of the best families of Aleppo
should run into her—here, in front of the Kenmore display

I smile at the midwestern women
as if my grandmother has just said something lovely about them
and shrug at my grandmother as if they
had just apologized through me
No one is fooled, but I

hold the door open for everyone
and we all emerge on the sales floor
and lose ourselves in the great common ground
of housewares on markdown.

"My Grandmother Washes Her Feet in the Sink of the Bathroom at Sears," in *E-mails from Scheherazad,* by Mohja Kahf. Gainesville: University Press of Florida, 2003, pp. 26–28. Reprinted with permission of the University Press of Florida.

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PERSONAL RESPONSE

WRITE

In "My Grandmother Washes Her Feet in the Sink of the Bathroom at Sears," the speaker feels conflicted about two sets of cultural expectations. Write a personal narrative about a time you felt stuck between two sets of expectations. In your personal narrative, describe the conflict, what you felt about the dynamic, and how you responded.

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In Between Cultures: A Granddaughter's Advantage

ARGUMENTATIVE TEXT
Hayan Charara
2018

Introduction

Hayan Charara (b. 1972) is a Lebanese American poet, essayist, children's book author and editor whose work explores themes of Arab American identity, family, and culture. In this essay, Charara takes a close look at "My Grandmother Washes Her Feet in the Sink of the Bathroom at Sears" by Syrian American author Mohja Kahf. In Kahf's poem, the speaker explores, from a distinctly Arab American perspective, what happens when a clash of civilizations occurs in the bathroom of a department store. Charara explores Kahf's representation of the speaker's "in-between" identity and supports the poet's position that a life lived in-between yields great insight and understanding.

"Mirrors reflect ourselves back to us, helping to reveal what we might otherwise overlook."

NOTES

1 For over a century Americans have been making choices at Sears. GE or Frigidaire? White or stainless steel? Extended warranty or take your chances? Likewise, the speaker in Mohja Kahf's "My Grandmother Washes Her Feet in the Sink of the Bathroom at Sears" must choose from a host of available **options**, not the least of which is "a clash of civilizations" or "the great common ground." Through her portrayal of the granddaughter, Kahf challenges the commonly held belief that hyphenated Americans are torn between two cultures.

2 Confronted by customers who "shake their heads and frown" at her grandmother, who washes her feet in preparation for prayer, the speaker becomes an intermediary between two sides, East and West, each of which "knows one culture—the right one." The speaker must reconcile seemingly irreconcilable **perspectives**: on the one hand, that of the customers, who view the grandmother's act as "an affront to American porcelain, / a contamination of American Standards," and on the other hand, that of the grandmother herself, who, "though she speaks no English, / catches their meaning," takes offense, and, in Arabic, asks her granddaughter to hurl a "hotly" declared retort:

3 "My feet are cleaner than their sink.
Worried about their sink, are they? I
should worry about my feet!"

4 The granddaughter keeps this indignant response to herself. Her goal is to de-escalate the conflict, if not altogether resolve it, a task complicated by her identity. She belongs not to one or the other side, but to a bit of both. She is Arab and American, "foreign" and domestic. She literally stands in the middle, "between the door and the mirror," a difficult position to be in, for sure, one in which a person may feel torn. But doors not only close off spaces; they open into them. Mirrors reflect ourselves back to us, helping to reveal what we might otherwise overlook. In this way, the granddaughter's in-between identity provides her with a unique perspective—she sees both sides—and this proves to be advantageous.

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5 Though tense, the drama between the grandmother and customers hardly rises to the level of epic conflict between cultures, and while a divide does exist between the two sides, it is not a chasm—the disagreement is grounded in lack of understanding, lack of knowledge, and lack of familiarity, which are not insurmountable obstacles. The women, in fact, have much in common. The speaker recognizes this, even if the women do not. For instance, both the grandmother and the women present themselves (and are represented by the speaker) as dignified women, "all of them decent and goodhearted." Despite their differences, cultural or otherwise, both sides also value "cleanliness, grooming, and decorum." And last but not least, both the grandmother and the "matrons" practice the same distinctive American act of consumerism—not Islam or Christianity, but a secular faith, one that welcomes adherents of all stripes, regardless of race, class, ethnicity, or even religious persuasion. As for consumerism, Sears is one of its oldest sects, replete with houses of worship (department stores), observances (blowout sales and holiday events), rules and obligations (see return policy on the back of your receipt), and even a "sacred" text (the Sears catalog). Whatever the grandmother and "matrons" do not know about each other's cultures, customs, or rituals, they know how to be good consumers. This unites them. It will be "housewares on markdown" that they lose themselves in, and they will come together "on the sales floor."

6 If anyone deserves credit for this coming together, however, it is not Sears, Roebuck, and Company, it is the granddaughter. Her in-between identity plays a central role in the bridge-building taking place. The granddaughter is a hyphenated American, perhaps American-born, certainly reared long enough in the United States as to be recognized by the matrons as American, or American enough. Not so with the grandmother, whose look (is she wearing a hijab?) and/or behavior (the sink incident) mark her as not American and definitely not American enough. For this reason, when one of the matrons protests the grandmother's **perceived** breach of bathroom etiquette, the woman turns immediately to the granddaughter to translate the demand, "Tell her she can't do that." The matron presumes that the grandmother "speaks no English" (she is right) but, more significantly, she assumes that the granddaughter does. The poet gives no explanation for why, so we can only guess. Perhaps the granddaughter is not visibly Muslim (no hijab?) or she simply acts more "American" (she doesn't wash her feet in a sink?). Whatever the reason, the matrons judge the granddaughter to be approachable, to be more like them than not. They regard her as a go-between.

7 So, too, does the grandmother. The grandmother also uses the granddaughter as a mediator, nudging her to "Go on, tell them." The back-and-forth between grandmother and matrons transforms the Sears bathroom into a mini-United Nations. At the center of the debate between East and West is the

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granddaughter, a member of two cultures: one supposedly foreign, the other domestic. Historically, the granddaughter's predicament has been viewed as disadvantageous: she is stuck between a rock and a hard place, caught or trapped between cultures. Like generations of immigrants before her, she may feel pressure to overcome the difference, to choose sides—to assimilate.

8 That being so, the impulse may be to view the granddaughter's in-betweenness as unenviable. But this would be a mistake. In *Reflections On Exile*, Edward W. Said points out:

9 "Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of simultaneous dimensions, an awareness that is—to borrow a phrase from music—contrapuntal[1]."

10 Viewed from this perspective, the granddaughter holds an advantage over her grandmother and the matrons. In embracing her in-between **status**, her vision of the world shifts from being singular to plural. She can articulate and inhabit more than one culture, and she moves freely between them, between the "foreign" and domestic, planting her feet firmly on either side of the border. She speaks Arabic and English simultaneously, she negotiates linguistic and cultural differences effortlessly, and she code-switches freely ("sink" to "washbasin," "the ritual washing for prayer" to "*wudu,*" "bathhouses" to "bathrooms"). At the poem's end, it is difficult to imagine a reader feeling uneasy with how the grandmother uses the bathroom sink. At the very least, the act can no longer be seen as unhygienic or warranting cultural warfare. This is because of the granddaughter, who acts as an intermediary for the matrons, the grandmother, and the reader.

11 Ultimately, the granddaughter is neither foreign nor domestic. She is somewhere between. We use a variety of terms to describe people in this position, including *foreigner, exile, refugee, immigrant,* and *descendant of immigrants*. Uncomfortable though the role may be at times—especially during a confrontation in a public bathroom—the granddaughter takes it up without hesitation. In fact, she appears to relish her in-betweenness. Such positioning (as in-between cultures) allows the speaker insight that is lost on her grandmother and the matrons. *They* are so sure of their one right culture, that they appear to be stuck and at a disadvantage. In her role as intermediary, the granddaughter uses a simple gesture and a smile to resolve the conflict. She "hold[s] the door open for everyone" and creates a common ground without having to utter a single word. The women are finally able to "lose" their preconceived notions about one another and **emerge** together onto

1. **contrapuntal** in music, referring to two independent melodic lines played simultaneously

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"common ground." The granddaughter has opened the door "for everyone" by using her unique ability to communicate across language and culture.

Hayan Charara is the author of three poetry collections and a children's book, and editor of *Inclined to Speak,* an anthology of contemporary Arab American poetry. He teaches literature and creative writing at the University of Houston.

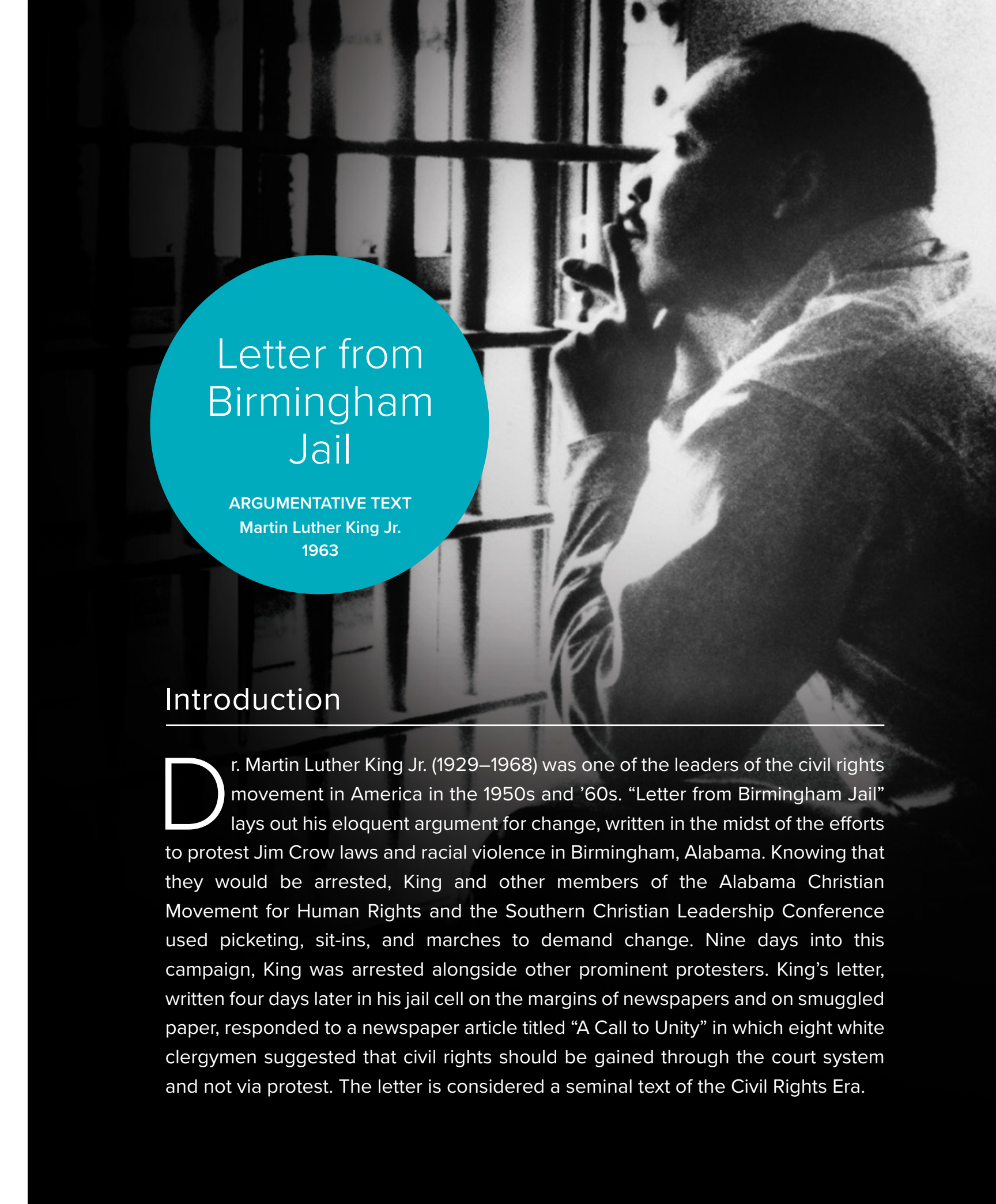
DISCUSSION

WRITE

Reading a piece of literary criticism can help a reader develop or sharpen his or her own interpretation of a piece of literature. What insights about the poem did this essay provide? How did reading this essay change or deepen your interpretation of the poem? What strategies for close reading can you learn from this essay? How will you apply these strategies in the future? Prepare for your discussion by selecting several pieces of textual evidence from the essay or the poem and by preparing original analysis to reference while sharing your ideas with your peers.

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Letter from Birmingham Jail

ARGUMENTATIVE TEXT
Martin Luther King Jr.
1963

Introduction

Dr. Martin Luther King Jr. (1929–1968) was one of the leaders of the civil rights movement in America in the 1950s and ’60s. “Letter from Birmingham Jail” lays out his eloquent argument for change, written in the midst of the efforts to protest Jim Crow laws and racial violence in Birmingham, Alabama. Knowing that they would be arrested, King and other members of the Alabama Christian Movement for Human Rights and the Southern Christian Leadership Conference used picketing, sit-ins, and marches to demand change. Nine days into this campaign, King was arrested alongside other prominent protesters. King’s letter, written four days later in his jail cell on the margins of newspapers and on smuggled paper, responded to a newspaper article titled “A Call to Unity” in which eight white clergymen suggested that civil rights should be gained through the court system and not via protest. The letter is considered a seminal text of the Civil Rights Era.

"Oppressed people cannot remain oppressed forever."

NOTES

Note: The text you are about to read contains offensive language. Remember to be mindful of the thoughts and feelings of your peers as you read and discuss this text. Please consult your teacher for additional guidance and support.

16 April 1963
My Dear Fellow Clergymen:

SAMPLE ANNOTATION

Purpose and Perspective

The subject of this letter is civil disobedience in the American South. Some clergymen are upset with King's actions. The intended audience seems to be these clergymen. I will keep reading to see how King's perspective is different.

1 While confined here in the Birmingham city jail, I came across your recent statement calling my present activities "unwise and untimely." Seldom do I pause to answer criticism of my work and ideas. If I sought to answer all the criticisms that cross my desk, my secretaries would have little time for anything other than such correspondence in the course of the day, and I would have no time for constructive work. But since I feel that you are men of genuine good will and that your criticisms are sincerely set forth, I want to try to answer your statement in what I hope will be patient and reasonable terms.

2 I think I should indicate why I am here in Birmingham, since you have been influenced by the view which argues against "outsiders coming in." I have the honor of serving as president of the Southern Christian Leadership Conference, an organization operating in every southern state, with headquarters in Atlanta, Georgia. We have some eighty five affiliated organizations across the South, and one of them is the Alabama Christian Movement for Human Rights. Frequently we share staff, educational and financial resources with our affiliates. Several months ago the affiliate here in Birmingham asked us to be on call to engage in a nonviolent direct action program if such were deemed necessary. We readily **consented**, and when the hour came we lived up to our promise. So I, along with several members of my staff, am here because I was invited here. I am here because I have organizational ties here.

3 But more basically, I am in Birmingham because injustice is here. Just as the prophets of the eighth century B.C. left their villages and carried their "thus saith the Lord" far beyond the boundaries of their home towns, and just as the Apostle Paul left his village of Tarsus and carried the gospel of Jesus Christ to

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the far corners of the Greco Roman world, so am I compelled to carry the gospel of freedom beyond my own home town. Like Paul, I must constantly respond to the Macedonian call for aid.

4 Moreover, I am **cognizant** of the interrelatedness of all communities and states. I cannot sit idly by in Atlanta and not be concerned about what happens in Birmingham. Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly. Never again can we afford to live with the narrow, provincial "outside agitator" idea. Anyone who lives inside the United States can never be considered an outsider anywhere within its bounds.

5 You deplore the demonstrations taking place in Birmingham. But your statement, I am sorry to say, fails to express a similar concern for the conditions that brought about the demonstrations. I am sure that none of you would want to rest content with the superficial kind of social analysis that deals merely with effects and does not grapple with underlying causes. It is unfortunate that demonstrations are taking place in Birmingham, but it is even more unfortunate that the city's white power structure left the Negro community with no alternative.

6 In any nonviolent campaign there are four basic steps: collection of the facts to determine whether injustices exist; negotiation; self purification; and direct action. We have gone through all these steps in Birmingham. There can be no gainsaying the fact that racial injustice engulfs this community. Birmingham is probably the most thoroughly segregated city in the United States. Its ugly record of brutality is widely known. Negroes have experienced grossly unjust treatment in the courts. There have been more unsolved bombings of Negro homes and churches in Birmingham than in any other city in the nation. These are the hard, brutal facts of the case. On the basis of these conditions, Negro leaders sought to negotiate with the city fathers. But the latter consistently refused to engage in good faith negotiation.

7 Then, last September, came the opportunity to talk with leaders of Birmingham's economic community. In the course of the negotiations, certain promises were made by the merchants—for example, to remove the stores' humiliating racial signs. On the basis of these promises, the Reverend Fred Shuttlesworth and the leaders of the Alabama Christian Movement for Human Rights agreed to a **moratorium** on all demonstrations. As the weeks and months went by, we realized that we were the victims of a broken promise. A few signs, briefly removed, returned; the others remained.

8 As in so many past experiences, our hopes had been blasted, and the shadow of deep disappointment settled upon us. We had no alternative except to prepare for direct action, whereby we would present our very bodies as a

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means of laying our case before the conscience of the local and the national community. Mindful of the difficulties involved, we decided to undertake a process of self purification. We began a series of workshops on nonviolence, and we repeatedly asked ourselves: "Are you able to accept blows without retaliating?" "Are you able to endure the ordeal of jail?" We decided to schedule our direct action program for the Easter season, realizing that except for Christmas, this is the main shopping period of the year. Knowing that a strong economic-withdrawal program would be the by product of direct action, we felt that this would be the best time to bring pressure to bear on the merchants for the needed change.

9 Then it occurred to us that Birmingham's mayoral election was coming up in March, and we speedily decided to postpone action until after election day. When we discovered that the Commissioner of Public Safety, Eugene "Bull" Connor, had piled up enough votes to be in the run off, we decided again to postpone action until the day after the run off so that the demonstrations could not be used to cloud the issues. Like many others, we waited to see Mr. Connor[1] defeated, and to this end we endured postponement after postponement. Having aided in this community need, we felt that our direct action program could be delayed no longer.

10 You may well ask: "Why direct action? Why sit ins, marches and so forth? Isn't negotiation a better path?" You are quite right in calling for negotiation. Indeed, this is the very purpose of direct action. Nonviolent direct action seeks to create such a crisis and foster such a tension that a community which has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored. My citing the creation of tension as part of the work of the nonviolent resister may sound rather shocking. But I must confess that I am not afraid of the word "tension." I have earnestly opposed violent tension, but there is a type of constructive, nonviolent tension which is necessary for growth. Just as Socrates felt that it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half truths to the unfettered realm of creative analysis and objective appraisal, so must we see the need for nonviolent gadflies to create the kind of tension in society that will help men rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood.

SAMPLE ANNOTATION

Central Idea

King uses antithesis to call attention to an important concept in his letter: nonviolent tension. Then he uses a simile and an appeal to ethos to connect this concept to his central idea that people need to take action to achieve racial equality.

11 The purpose of our direct action program is to create a situation so crisis packed that it will inevitably open the door to negotiation. I therefore concur with you in your call for negotiation. Too long has our beloved Southland been bogged down in a tragic effort to live in monologue rather than dialogue.

1. **Mr. Connor** Eugene "Bull" Connor, the segregationist mayoral candidate and Commissioner of Public Safety that used dogs and water hoses on black civil rights activists

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12 One of the basic points in your statement is that the action that I and my associates have taken in Birmingham is untimely. Some have asked: "Why didn't you give the new city administration time to act?" The only answer that I can give to this query is that the new Birmingham administration must be prodded about as much as the outgoing one, before it will act. We are sadly mistaken if we feel that the election of Albert Boutwell as mayor will bring the millennium to Birmingham. While Mr. Boutwell is a much more gentle person than Mr. Connor, they are both segregationists, dedicated to maintenance of the **status quo**. I have hope that Mr. Boutwell will be reasonable enough to see the futility of massive resistance to desegregation. But he will not see this without pressure from devotees of civil rights. My friends, I must say to you that we have not made a single gain in civil rights without determined legal and nonviolent pressure. Lamentably, it is an historical fact that privileged groups seldom give up their privileges voluntarily. Individuals may see the moral light and voluntarily give up their unjust posture; but, as Reinhold Niebuhr has reminded us, groups tend to be more immoral than individuals.

13 We know through painful experience that freedom is never voluntarily given by the oppressor; it must be demanded by the oppressed. Frankly, I have yet to engage in a direct action campaign that was "well timed" in the view of those who have not suffered unduly from the disease of segregation. For years now I have heard the word "Wait!" It rings in the ear of every Negro with piercing familiarity. This "Wait" has almost always meant "Never." We must come to see, with one of our distinguished jurists, that "justice too long delayed is justice denied."

14 We have waited for more than 340 years for our constitutional and God given rights. The nations of Asia and Africa are moving with jetlike speed toward gaining political independence, but we still creep at horse and buggy pace toward gaining a cup of coffee at a lunch counter. Perhaps it is easy for those who have never felt the stinging darts of segregation to say, "Wait." But when you have seen vicious mobs lynch your mothers and fathers at will and drown your sisters and brothers at whim; when you have seen hate filled policemen curse, kick and even kill your black brothers and sisters; when you see the vast majority of your twenty million Negro brothers smothering in an airtight cage of poverty in the midst of an affluent society; when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six-year-old daughter why she can't go to the public amusement park that has just been advertised on television, and see tears welling up in her eyes when she is told that Funtown is closed to colored children, and see ominous clouds of inferiority beginning to form in her little mental sky, and see her beginning to distort her personality by developing an unconscious bitterness toward white people; when you have to concoct an answer for a five-year-old son who is asking: "Daddy, why do white people treat colored people so mean?"; when you take a cross-country drive and find it necessary

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to sleep night after night in the uncomfortable corners of your automobile because no motel will accept you; when you are humiliated day in and day out by nagging signs reading "white" and "colored"; when your first name becomes "n-----," your middle name becomes "boy" (however old you are) and your last name becomes "John," and your wife and mother are never given the respected title "Mrs."; when you are harried by day and haunted by night by the fact that you are a Negro, living constantly at tiptoe stance, never quite knowing what to expect next, and are plagued with inner fears and outer resentments; when you are forever fighting a degenerating sense of "nobodiness"—then you will understand why we find it difficult to wait. There comes a time when the cup of endurance runs over, and men are no longer willing to be plunged into the abyss of despair. I hope, sirs, you can understand our legitimate and unavoidable impatience.

15 You express a great deal of anxiety over our willingness to break laws. This is certainly a legitimate concern. Since we so diligently urge people to obey the Supreme Court's decision of 1954[2] outlawing segregation in the public schools, at first glance it may seem rather paradoxical for us consciously to break laws. One may well ask: "How can you advocate breaking some laws and obeying others?" The answer lies in the fact that there are two types of laws: just and unjust. I would be the first to advocate obeying just laws. One has not only a legal but a moral responsibility to obey just laws. Conversely, one has a moral responsibility to disobey unjust laws. I would agree with St. Augustine that "an unjust law is no law at all."

16 Now, what is the difference between the two? How does one determine whether a law is just or unjust? A just law is a man-made code that squares with the moral law or the law of God. An unjust law is a code that is out of harmony with the moral law. To put it in the terms of St. Thomas Aquinas: An unjust law is a human law that is not rooted in eternal law and natural law. Any law that uplifts human personality is just. Any law that degrades human personality is unjust. All segregation statutes are unjust because segregation distorts the soul and damages the personality. It gives the segregator a false sense of superiority and the segregated a false sense of inferiority. Segregation, to use the terminology of the Jewish philosopher Martin Buber, substitutes an "I it" relationship for an "I thou" relationship and ends up relegating persons to the status of things. Hence segregation is not only politically, economically and sociologically unsound, it is morally wrong and sinful. Paul Tillich has said that sin is separation. Is not segregation an existential expression of man's tragic separation, his awful estrangement, his terrible sinfulness? Thus it is that I can urge men to obey the 1954 decision of

2. **Supreme Court's decision of 1954** the landmark Supreme Court case *Brown v. Board of Education* which declared state laws that segregated schools by race to be unconstitutional

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the Supreme Court, for it is morally right; and I can urge them to disobey segregation ordinances, for they are morally wrong.

17 Let us consider a more concrete example of just and unjust laws. An unjust law is a code that a numerical or power majority group compels a minority group to obey but does not make binding on itself. This is difference made legal. By the same token, a just law is a code that a majority compels a minority to follow and that it is willing to follow itself. This is sameness made legal.

18 Let me give another explanation. A law is unjust if it is inflicted on a minority that, as a result of being denied the right to vote, had no part in enacting or devising the law. Who can say that the legislature of Alabama which set up that state's segregation laws was democratically elected? Throughout Alabama all sorts of devious methods are used to prevent Negroes from becoming registered voters, and there are some counties in which, even though Negroes constitute a majority of the population, not a single Negro is registered. Can any law enacted under such circumstances be considered democratically structured?

19 Sometimes a law is just on its face and unjust in its application. For instance, I have been arrested on a charge of parading without a permit. Now, there is nothing wrong in having an ordinance which requires a permit for a parade. But such an ordinance becomes unjust when it is used to maintain segregation and to deny citizens the First-Amendment privilege of peaceful assembly and protest.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

King uses a logical appeal in this paragraph. He uses logical reasoning and a specific example to show how a just law can be used for unjust reasons.

20 I hope you are able to see the distinction I am trying to point out. In no sense do I advocate evading or defying the law, as would the rabid segregationist. That would lead to anarchy. One who breaks an unjust law must do so openly, lovingly, and with a willingness to accept the penalty. I submit that an individual who breaks a law that conscience tells him is unjust, and who willingly accepts the penalty of imprisonment in order to arouse the conscience of the community over its injustice, is in reality expressing the highest respect for law.

21 Of course, there is nothing new about this kind of civil disobedience. It was evidenced sublimely in the refusal of Shadrach, Meshach and Abednego to obey the laws of Nebuchadnezzar, on the ground that a higher moral law was at stake. It was practiced superbly by the early Christians, who were willing to face hungry lions and the excruciating pain of chopping blocks rather than submit to certain unjust laws of the Roman Empire. To a degree, academic freedom is a reality today because Socrates practiced civil disobedience. In our own nation, the Boston Tea Party represented a massive act of civil disobedience.

22 We should never forget that everything Adolf Hitler did in Germany was "legal" and everything the Hungarian freedom fighters did in Hungary was "illegal." It was "illegal" to aid and comfort a Jew in Hitler's Germany. Even so, I am sure

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that, had I lived in Germany at the time, I would have aided and comforted my Jewish brothers. If today I lived in a Communist country where certain principles dear to the Christian faith are suppressed, I would openly advocate disobeying that country's antireligious laws.

23 I must make two honest confessions to you, my Christian and Jewish brothers. First, I must confess that over the past few years I have been gravely disappointed with the white moderate. I have almost reached the regrettable conclusion that the Negro's great stumbling block in his stride toward freedom is not the White Citizen's Counciler[3] or the Ku Klux Klanner, but the white moderate, who is more devoted to "order" than to justice; who prefers a negative peace which is the absence of tension to a positive peace which is the presence of justice; who constantly says: "I agree with you in the goal you seek, but I cannot agree with your methods of direct action"; who paternalistically believes he can set the timetable for another man's freedom; who lives by a mythical concept of time and who constantly advises the Negro to wait for a "more convenient season." Shallow understanding from people of good will is more frustrating than absolute misunderstanding from people of ill will. Lukewarm acceptance is much more bewildering than outright rejection.

24 I had hoped that the white moderate would understand that law and order exist for the purpose of establishing justice and that when they fail in this purpose they become the dangerously structured dams that block the flow of social progress. I had hoped that the white moderate would understand that the present tension in the South is a necessary phase of the transition from an obnoxious negative peace, in which the Negro passively accepted his unjust plight, to a substantive and positive peace, in which all men will respect the dignity and worth of human personality. Actually, we who engage in nonviolent direct action are not the creators of tension. We merely bring to the surface the hidden tension that is already alive. We bring it out in the open, where it can be seen and dealt with. Like a boil that can never be cured so long as it is covered up but must be opened with all its ugliness to the natural medicines of air and light, injustice must be exposed, with all the tension its exposure creates, to the light of human conscience and the air of national opinion before it can be cured.

25 In your statement you assert that our actions, even though peaceful, must be condemned because they **precipitate** violence. But is this a logical assertion? Isn't this like condemning a robbed man because his possession of money precipitated the evil act of robbery? Isn't this like condemning Socrates because his unswerving commitment to truth and his philosophical inquiries precipitated the act by the misguided populace in which they made him drink

3. **White Citizen's Counciler** a member of a White Citizens Council, groups that were formed after, and in continued opposition to, the Supreme Court's desegregation of schools

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hemlock[4]? Isn't this like condemning Jesus because his unique God consciousness and never ceasing devotion to God's will precipitated the evil act of crucifixion? We must come to see that, as the federal courts have consistently affirmed, it is wrong to urge an individual to cease his efforts to gain his basic constitutional rights because the quest may precipitate violence. Society must protect the robbed and punish the robber.

26 I had also hoped that the white moderate would reject the myth concerning time in relation to the struggle for freedom. I have just received a letter from a white brother in Texas. He writes: "All Christians know that the colored people will receive equal rights eventually, but it is possible that you are in too great a religious hurry. It has taken Christianity almost two thousand years to accomplish what it has. The teachings of Christ take time to come to earth." Such an attitude stems from a tragic misconception of time, from the strangely irrational notion that there is something in the very flow of time that will inevitably cure all ills. Actually, time itself is neutral; it can be used either destructively or constructively. More and more I feel that the people of ill will have used time much more effectively than have the people of good will. We will have to repent in this generation not merely for the hateful words and actions of the bad people but for the appalling silence of the good people. Human progress never rolls in on wheels of inevitability; it comes through the tireless efforts of men willing to be co workers with God, and without this hard work, time itself becomes an ally of the forces of social stagnation. We must use time creatively, in the knowledge that the time is always ripe to do right. Now is the time to make real the promise of democracy and transform our pending national elegy into a creative psalm of brotherhood. Now is the time to lift our national policy from the quicksand of racial injustice to the solid rock of human dignity.

27 You speak of our activity in Birmingham as extreme. At first I was rather disappointed that fellow clergymen would see my nonviolent efforts as those of an extremist. I began thinking about the fact that I stand in the middle of two opposing forces in the Negro community. One is a force of complacency, made up in part of Negroes who, as a result of long years of oppression, are so drained of self respect and a sense of "somebodiness" that they have adjusted to segregation; and in part of a few middle-class Negroes who, because of a degree of academic and economic security and because in some ways they profit by segregation, have become insensitive to the problems of the masses. The other force is one of bitterness and hatred, and it comes perilously close to advocating violence. It is expressed in the various black nationalist groups that are springing up across the nation, the largest and best known being Elijah Muhammad's Muslim movement. Nourished by the Negro's frustration over the continued existence of racial discrimination,

4. **hemlock** a lethal drink made from a poisonous plant of the same name

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this movement is made up of people who have lost faith in America, who have absolutely repudiated Christianity, and who have concluded that the white man is an incorrigible "devil."

28 I have tried to stand between these two forces, saying that we need emulate neither the "do nothingism" of the complacent nor the hatred and despair of the black nationalist. For there is the more excellent way of love and nonviolent protest. I am grateful to God that, through the influence of the Negro church, the way of nonviolence became an integral part of our struggle.

29 If this philosophy had not emerged, by now many streets of the South would, I am convinced, be flowing with blood. And I am further convinced that if our white brothers dismiss as "rabble rousers" and "outside agitators" those of us who employ nonviolent direct action, and if they refuse to support our nonviolent efforts, millions of Negroes will, out of frustration and despair, seek solace and security in black nationalist ideologies—a development that would inevitably lead to a frightening racial nightmare.

30 Oppressed people cannot remain oppressed forever. The yearning for freedom eventually manifests itself, and that is what has happened to the American Negro. Something within has reminded him of his birthright of freedom, and something without has reminded him that it can be gained. Consciously or unconsciously, he has been caught up by the Zeitgeist[5], and with his black brothers of Africa and his brown and yellow brothers of Asia, South America and the Caribbean, the United States Negro is moving with a sense of great urgency toward the promised land of racial justice. If one recognizes this vital urge that has engulfed the Negro community, one should readily understand why public demonstrations are taking place. The Negro has many pent up resentments and latent frustrations, and he must release them. So let him march; let him make prayer pilgrimages to the city hall; let him go on freedom rides—and try to understand why he must do so. If his repressed emotions are not released in nonviolent ways, they will seek expression through violence; this is not a threat but a fact of history. So I have not said to my people: "Get rid of your discontent." Rather, I have tried to say that this normal and healthy discontent can be channeled into the creative outlet of nonviolent direct action. And now this approach is being termed extremist.

31 But though I was initially disappointed at being categorized as an extremist, as I continued to think about the matter I gradually gained a measure of satisfaction from the label. Was not Jesus an extremist for love: "Love your enemies, bless them that curse you, do good to them that hate you, and pray for them which despitefully use you, and persecute you." Was not Amos an extremist for justice: "Let justice roll down like waters and righteousness like

SAMPLE ANNOTATION

Central Idea

King uses "him" to mean all African Americans. The use of synecdoche shows that King seeks to unify his community. The appeal to logos further develops his central idea that African Americans should feel empowered to enact change.

5. **Zeitgeist** the spirit or climate of a specific age or culture (Origin: German)

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an ever flowing stream." Was not Paul an extremist for the Christian gospel: "I bear in my body the marks of the Lord Jesus." Was not Martin Luther an extremist: "Here I stand; I cannot do otherwise, so help me God." And John Bunyan: "I will stay in jail to the end of my days before I make a butchery of my conscience." And Abraham Lincoln: "This nation cannot survive half slave and half free." And Thomas Jefferson: "We hold these truths to be self evident, that all men are created equal . . ." So the question is not whether we will be extremists, but what kind of extremists we will be. Will we be extremists for hate or for love? Will we be extremists for the preservation of injustice or for the extension of justice? In that dramatic scene on Calvary's hill three men were crucified. We must never forget that all three were crucified for the same crime—the crime of extremism. Two were extremists for immorality, and thus fell below their environment. The other, Jesus Christ, was an extremist for love, truth and goodness, and thereby rose above his environment. Perhaps the South, the nation and the world are in dire need of creative extremists.

32 I had hoped that the white moderate would see this need. Perhaps I was too optimistic; perhaps I expected too much. I suppose I should have realized that few members of the oppressor race can understand the deep groans and passionate yearnings of the oppressed race, and still fewer have the vision to see that injustice must be rooted out by strong, persistent and determined action. I am thankful, however, that some of our white brothers in the South have grasped the meaning of this social revolution and committed themselves to it. They are still all too few in quantity, but they are big in quality. Some—such as Ralph McGill, Lillian Smith, Harry Golden, James McBride Dabbs, Ann Braden and Sarah Patton Boyle—have written about our struggle in eloquent and prophetic terms. Others have marched with us down nameless streets of the South. They have languished in filthy, roach infested jails, suffering the abuse and brutality of policemen who view them as "dirty n------lovers." Unlike so many of their moderate brothers and sisters, they have recognized the urgency of the moment and sensed the need for powerful "action" antidotes to combat the disease of segregation.

33 Let me take note of my other major disappointment. I have been so greatly disappointed with the white church and its leadership. Of course, there are some notable exceptions. I am not unmindful of the fact that each of you has taken some significant stands on this issue. I commend you, Reverend Stallings, for your Christian stand on this past Sunday, in welcoming Negroes to your worship service on a nonsegregated basis. I commend the Catholic leaders of this state for integrating Spring Hill College several years ago.

34 But despite these notable exceptions, I must honestly reiterate that I have been disappointed with the church. I do not say this as one of those negative critics who can always find something wrong with the church. I say this as a minister of the gospel, who loves the church; who was nurtured in its bosom;

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who has been sustained by its spiritual blessings and who will remain true to it as long as the cord of life shall lengthen.

35 When I was suddenly catapulted into the leadership of the bus protest in Montgomery, Alabama, a few years ago, I felt we would be supported by the white church. I felt that the white ministers, priests and rabbis of the South would be among our strongest allies. Instead, some have been outright opponents, refusing to understand the freedom movement and misrepresenting its leaders; all too many others have been more cautious than courageous and have remained silent behind the anesthetizing security of stained glass windows.

36 In spite of my shattered dreams, I came to Birmingham with the hope that the white religious leadership of this community would see the justice of our cause and, with deep moral concern, would serve as the channel through which our just grievances could reach the power structure. I had hoped that each of you would understand. But again I have been disappointed.

37 I have heard numerous southern religious leaders admonish their worshipers to comply with a desegregation decision because it is the law, but I have longed to hear white ministers declare: "Follow this decree because integration is morally right and because the Negro is your brother." In the midst of blatant injustices inflicted upon the Negro, I have watched white churchmen stand on the sideline and mouth pious irrelevancies and sanctimonious trivialities. In the midst of a mighty struggle to rid our nation of racial and economic injustice, I have heard many ministers say: "Those are social issues, with which the gospel has no real concern." And I have watched many churches commit themselves to a completely other worldly religion which makes a strange, un-Biblical distinction between body and soul, between the sacred and the secular.

38 I have traveled the length and breadth of Alabama, Mississippi and all the other southern states. On sweltering summer days and crisp autumn mornings I have looked at the South's beautiful churches with their lofty spires pointing heavenward. I have beheld the impressive outlines of her massive religious education buildings. Over and over I have found myself asking: "What kind of people worship here? Who is their God? Where were their voices when the lips of Governor Barnett dripped with words of interposition and nullification? Where were they when Governor Wallace gave a clarion call for defiance and hatred? Where were their voices of support when bruised and weary Negro men and women decided to rise from the dark dungeons of complacency to the bright hills of creative protest?"

39 Yes, these questions are still in my mind. In deep disappointment I have wept over the laxity of the church. But be assured that my tears have been tears of love. There can be no deep disappointment where there is not deep love.

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Yes, I love the church. How could I do otherwise? I am in the rather unique position of being the son, the grandson and the great grandson of preachers. Yes, I see the church as the body of Christ. But, oh! How we have blemished and scarred that body through social neglect and through fear of being nonconformists.

40 There was a time when the church was very powerful—in the time when the early Christians rejoiced at being deemed worthy to suffer for what they believed. In those days the church was not merely a thermometer that recorded the ideas and principles of popular opinion; it was a thermostat that transformed the mores of society. Whenever the early Christians entered a town, the people in power became disturbed and immediately sought to convict the Christians for being "disturbers of the peace" and "outside agitators."' But the Christians pressed on, in the conviction that they were "a colony of heaven," called to obey God rather than man. Small in number, they were big in commitment. They were too God-intoxicated to be "astronomically intimidated." By their effort and example they brought an end to such ancient evils as infanticide and gladiatorial contests. Things are different now. So often the contemporary church is a weak, ineffectual voice with an uncertain sound. So often it is an archdefender of the status quo. Far from being disturbed by the presence of the church, the power structure of the average community is consoled by the church's silent—and often even vocal—**sanction** of things as they are.

41 But the judgment of God is upon the church as never before. If today's church does not recapture the sacrificial spirit of the early church, it will lose its authenticity, forfeit the loyalty of millions, and be dismissed as an irrelevant social club with no meaning for the twentieth century. Every day I meet young people whose disappointment with the church has turned into outright disgust.

42 Perhaps I have once again been too optimistic. Is organized religion too inextricably bound to the status quo to save our nation and the world? Perhaps I must turn my faith to the inner spiritual church, the church within the church, as the true *ecclesia* and the hope of the world. But again I am thankful to God that some noble souls from the ranks of organized religion have broken loose from the paralyzing chains of conformity and joined us as active partners in the struggle for freedom. They have left their secure congregations and walked the streets of Albany, Georgia, with us. They have gone down the highways of the South on tortuous rides for freedom. Yes, they have gone to jail with us. Some have been dismissed from their churches, have lost the support of their bishops and fellow ministers. But they have acted in the faith that right defeated is stronger than evil triumphant. Their witness has been the spiritual salt that has preserved the true meaning of the gospel in these troubled times. They have carved a tunnel of hope through the dark mountain of disappointment.

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43 I hope the church as a whole will meet the challenge of this decisive hour. But even if the church does not come to the aid of justice, I have no despair about the future. I have no fear about the outcome of our struggle in Birmingham, even if our motives are at present misunderstood. We will reach the goal of freedom in Birmingham and all over the nation, because the goal of America is freedom. Abused and scorned though we may be, our destiny is tied up with America's destiny. Before the pilgrims landed at Plymouth, we were here. Before the pen of Jefferson etched the majestic words of the Declaration of Independence across the pages of history, we were here. For more than two centuries our forebears labored in this country without wages; they made cotton king; they built the homes of their masters while suffering gross injustice and shameful humiliation—and yet out of a bottomless vitality they continued to thrive and develop. If the inexpressible cruelties of slavery could not stop us, the opposition we now face will surely fail. We will win our freedom because the sacred heritage of our nation and the eternal will of God are embodied in our echoing demands.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

King uses an emotional appeal when he lists examples of the terrible treatment African Americans have experienced at the hands of the police force in Birmingham.

44 Before closing I feel impelled to mention one other point in your statement that has troubled me profoundly. You warmly commended the Birmingham police force for keeping "order" and "preventing violence." I doubt that you would have so warmly commended the police force if you had seen its dogs sinking their teeth into unarmed, nonviolent Negroes. I doubt that you would so quickly commend the policemen if you were to observe their ugly and inhumane treatment of Negroes here in the city jail; if you were to watch them push and curse old Negro women and young Negro girls; if you were to see them slap and kick old Negro men and young boys; if you were to observe them, as they did on two occasions, refuse to give us food because we wanted to sing our grace together. I cannot join you in your praise of the Birmingham police department.

45 It is true that the police have exercised a degree of **discipline** in handling the demonstrators. In this sense they have conducted themselves rather "nonviolently" in public. But for what purpose? To preserve the evil system of segregation. Over the past few years I have consistently preached that nonviolence demands that the means we use must be as pure as the ends we seek. I have tried to make clear that it is wrong to use immoral means to attain moral ends. But now I must affirm that it is just as wrong, or perhaps even more so, to use moral means to preserve immoral ends. Perhaps Mr. Connor and his policemen have been rather nonviolent in public, as was Chief Pritchett in Albany, Georgia, but they have used the moral means of nonviolence to maintain the immoral end of racial injustice. As T. S. Eliot has said: "The last temptation is the greatest treason: To do the right deed for the wrong reason."

46 I wish you had commended the Negro sit inners and demonstrators of Birmingham for their sublime courage, their willingness to suffer and their

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amazing discipline in the midst of great provocation. One day the South will recognize its real heroes. They will be the James Merediths, with the noble sense of purpose that enables them to face jeering and hostile mobs, and with the agonizing loneliness that characterizes the life of the pioneer. They will be old, oppressed, battered Negro women, symbolized in a seventy-two-year-old woman in Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride segregated buses, and who responded with ungrammatical profundity to one who inquired about her weariness: "My feets is tired, but my soul is at rest." They will be the young high school and college students, the young ministers of the gospel and a host of their elders, courageously and nonviolently sitting in at lunch counters and willingly going to jail for conscience' sake. One day the South will know that when these disinherited children of God sat down at lunch counters, they were in reality standing up for what is best in the American dream and for the most sacred values in our Judeo-Christian heritage, thereby bringing our nation back to those great wells of democracy which were dug deep by the founding fathers in their formulation of the Constitution and the Declaration of Independence.

47 Never before have I written so long a letter. I'm afraid it is much too long to take your precious time. I can assure you that it would have been much shorter if I had been writing from a comfortable desk, but what else can one do when he is alone in a narrow jail cell, other than write long letters, think long thoughts and pray long prayers?

48 If I have said anything in this letter that overstates the truth and indicates an unreasonable impatience, I beg you to forgive me. If I have said anything that understates the truth and indicates my having a patience that allows me to settle for anything less than brotherhood, I beg God to forgive me.

49 I hope this letter finds you strong in the faith. I also hope that circumstances will soon make it possible for me to meet each of you, not as an integrationist or a civil-rights leader but as a fellow clergyman and a Christian brother. Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear drenched communities, and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty.

Yours for the cause of Peace and Brotherhood,

Martin Luther King, Jr.

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First Read

Read “Letter from Birmingham Jail.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to Dr. King, why is he in Birmingham? List at least three reasons, using evidence from the text to support your response.

2. What does Dr. King mean when he says, “Injustice anywhere is a threat to justice everywhere?” What examples does he give of this concept? Include evidence from paragraphs 5–7 in your response.

3. According to Dr. King, what is the goal of nonviolent direct action?

4. Keeping in mind that the Latin root *cog* means “to learn,” use context to determine the definition of the adjective **cognizant**. Once you are finished, use a print or an online dictionary to confirm the definition.

5. Use context to determine the meaning of the Latin phrase **status quo**. Then write your definition, explaining how you determined its meaning.

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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 analyze an author's use of rhetorical appeals in a text, consider the following questions:

- ✓ What is the author's purpose or perspective in the text?
- ✓ Does the author use logos, or logical reasoning supported by evidence, facts, or statistics?
- ✓ Does the author use pathos, or make an emotional plea by personalizing a situation or occurrence?
- ✓ Does the author use ethos, or remind readers of his or her credibility and shared beliefs and values?
- ✓ How does the author's use of rhetorical appeals support his or her purpose for writing?

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Read each quotation from "Letter from Birmingham Jail" below. Then, using the Checklist, complete the chart by matching the rhetorical appeal to each quotation.

YOUR TURN

PRACTICE

Rhetorical Appeals	
A	appeal to pathos
B	appeal to ethos
C	appeal to logos

Quotation	Rhetorical Appeal
"So I, along with several members of my staff, am here because I was invited here. I am here because I have organizational ties here."	
"An unjust law is a code that a numerical or power majority group compels a minority group to obey but does not make binding on itself. This is difference made legal."	
"when you have to concoct an answer for a five year old son who is asking: 'Daddy, why do white people treat colored people so mean?'"	

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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 analyze the central idea or ideas of texts, including historical American speeches and essays, note the following:

- ✓ prior knowledge of the author or historical period
- ✓ a central idea the author states about the topic
- ✓ key details that explain or justify the author's 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:
  - antithesis, the contrast of ideas through parallel words, phrases, or clauses
  - 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)
- ✓ figures of speech, 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*
- ✓ ways in which details and support modify or clarify the central idea

STEP 2: To analyze the central idea or ideas of informational texts, including historical American speeches and essays, consider the following questions:

- ✓ What bigger idea or ideas does the support in each paragraph explain or describe?
- ✓ How effectively do supporting details explain or justify the central idea?
- ✓ How does the author employ language to develop the central idea and make it more persuasive?
- ✓ How does the historical context of the text shape the author's central idea and choice of support?

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Reread paragraphs 21–22 of "Letter from Birmingham Jail." Then, using the Checklist 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: What is a central idea of these paragraphs?

- A. Civil disobedience is common, and most people accept its use.
- B. Civil disobedience was accepted historically, but it should not be accepted now.
- C. Over time, people have used civil disobedience to stand up against unjust laws.
- D. Throughout history, people have failed when they tried to use civil disobedience.

Part B: Which of the following sentences from the text best supports the answer to Part A?

- A. "Of course, there is nothing new about this kind of civil disobedience."
- B. "To a degree, academic freedom is a reality today because Socrates practiced civil disobedience."
- C. "In our own nation, the Boston Tea Party represented a massive act of civil disobedience."
- D. "Even so, I am sure that, had I lived in Germany at the time, I would have aided and comforted my Jewish brothers."

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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 an author's style choices in historical American speeches and essays, note the following:

- ✓ the context in which the speech or essay was written
- ✓ the subject of the speech or essay and the intended audience
- ✓ diction, or word choice
- ✓ length and structure of sentences
- ✓ use of rhetorical devices, such as the following:
  - antithesis, the contrast of ideas through parallel words, phrases, or clauses
  - rhetorical question, a question posed for effect only and for which there is no expectation of an answer
- ✓ use of figurative language, such as the following:
  - metaphors, words or phrases for one thing that are used to refer to another thing in order to show or suggest that they are similar
  - similes, comparisons of two unlike things, often introduced by *like* or *as*
  - allusion, an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance

STEP 2: To analyze an author's choices in establishing and achieving purpose(s) in historical American speeches and essays, consider the following questions:

- ✓ What is the author's purpose for writing or speaking?
- ✓ What is the author's perspective on the subject?
- ✓ What style choices did the author make, and how do the author's choices help establish and achieve his or her purpose and perspective?

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Reread paragraph 8 of "Letter from Birmingham Jail." Then, using the Checklist, complete the chart below by matching the quotations to each statement that explains how the rhetoric supports King's purpose. Write the letter for each statement in the correct row.

YOUR TURN

PRACTICE

Statements	
A	King uses a clear language in the first clause and then more metaphorical language to explain why King and his group turned to civil disobedience.
B	King uses rhetorical questions to show how the members of his group prepared themselves to engage in civil disobedience.
C	King uses economic language to explain why King and his group chose to conduct their civil disobedience at a certain time.

Quotation	Statement
"We had no alternative except to prepare for direct action, whereby we would present our very bodies as a means of laying our case before the conscience of the local and the national community."	
"[We] repeatedly asked ourselves: 'Are you able to accept blows without retaliating?' 'Are you able to endure the ordeal of jail?'"	
"Knowing that a strong economic-withdrawal program would be the by product of direct action, we felt that this would be the best time to bring pressure to bear on the merchants for the needed change."	

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Close Read

Reread "Letter from Birmingham Jail." 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 15, identify two examples of primary sources cited by Dr. King. Explain how each source helps him achieve his purpose.

2. Identify the central idea or claim that Dr. Martin Luther King Jr. includes in paragraph 21. Explain how his use of a rhetorical appeal supports that central idea.

3. Identify the idea that King refutes in paragraph 25. Explain how King uses a rhetorical appeal to support his argument. Explain how these choices help him achieve his purpose.

4. Explain the rhetorical shift in paragraphs 38–39. Explain the purpose of this device in King's argument.

5. Identify the conclusion of King's letter. Describe the appeal King uses to help create a convincing conclusion to his argument and make his words matter.

RHETORICAL ANALYSIS

WRITE

One reason that "Letter from Birmingham Jail" remains one of the best-known texts of the civil rights era is because of the powerful rhetoric that Dr. Martin Luther King Jr. uses to advocate for nonviolent resistance to racism. Write a response in which you identify King's central idea, his rhetorical appeals, his use of sources for support, and his letter's purpose. Support your analysis with evidence from the text.

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A Voice

POETRY
Pat Mora
1979

Introduction

Author Pat Mora (b. 1942) grew up along the border between the United States and Mexico, and her writing contains great insight into the diverse perspectives of the region. In ten moving stanzas, the speaker of "A Voice" tells the story of how her mother learned a new language and assimilated into American culture—and the impact her mother's experiences have had on her own life. On the border between two markedly different countries, her mother's displacement is felt both culturally and physically, among her family and loved ones, as well as in her own heart.

"'How did I do it?' you ask me now."

NOTES

Even the lights on the stage **unrelenting**
as the desert sun couldn't hide the other
students, their eyes also unrelenting,
students who spoke English every night

as they ate their meat, potatoes, gravy.
Not you. In your house that smelled like
rose powder, you spoke Spanish formal
as your father, the **judge** without a courtroom

in the country he floated to in the dark
on a flatbed truck. He walked slow
as a hot river down the narrow hall
of your house. You never dared to race past him,

to say, "Please move," in the language
you learned effortlessly, as you learned to run,
the language forbidden at home, though your mother
said you learned it to fight with the neighbors.

You liked winning with words. You liked
writing speeches about **patriotism** and **democracy**.
You liked all the faces looking at you, all those eyes.
"How did I do it?" you ask me now. "How did I do it

when my parents didn't understand?"
The family story says your voice is the voice
of an aunt in Mexico, spunky as a peacock.
Family stories sing of what lives in the blood.

You told me only once about the time you went
to the state capitol, your family proud as if
you'd been named governor. But when you looked
around, the only Mexican in the auditorium,

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you wanted to hide from those strange faces.
Their eyes were pinpricks, and you faked
hoarseness. You, who are never at a loss
for words, felt your breath stick in your throat

like an ice-cube. “I can’t,” you whispered.
“I can’t.” Yet you did. Not that day but years later.
You taught the four of us to speak up.
This is America, Mom. The undo-able is done

in the next **generation**. Your breath moves
through the family like the wind
moves through the trees.

“A Voice” is reprinted with permission from the publisher of “My Own True Name” by Pat Mora (© 2000 Arte Público Press - University of Houston)

PERSONAL RESPONSE

WRITE

As “A Voice” begins, the speaker is nervous about how others will perceive her at a speech contest due to her background. How does the speaker’s characterization of her mother convey her attitude toward her background? What is your response to this characterization?

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Speech to the Second Virginia Convention

ARGUMENTATIVE TEXT
Patrick Henry
1775

Introduction

studysync tv

Patrick Henry (1736–1799) was an orator, attorney, twice governor of Virginia and one of the Founding Fathers of the United States. Given on the eve of America's Revolutionary War, Patrick Henry's "Speech to the Second Virginia Convention" articulated his radical views with carefully constructed language and emotional appeals. Hoping to convince Virginia's House of Burgesses to pass a resolution of independence against Britain and to provide military support for the cause, Henry appealed to the patriotism of those in attendance—including George Washington, Thomas Jefferson, and many more. Today, Henry is best remembered for his famous call-to-arms, "Give me liberty or give me death!"

"I know not what course others may take; but as for me, give me liberty or give me death!"

NOTES

SAMPLE ANNOTATION

Central Idea

Henry begins with appeals to pathos. This shows his passion about the topic and seeks to convince his audience by appealing to their patriotism. The figurative comparison to slavery previews his central idea: the colonies should be independent.

1 Mr. President, no man thinks more highly than I do of the patriotism, as well as abilities, of the very worthy gentlemen who have just **addressed** the House. But different men often see the same subject in different lights; and, therefore, I hope it will not be thought disrespectful to those gentlemen if, entertaining as I do, opinions of a character very opposite to theirs, I shall speak forth my sentiments freely, and without reserve. This is no time for ceremony. The question before the House is one of awful moment to this country. For my own part, I consider it as nothing less than a question of freedom or slavery; and in **proportion** to the magnitude of the subject ought to be the freedom of the debate. It is only in this way that we can hope to arrive at truth, and fulfill the great responsibility which we hold to God and our country. Should I keep back my opinions at such a time, through fear of giving offence, I should consider myself as guilty of treason towards my country, and of an act of disloyalty toward the majesty of heaven, which I revere above all earthly kings.

2 Mr. President, it is natural to man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the song of that siren[1] till she transforms us into beasts. Is this the part of wise men, engaged in a great and arduous struggle for liberty? Are we **disposed** to be of the number of those who, having eyes, see not, and, having ears, hear not, the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it.



Give me liberty, or give me death!, lithograph (1876) from the Library of Congress

1. **the song of that siren** a reference to the Sirens of Greek Mythology, who sang so beautifully that men were mesmerized and led to their ends

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3 I have but one lamp by which my feet are guided; and that is the lamp of experience. I know of no way of judging of the future but by the past. And judging by the past, I wish to know what there has been in the conduct of the British ministry for the last ten years, to justify those hopes with which gentlemen have been pleased to solace themselves, and the House? Is it that insidious smile with which our petition has been lately received[2]? Trust it not, sir; it will prove a snare to your feet. Suffer not yourselves to be betrayed with a kiss. Ask yourselves how this gracious reception of our petition comports with these war-like preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled, that force must be called in to win back our love? Let us not deceive ourselves, sir. These are the implements of war and **subjugation**; the last arguments to which kings resort. I ask, gentlemen, sir, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it?

4 Has Great Britain any enemy, in this quarter of the world, to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British ministry have been so long forging. And what have we to oppose to them? Shall we try argument? Sir, we have been trying that for the last ten years. Have we anything new to offer upon the subject? Nothing. We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive ourselves. Sir, we have done everything that could be done, to avert the storm which is now coming on. We have petitioned; we have remonstrated; we have supplicated; we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament. Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded; and we have been spurned, with contempt, from the foot of the throne. In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope. If we wish to be free, if we mean to preserve inviolate those inestimable privileges for which we have been so long contending, if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, we must fight! I repeat it, sir, we must fight! An appeal to arms and to the God of Hosts is all that is left us!

SAMPLE ANNOTATION

Purpose and Perspective

Henry outlines the evidence for Britain's war preparations and uses rhetorical questions. This logical appeal supports Henry's purpose of convincing his audience that diplomacy has failed, and now war is the only option.

2. **Is it that insidious smile with which our petition has lately been received** the "petition" here being a protest by the First Continental Congress against new tax laws

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NOTES

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Henry appeals to the emotions of his audience by discussing the British perception of American weakness. Henry inspires confidence by describing Americans as "armed" in unity for a "holy cause."

5 They tell us, sir, that we are weak; unable to cope with so **formidable** an adversary. But when shall we be stronger? Will it be the next week, or the next year? Will it be when we are totally disarmed, and when a British guard shall be stationed in every house? Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot? Sir, we are not weak if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us. Besides, sir, we shall not fight our battles alone. There is a just God who presides over the destinies of nations; and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the brave. Besides, sir, we have no election. If we were base enough to desire it, it is now too late to retire from the contest. There is no retreat but in submission and slavery! Our chains are forged! Their clanking may be heard on the plains of Boston! The war is inevitable and let it come! I repeat it, sir, let it come. It is in vain, sir, to extenuate the matter. Gentlemen may cry, Peace, Peace but there is no peace. The war is actually begun! The next gale that sweeps from the north will bring to our ears the clash of resounding arms! Our brethren are already in the field! Why stand we here idle? What is it that gentlemen wish? What would they have? Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery? Forbid it, Almighty God! I know not what course others may take; but as for me, give me liberty or give me death!

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First Read

Read "Speech to the Second Virginia Convention." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is Patrick Henry's audience for this speech, and what is the occasion or historical situation in which he is giving the speech? Support your answer with evidence from the text.

2. According to paragraph 4, what efforts have the American colonists already made to negotiate with Britain? Were those efforts successful? Support your answer with evidence from the text.

3. Henry claims that the British view the Americans as "weak." How does he respond to this criticism? Use evidence from paragraph 5 to support your response.

4. The Latin prefix *sub-* means "under," and the Latin word *jugus* means "yoke." With this information in mind and using context clues from the text, write your best definition of the word **subjugation**.

5. Use context clues to determine the meaning of the word **formidable** as it is used in the speech. Write your definition of *formidable* and explain how you figured it out.

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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:

- ✓ the author or speaker's purpose
- ✓ the author or speaker's audience
- ✓ 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"
  - 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"
  - 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:
  - onomatopoeia: the use of a word as an imitation of a sound, such as *buzz* or *hiss*
- ✓ 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."
  - verbal irony: an expression in which a person says something sharply different or in contrast to what he or she actually means in order to make a point, such as when Shakespeare's Mark Antony repeatedly refers to Brutus as "an honorable man" to emphasize his disloyalty to Caesar
  - 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 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

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- 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”

✓ how the author’s use of rhetorical devices advances his or her purpose

STEP 2: To analyze an author’s use of rhetoric in a text, consider the following questions:

✓ What is the author’s purpose and perspective?

✓ What appeals does the author use to persuade readers?

✓ What rhetorical devices does the author use to support or advance an argument or perspective?

✓ How does each rhetorical device support or advance the author’s argument or perspective?

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Read the quotations from "Letter from Birmingham Jail" and "Speech to the Second Virginia Convention." Then, using the Checklist, complete the chart by identifying the type of device that correctly matches each quotation.

YOUR TURN

PRACTICE

Devices			
hyperbole	onomatopoeia	zeugma	antithesis
meiosis	idiom	metonymy	verbal irony

Quotation	Device
"The next gale that sweeps from the north will bring to our ears the clash of resounding arms!" (Henry)	
"Ask yourselves how this gracious reception of our petition comports with these war-like preparations which cover our waters and darken our land." (Henry)	
"Are we disposed to be of the number of those those who, having eyes, see not, and, having ears, hear not . . ." (Henry)	
"An appeal to arms and to the God of Hosts is all that is left us!" (Henry)	
". . . when you suddenly find your tongue twisted and your speech stammering as you seek to explain to your six year old daughter why she can't go to the public amusement park . . ." (King)	
". . . refuse to give us food because we wanted to sing our grace together. I cannot join you in your praise of the Birmingham police department." (King)	
". . . we have prostrated ourselves before the throne, and have implored its interposition to arrest the tyrannical hands of the ministry and Parliament." (Henry)	
"Never before have I written so long a letter. I'm afraid it is much too long to take your precious time." (King)	

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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 analyze the central idea or ideas of texts, including historical American speeches and essays, note the following:

- ✓ 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:
  - rhetorical question, a question posed for effect only and for which there is no expectation of an answer
  - asyndeton, a stylistic device in which conjunctions are intentionally omitted to focus on a concise meaning (for example, "I came. I saw. I conquered.")
- ✓ figures of speech that the author uses, such as:
  - allusion, an indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance,
  - symbolism, an object or image that stands for an idea, such as a red rose symbolizing love

STEP 2: To analyze the central idea or ideas of informational texts, including historical American speeches and essays, consider the following questions:

- ✓ How does the author employ language to develop the central idea?
- ✓ How does the historical context shape the central idea and choice of support?

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Reread paragraph 5 of "Speech to the Second Virginia Convention." 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: What is a central idea of this paragraph?

- A. The colonies will only get weaker over time.
- B. War with England is necessary and unavoidable.
- C. Violence is the best way to enact change.
- D. British rule is unfair and should be overthrown.

Part B: Which of the following sentences from the text best supports the answer to Part A?

- A. "Shall we acquire the means of effectual resistance, by lying supinely on our backs, and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?"
- B. "Three millions of people, armed in the holy cause of liberty, and in such a country as that which we possess, are invincible by any force which our enemy can send against us."
- C. "The war is inevitable and let it come! I repeat it, sir, let it come. It is in vain, sir, to extenuate the matter."
- D. "I know not what course others may take; but as for me, give me liberty or give me death!"

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Reading Skill: Purpose and Perspective

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 an author's style choices in historical American speeches and essays, note the following:

- ✓ the context in which the speech or essay was written
- ✓ the subject of the speech or essay and the intended audience
- ✓ diction, or word choice
- ✓ length and structure of sentences
- ✓ use of rhetorical devices, such as the following:
  - 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 one of Langston Hughes's poems
- ✓ use of figurative language, such as the following:
  - 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"

STEP 2: To analyze an author's choices in establishing and achieving purpose(s) in historical American speeches and essays, consider the following questions:

- ✓ What is the author's purpose for writing or speaking?
- ✓ What is the author's perspective on the subject?
- ✓ What style choices did the author make, and how do the author's choices help establish and achieve his or her purpose and perspective?

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Reread paragraph 2 of "Speech to the Second Virginia Convention." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following quotes best reveals Henry's purpose for persuading the audience to fight for American independence?

   - A. "Mr. President, it is natural to man to indulge in the illusions of hope."
   - B. "Is this the part of wise men, engaged in a great and arduous struggle for liberty?"
   - C. "For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and to provide for it."
   - D. "We are apt to shut our eyes against a painful truth, and listen to the song of that siren till she transforms us into beasts."

2. Which of the following best states Henry's perspective in this paragraph?

   - A. Give the British a second chance in the hope that their behavior will improve.
   - B. Do whatever can possibly be done to avoid the outbreak of war.
   - C. Face the painful truth of the current situation and prepare to respond to it.
   - D. Accept the current situation but plan to revisit the issue in the future.

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Close Read

Reread "Speech to the Second Virginia Convention." 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 the rhetorical devices in paragraph 1 that Patrick Henry uses to justify his speaking "freely, and without reserve." Explain how you would characterize the language and what it suggests about both Henry's audience and the situation facing the colonists.

2. In paragraph 3, Henry mentions the "war-like preparations" the British appear to be making. Describe Henry's ultimate purpose in discussing these preparations and how it helps advance his perspective.

3. In paragraph 4, discuss how Henry's use of rhetorical devices helps advance his central idea.

4. At the close of his "Letter from Birmingham Jail," Martin Luther King Jr. says, "Let us all hope that the dark clouds of racial prejudice will soon pass away and the deep fog of misunderstanding will be lifted from our fear drenched communities, and in some not too distant tomorrow the radiant stars of love and brotherhood will shine over our great nation with all their scintillating beauty." Compare and contrast the central idea and rhetoric from this historical American letter with the closing paragraph of Henry's famous speech.

5. This speech by Patrick Henry is one of the most famous in U.S. history. Describe how Henry's use of rhetorical appeals and devices, as well as his awareness of his time and his audience, helps to reinforce and enhance his message.

RHETORICAL ANALYSIS

WRITE

In the fifth stanza of Pat Mora's poem "A Voice," the speaker says,

> *You liked winning with words. You liked*
> *writing speeches about patriotism and democracy.*
> *You liked all the faces looking at you, all those eyes.*
> *"How did I do it?" you ask me now. . . .*

"Winning with words" is a goal in persuasive writing and speaking, and both Patrick Henry and Martin Luther King Jr. use rhetorical appeals and devices to advocate for their sometimes opposing ideas about how best to achieve freedom. Reflecting on the ideas in Mora's poem, King's "Letter from Birmingham Jail," and Henry's "Speech to the Second Virginia Convention," discuss how a person's choice of words may be a matter of "life" and "death."

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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. Brainstorm synonyms and antonyms for each word. Learning synonyms and antonyms can help you commit multiple new vocabulary terms to memory at once. (ex. A synonym for ***advocate*** is "to champion," and an antonym is "to challenge.")

2. Use the words in conversation. With a partner, decide on a topic and select two or three vocabulary words that you will "sneak" into the conversation. (ex. You may decide to talk about a new video game you'd like to try.) Remember to use each word so that the meaning is clear in the context of the conversation. Try to limit your conversation to two minutes. Using challenging words in conversation can help you gain confidence with an expanding vocabulary. (ex. Have you heard about the ***dynamic*** new video game about global warming? I hear it's supposed to be the best new game of the ***decade***.)

3. Analyze the word for its morphology. Do an analysis by looking up each word using a reliable online or print source and searching for the forms the word can take and how those forms affect meaning. Recognizing word parts can help you not only define a challenging word but also define other words that contain the same roots. (ex. The noun ***multiplication***, meaning the act or process of multiplying or increasing in number, has the verb form *multiply*, which in arithmetic means to find a product and refers to breeding when discussing animals.)

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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.

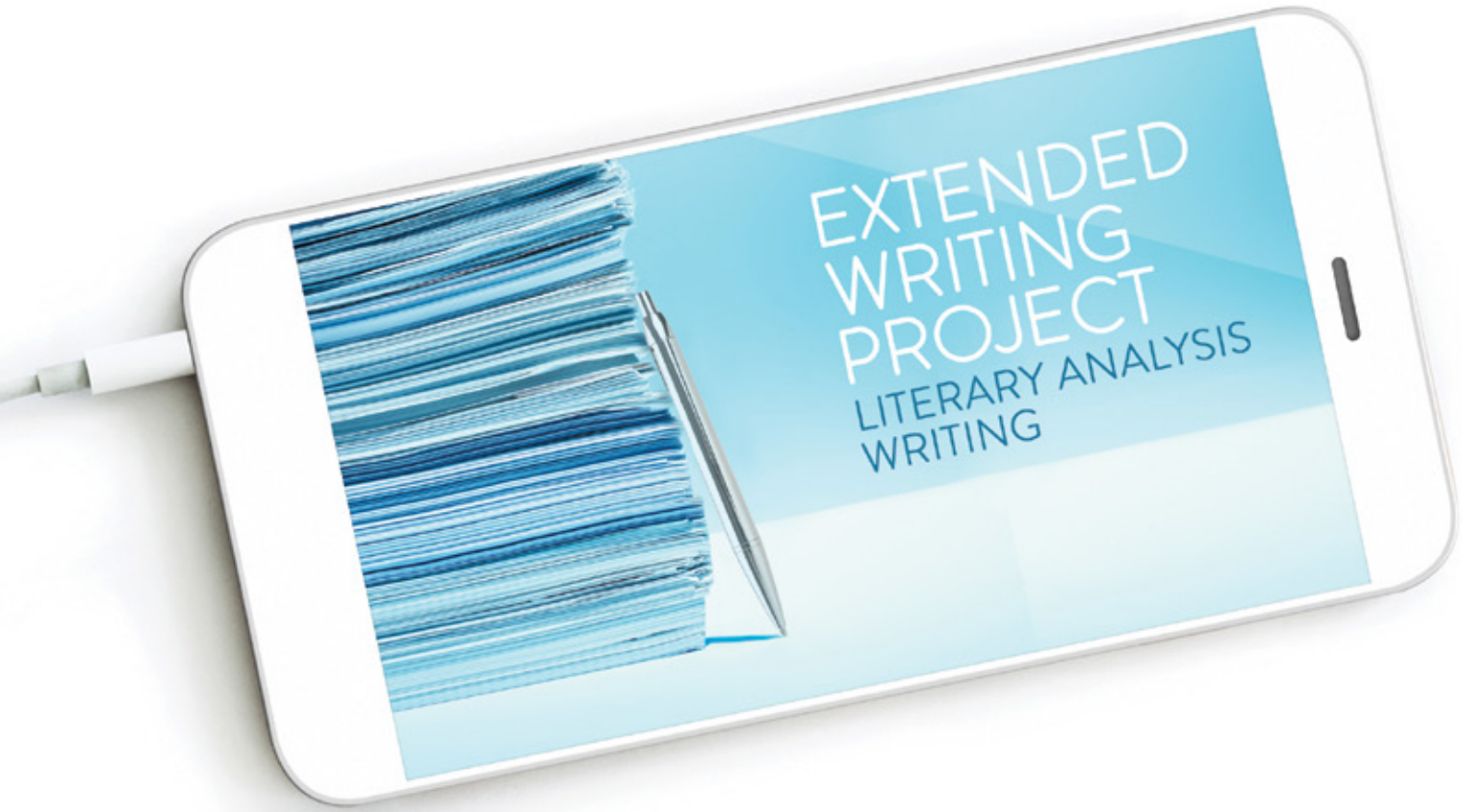
In this unit you have read, written, and thought about the idea of communication, specifically about the power of words. In addition, the literature focus of modernism and postmodernism demonstrates the complex subjects that authors try to tackle. Thinking of your own experiences and the authors you have read, identify a complex opinion or idea you have tried to express where words seemed to fail you. How might you use language to shape and explain your opinion or idea to others? How else might you communicate your ideas to others? Discuss with your partner or group, and try to use as many Literary Focus and Academic Vocabulary words as you can.

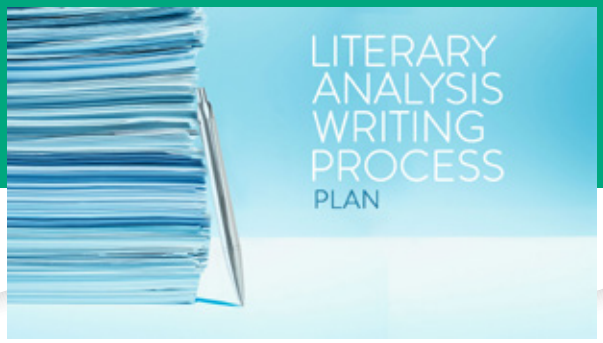
After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

The texts you have read in this unit share a focus on the power of words. Language emerges in these texts as a powerful force, serving as a tool to unite past and future generations or operating as a means of achieving justice.

Writing Prompt

How can the power of language affect individuals and the society in which they live?

Select two or three works from this unit in which individuals' language has a powerful impact on themselves, another individual, or their community. In a literary analysis, make a claim about the power of language and its ability to affect individuals and societies as demonstrated in each of the selections. Cite evidence from the texts you have selected to support your position.

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 consists of certain elements, including the following:

- a claim
- valid reasons that support the claim
- textual evidence, including examples, explanations, and descriptions
- original commentary to explain the significance of the textual evidence

In a literary analysis, a writer analyzes how literary elements and devices work together to create meaning in one or more works of literature, including literary nonfiction. Literary analysis is considered a form of argumentative writing in that the writer expresses a claim that states his or her position, or interpretation of the literary work, and then provides textual evidence and original analysis as justification for the claim.

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Before you get started on your own literary analysis, read this final version that one student, Caroline, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of literary analysis writing that Caroline included in her essay.

NOTES

STUDENT MODEL

READ AND ANNOTATE

The Power of Language

1 There is an old saying that "sticks and stones may break my bones, but words will never hurt me," but it is not quite true. Words can be much more dangerous than sticks or stones. Words may not kill a person instantly, like a weapon—but, like a tool, they can shape the world. Words are powerful. They can change history by calling people to action. They can also change people's minds. The authors of "She Unnames Them," "Letter from Birmingham Jail," and "Speech to the Second Virginia Convention" all offer messages to change the world, and they demonstrate how words can bring about that change.

2 The power of one word, the name, is an essential idea in "She Unnames Them" by Ursula K. Le Guin, as Eve shows how powerful a name is even when it does not fit its owner. She explains that most of the animals never cared about the names Adam had given them. Yet some of the animals, especially pets and yaks, debate whether or not to keep their names. By "unnaming" the animals, Eve feels an unexpected "powerful" effect. She feels closer to but also more afraid of the animals. Then she realizes that she "could not now, in all conscience, make an exception for [herself]" (Le Guin). She must give up her own name. Not wanting to seem ungrateful, she gives her name back to Adam. She tells him that it's "been really useful, but it doesn't exactly seem to fit very well lately." Adam does not seem to be listening. It is possible that Adam does not understand the power of words, probably because he is the one who gave Eve and the animals their names. Eve, however, now understands the power of language to define something. As she leaves the garden, she realizes that her words must "be as slow, as new, as single, as tentative as the steps I took." Language is powerful, and the author confirms this idea by implying that Eve plans to use it carefully and in new ways.

3 While Le Guin seems to suggest using words with caution, revolutionary patriot Patrick Henry uses logical appeals and vivid

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language to persuade his audience in "Speech to the Second Virginia Convention." When Henry delivered the speech in 1775, he was taking a big risk. The purpose of Henry's speech was to convince his fellow delegates to declare independence from Britain. What Henry is suggesting is treasonous, but he feels so strongly about the "question of freedom or slavery" that he considers it treason to hold back his opinions (Henry). Henry shows respect for his audience by referring to them as "sir" and "gentlemen," but he argues that they are not seeing the world clearly. They are like people "who, having eyes, see not, and, having ears, hear not." He guides his listeners to see his point of view through logic. He asks rhetorical questions and then answers them. Yet it is his emotional language that is more persuasive. Throughout his speech, Henry uses the image of heavy chains to argue that the Americans are enslaved to Britain. He asks, "Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" He declares that "if we wish to be free," then "we must fight!" He ends his speech by speaking for himself: "I know not what course others may take; but as for me, give me liberty or give me death!" It is as if he does not care whether the others follow him; he knows that he will take courageous action.

4 Like Patrick Henry, Martin Luther King Jr. uses powerful language to address an injustice. King wrote "Letter from Birmingham Jail" after being arrested during a peaceful protest against racial segregation. King's letter is a response to his fellow clergymen who think that African Americans should not protest against inequality but should wait for it to be handled in the courts. Like Henry, King addresses his audience directly using a variety of techniques. For example, he asks questions: "You may well ask: 'Why direct action? Why sit ins, marches and so forth? Isn't negotiation a better path?'" (King). He uses logic to explain how he ended up in jail. However, the most persuasive part of his argument comes from his use of powerful language to explain what injustice feels like to African Americans who experience "the stinging darts of segregation." He describes the pain of being told to be patient when "you have seen hate filled policemen curse, kick and even kill your black brothers and sisters." He employs pathos as he expresses the pain of having to tell his daughter that she can't go to an amusement park because she is black and of having to live a life "plagued with inner fears and outer

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resentments." Perhaps most powerfully, he ends his letter by imagining a day in which "the South will recognize its real heroes"—those people who peacefully and courageously fought for their civil rights. He describes them through metaphor as "bringing our nation back to those great wells of democracy which were dug deep by the founding fathers." As a result of King's understanding of the power of language, others would share his vision of the world as it is and as it might be.

5 Whether in an imaginative story, a rousing speech, or a thoughtful letter written while imprisoned in a jail cell, the words the speakers use are designed to rouse others, and themselves, to action. It is easy to tune them out or think that their words may not mean much. But when life turns serious, and there are injustices and wrongs to fix, people rely on the power of words for change. In "Speech to the Second Virginia Convention" and "Letter from Birmingham Jail," Patrick Henry and Martin Luther King Jr. describe terrible injustices and challenge their audiences to think about the world in a new way and to take action. In "She Unnames Them," Eve recognizes the power of naming and decides that she is up to the challenge of using language thoughtfully and carefully in the future. All these speakers demonstrate that language may be the most influential tool for changing the world in serious ways.

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PLAN YOUR LITERARY ANALYSIS

WRITE

Writers often take notes about their ideas before they sit down to write an essay. Think about what you've learned so far about literary analysis to help you begin prewriting.

- **Purpose:** Think about the texts you have read in this unit. What two or three works would you like to explore further in a literary analysis?
- **Audience:** Who will read your literary analysis? What type of language and style should you use for this audience?
- **Textual Evidence:** Is there any particular passage that immediately comes to mind that exemplifies the power of language?
- **Analysis:** What do you think that passage suggests about the power of language?
- **Claim:** How can you use the passage you have identified and your commentary on it to begin to formulate the claim of your literary analysis?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should help guide you in the planning and writing of your literary analysis.

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 Argumentative Writing

As you consider how to organize your writing for your literary analysis, use the following questions as a guide:

- What is the value of this literary work?
- What is the meaning of this literary work?
- What is my claim about the value or meaning of this literary work?
- What is my claim evaluating the value or meaning of this literary work?
- Have I identified credible evidence from multiple sources to support my claim or claims?
- Have I identified possible counterclaims?
- Do I have relevant evidence to rebut counterclaims?
- Have I chosen the best organizational structure to present my information?

Follow these steps to plan out the organization of your literary analysis to effectively develop and defend your position:

- Identify your specific claim or claims and the reasoning and evidence that supports it.
- Distinguish your claim or claims from alternate or opposing claims.
- Find evidence to rebut counterclaims.
- Choose an organizational structure that establishes logical reasoning to support claims, rebut counterclaims, and provide relevant evidence.

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YOUR TURN

PRACTICE

Read the quotations from a student's literary analysis essay on "In Between Cultures: A Granddaughter's Advantage" below. Then, complete the chart by matching each quotation with its correct place in the outline.

Quotation Options	
A	Through her portrayal of the granddaughter, Kahf challenges the commonly held belief that hyphenated Americans are torn between two cultures.
B	Likewise, the speaker in Mohja Kahf's "My Grandmother Washes Her Feet in the Sink of the Bathroom at Sears" must choose from a host of available **options**, not the least of which is "a clash of civilizations" or "the great common ground."
C	If anyone deserves credit for this coming together, however, it is not Sears, Roebuck, and Company, it is the granddaughter.
D	In this way, the granddaughter's in-between identity provides her with a unique perspective—she sees both sides—and this proves to be advantageous.
E	The speaker must reconcile seemingly irreconcilable perspectives: on the one hand, that of the customers. . . .
F	The granddaughter has opened the door "for everyone" by using her unique ability to communicate across language and culture.

Outline	Quotation
Introductory Statement:	
Claim:	
Reason 1:	
Reason 2:	
Reason 3:	
Conclusion:	

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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 literary analysis.

My Literary Analysis	
Purpose, Audience, Topic, Context:	
Introductory Statement:	
Claim:	
Reason 1:	
Reason 2:	
Reason 3:	

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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 is a checklist of 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 the sentences below. Then, complete the chart by sorting them into those that are an example of a claim or a reason for supporting the claim.

	Sentences
A	Patrick Henry asks and answers rhetorical questions in order to persuade people that independence from Britain is a good idea.
B	Names demonstrate the power of language.
C	When making an argument, an author's rhetoric can have as much of an impact on the audience as the content of the ideas.
D	In "She Unnames Them," Eve realizes she must give up her own name because it no longer fits her.
E	Language is always a powerful tool, but it is most powerful when effective imagery is used to paint a picture in readers' or listeners' minds.
F	Dr. Martin Luther King Jr.'s "Letter from Birmingham Jail" is effective because it uses powerful imagery such as "the stinging darts of segregation."

Claims	Reasons to Support the Claim

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YOUR TURN

PRACTICE

Read the sentences below. Then, complete the chart by identifying which sentence is an example of deductive, inductive, or abductive reasoning.

Types of Reasoning		
abductive	inductive	deductive

Reason	Type of Reasoning
Because so many authors use rhetorical appeals to persuade, it seems that readers are less likely to be persuaded by facts alone.	
The unnaming by the narrator in Le Guin's story, the examples of British betrayal used by Henry, and the examples of injustice explained by King demonstrate why human beings need language.	
Because human beings use language, and language is often imprecise or unclear, human beings can be easily misunderstood when they use language.	

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CLAIMS AND REASONING

WRITE

Use the checklist to draft a claim and identify the reasoning you will use for your literary analysis.

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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 the sentences below. Then, complete the chart by sorting them into those that are relevant evidence and those that are not relevant evidence.

Sentences	
A	They seemed far closer than when their names had stood between myself and them like a clear barrier: so close that my fear of them and their fear of me became one same fear.
B	He was fitting parts together, and said, without looking around, "O.K., fine dear. When's dinner?"
C	I put some things away and fiddled around a little, but he continued to do what he was doing and to take no notice of anything else.
D	But as soon as they understood that the issue was precisely one of individual choice, and that anybody who wanted to be called Rover, or Froufrou, or Polly, or even Birdie in the personal sense, was perfectly free to do so . . .

Relevant Evidence	Not Relevant Evidence

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YOUR TURN

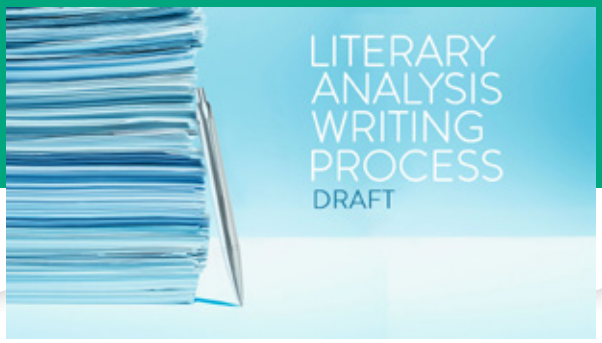
PRACTICE

Complete the chart by identifying 1) three texts you may want to write about; 2) relevant evidence from each text to help develop your own writing ideas; and 3) elaboration to show how that evidence supports your claim.

Text	Relevant Evidence	Elaboration

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Draft

DRAFT YOUR LITERARY ANALYSIS

WRITE

Use your plan and other responses in your Binder to draft your literary analysis. After rereading the prompt, you may also think of 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 is focused, organized, and developed:

You have already made progress toward writing your literary analysis. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Focused**: Have I introduced my claim clearly in a thesis statement? Have I included only relevant evidence to support my claim, and nothing extraneous that might confuse my readers?
- ☐ **Organized**: Have I organized my analysis in a way that makes sense with the texts I have chosen? Have I established clear relationships among claims, counterclaims, reasons, and evidence?
- ☐ **Developed**: Have I clearly stated reasons that support my claim? Have I identified counterclaims and alternate claims in a way my audience can follow? Is my evidence sufficient?

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 Caroline's literary analysis. You will see places where she has revised parts of her literary analysis as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Caroline will revise as she works toward her final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

Introductions and Conclusions

Caroline decides to start with an old saying as a "hook" to give the essay a more universal appeal. Next, she decides to add elaboration to help explain how and why words are powerful and even dangerous. Last, she crafts a stronger, clearer claim and a more complete introductory paragraph.

Improving Writing

Caroline realizes that to give her draft clarity and make it more cohesive, she needs to add elaboration to connect the evidence to a claim. She revises her first sentence to include the idea of the power of language. Caroline also improves her elaboration, connecting Eve to the animals she has unnamed and using this connection to explain how language changes not only her world but also Eve herself.

The Power of Language

~~Words are powerful things. They can change the world. They can change people's minds. Words can hurt just as much as stick or stones, as the old saying goes. The authors of "She Unnames Them," "Letter from Birmingham Jail," and "Speech to the Second Virginia Convention" all want to change the world, and they use words to bring about that change.~~

There is an old saying that "sticks and stones may break my bones, but words will never hurt me," but it is not quite true. Words can be much more dangerous than sticks or stones. Words may not kill a person instantly, like a weapon—but, like a tool, they can shape the world. Words are powerful. They can change history by calling people to action. They can also change people's minds. The authors of "She Unnames Them," "Letter from Birmingham Jail," and "Speech to the Second Virginia Convention" offer messages to change the world, and they demonstrate how words can bring about that change.

~~In "She Unnames Them" by Ursula K. Le Guin, Eve learns that most of the animals never cared about the names Adam had given them. By unaming the animals, Eve feels an unexpected "powerful" effect. She feels closer to but also more afraid of the animals.~~ The power of one word, the name, is an essential idea in "She Unnames Them" by Ursula K. Le Guin, as Eve shows how powerful a name is even when it does not fit its owner. She explains that most of the animals never cared about the names Adam had given them. Yet some of the animals, especially pets and yaks, debate whether or not to keep their names. By "unnaming" the animals, Eve feels an unexpected "powerful" effect. She feels closer to but also more afraid of the animals. She realizes that she must renounce her own name. She tries to give her name back to Adam. He doesn't seem to be listening; because he pays no attention to her words. As she leaves

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NOTES

the garden, she realizes that her words must "be as slow, as new, as single, as tentative as the steps I took."

~~Patrick Henry uses strong language to get his listeners to change their minds. When he delivered the speech in 1775, he was taking a big risk. The purpose of his speech was to persuade his audience to declare independence from Britain. What Henry is suggesting is treasonous, but he feels so strongly about "the question of freedom or slavery" that he considers it is treason to hold back his opinions.~~ While Le Guin seems to suggest using words with caution, revolutionary patriot Patrick Henry uses logical appeals and vivid language to persuade his audience in "Speech to the Second Virginia Convention." When Henry delivered the speech in 1775, he was taking a big risk. The purpose of Henry's speech was to persuade his audience to declare independence from Britain. What Henry is suggesting is treasonous, but he feels so strongly about the "question of freedom or slavery" that he considers it treason to hold back his opinions (Henry). Henry shows respect for his audience, but he argues that they are not seeing the world clearly. He guides his listeners to see his point of view through logic. He asks rhetorical questions and then answers them. Yet it is his emotional language that is more persuasive. Throughout his speech, he uses the image of heavy chains to argue that the Americans are enslaved to Britian. He asks, "is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" He declares that "if we wish to be free" then "we must fight!" he ends his speech by speaking for himself: "I know not what course others may take; but as for me, give me liberty or give me death! It was like he didn't care whether the others folow him, he knows what he will do. He has convinced himself to take couragous action.

~~King wrote "Letter from Birmingham Jail" after being arrested during a peacefull protest against racial segregation. His letter is a response to white people. They think that African Americans should not protest against inequality. Instead they should wait for it to be handled in the courts. King addresses his audience directly and asks questions. He uses logic to explain how he ended up in jail. The most persuasive part of his argument comes from his use of powerful language to explain what injustice feels like to African Americans. He expresses the pain of having to tell his daughter that she can't go to an amusement park because she is black. he paints a picture~~

Sources and Citations

First, Caroline creates a strong transition that leads from one source, Le Guin, to the next, Henry. In addition, she fully identifies the name of the source text and author within the paragraph and punctuates the title correctly. When she first uses evidence from the source, she places the author's name in parentheses. This way, her audience has no confusion as to where her evidence comes from. By following this pattern as she continues to elaborate on her evidence in this and other paragraphs, the reader will be clear about the sources of Caroline's ideas.

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NOTES

Transitions

Caroline's new topic sentence—"Like Patrick Henry, Martin Luther King Jr. uses powerful language to address an injustice"—connects the new text to the previous one and also restates the claim in a way that is specific to King's text. The transition "Like Henry" in the fourth sentence sets up the techniques Caroline will elaborate on as she continues to revise the paragraph. She begins the next sentence with "For example" to introduce evidence to support her claim. These transitions help the logical progression of her argument and help to clarify the relationships among ideas.

~~of a world that is unjust and dangerous for people of color. He ends his letter by imagining a day in which "the South will recognize its real heroes." He is talking about those people who peacefully—And courageously— fought for their civil Rights.~~

Like Patrick Henry, Martin Luther King Jr. uses powerful language to address an injustice. King wrote "Letter from Birmingham Jail" after being arrested during a peaceful protest against racial segregation. King's letter is a response to his fellow clergymen who think that African Americans should not protest against inequality but should wait for it to be handled in the courts. Like Henry, King addresses his audience directly using a variety of techniques. For example, he asks questions: "You may well ask: 'Why direct action? Why sit ins, marches and so forth? Isn't negotiation a better path?'" (King). He uses logic to explain how he ended up in jail. However, the most persuasive part of his argument comes from his use of powerful language to explain what injustice feels like to African Americans who experience "the stinging darts of segregation." He describes the pain of being told to be patient when "you have seen hate filled policemen curse, kick and even kill your black brothers and sisters." He employs pathos as he expresses the pain of having to tell his daughter that she can't go to an amusement park because she is black and of having to live a life "plagued with inner fears and outer resentments." Perhaps most powerfully, he ends his letter by imagining a day in which "the South will recognize its real heroes"—those people who peacefully and courageously fought for their civil rights. He describes them through metaphor as "bringing our nation back to those great wells of democracy which were dug deep by the founding fathers." As a result of King's understanding of the power of language, others would share his vision of the world as it is and as it might be.

All three authors want to change the world, so they use their words. The selections "She Unnames Them," "Speech to the Second Virginia Convention," and "Letter from Birmingham Jail," all use powerful words to say important stuff about the world. Patrick Henry and Martin Luther King Jr. talk about injustices and challenge their audiences to think about the world in a new way. The character of Eve recognizes the power of naming and finds freedom by giving up her name.

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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. Caroline 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?

> She realizes that she must renounce her own name. She tries to give her name back to Adam. He doesn't seem to be listening; because he pays no attention to her words. As she leaves the garden, she realizes that her words must "be as slow, as new, as single, as tentative as the steps I took."

- ○ A. These sentences don't seem to be connected to a claim.
- ○ B. You include lots of good details here.
- ○ C. I really like the way you included a quotation.
- ○ D. I think you should add more details to this part of your paragraph.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Caroline's writing?

> She realizes that she must renounce her own name. She tries to give her name back to Adam. He doesn't seem to be listening; because he pays no attention to her words. As she leaves the garden, she realizes that her words must "be as slow, as new, as single, as tentative as the steps I took."

- ○ A. These sentences don't seem to be connected to a claim.
- ○ B. You include lots of good details here.
- ○ C. I really like the way you included a quotation.
- ○ D. I think you should add more details to this part of your 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: Introductions and Conclusions

Before you write your introduction and conclusion, ask yourself the following questions:

- What is my claim? Have I recognized relevant counterclaims? How can I use them to make my own claim more unique and specific?
- How can I introduce my claim(s) 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 conclude with a memorable comment or call to action?

Below are two strategies to help you write your introduction and conclusion:

- Peer Discussion
  - > Talk about your topic, explaining what you already know and your ideas about your topic.
  - > Talk about what you want readers to remember when they finish reading your essay.
- Freewriting
  - > Freewrite for 10 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 claims 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 adopt your view.
  - > 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. Which of the following belongs in an introductory paragraph?
   - A. a concluding statement to sum up the argument
   - B. a list of reasons to support a claim
   - C. relevant supporting evidence to justify a claim
   - D. a statement containing a claim

2. Below is Caroline's conclusion from a previous draft. Her closing sentence is weak. Which of these sentences could replace her final sentence, which is underlined, to provide a more effective closing to her literary analysis?

> All three authors show the power of language. The authors of "She Unnames Them," "Speech to the Second Virginia Convention," and "Letter from Birmingham Jail" use words to say something important about the world. Patrick Henry and Martin Luther King Jr. talk about injustices and challenge their audiences to think. Eve understands that because language is powerful, she will use it carefully from now on. Because our words are important and precious, we should think carefully before speaking.

   - A. Don't you think it's important to use powerful words when it's time to change the world?
   - B. These three selections help show that words can be powerful tools for changing the world.
   - C. Let's watch how we use our words at all times because they are so important.
   - D. Like Eve, maybe we should all choose our words more carefully in the future.

INTRODUCTIONS AND CONCLUSIONS

WRITE

Use the questions on the previous page to revise the introduction and conclusion of your literary analysis to address the claim.

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Writing Skill: Transitions

Before you revise your current draft to include purposeful transitions, use this checklist to 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 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 among 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. Below is a body paragraph from a previous draft of Caroline's literary analysis. Caroline has not included an effective topic sentence. Which of the following could replace the underlined sentence in this body paragraph and provide the most effective transition to the ideas that follow?

> In "She Unnames Them," the main character is the first woman Eve. Eve understands that the names that Adam has given her and all of the world's creatures don't fit them. Without telling Adam, she unnames all the animals and herself. She is surprised by the powerful feeling she gets when names are removed. She tries to give back her name, but Adam doesn't listen. Eve wishes she could explain her decision to him. In the end, Eve realizes that her own words do matter. They are too precious to waste on someone who doesn't listen.

- ○ A. In "She Unnames Them," the main character is the first woman Eve, who frees the animals from their names and gives up her own name as an act of rebellion.
- ○ B. Authors tend to think that words are important because words are the way they communicate their ideas to others.
- ○ C. In "She Unnames Them," the characters are unable to use words to communicate well with each other, and as a result, the story is difficult to read.
- ○ D. In "She Unnames Them," the author uses the character of Eve to demonstrate how words can have great power and should be used sparingly.

2. Below is a body paragraph from a previous draft of Caroline's literary analysis. Caroline would like to add a transition word or phrase to help readers move from sentence 4 to sentence 5. Which of these is the most effective transition to add to the beginning of sentence 5?

> (1) Like Martin Luther King Jr., Patrick Henry uses powerful language to address injustice in "Speech to the Second Virginia Convention." (2) Henry's purpose was to persuade members of the convention to rebel against the king of England. (3) He feels so strongly about "the question of freedom or slavery" that he considers it treason to hold back his opinions. (4) He uses both logical and emotional appeals. (5) His emotional appeal is more effective. (6) When Henry declares "give me liberty or give me death," he shows his true, heartfelt feelings. (7) Even readers today feel moved by the passion behind his words.

- ○ A. Finally,
- ○ B. However,
- ○ C. Therefore,
- ○ D. As a result,

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TRANSITIONS

WRITE

Use the questions in the checklist to revise one of your body paragraphs in order to clarify its claim or counterclaim, add cohesion, and/or establish relationships between ideas through the use of transitions.

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Writing Skill: Sources and Citations

Here are some suggestions that will help you improve your writing by accurately citing sources from a variety of print and digital sources relevant to a topic:

- Gather information from a variety of print and digital sources, using search terms effectively to narrow your search.
- Check that sources are credible, or reliable and trustworthy, and avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the claim and demonstrate your understanding of the topic or text.
- Use in-text or parenthetical citations, footnotes, or endnotes to credit sources.
- Include all sources in a bibliography or works cited page, following a standard format.
  - > Halall, Ahmed. *The Pyramids of Ancient Egypt*. New York: Central Publishing, 2016.
  - > For a citation, footnote, or endnote, include the author and page number.

As you work to improve writing by correctly documenting sources, consider the following questions:

- Did I avoid plagiarism by using a standard citation format for in-text citations?
- Have I looked for multiple sources and synthesized ideas?
- If required, did I include all my sources in my bibliography or on my works cited page?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Caroline's literary analysis. Identify what information she is missing from her essay.

> King wrote a letter after being arrested during a peaceful protest against racial segregation. His letter is a response to white people. They think that African Americans should not protest against inequality. Instead they should wait for it to be handled in the courts.

- A. Delete King's name and put it in parentheses at the end of the sentence.
- B. Give credit to the source by adding the full title of the text to which she is referring.
- C. Include the author's full name.
- D. No change needs to be made.

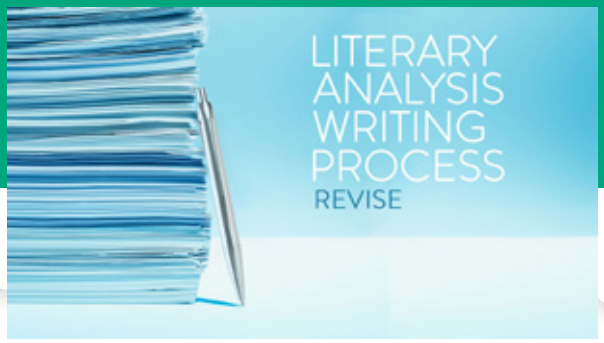
2. Below is a section from a previous draft of Caroline's literary analysis. How should she correct her citation errors?

> In "She Unnames Them," author Ursula K. Le Guin adapts a famous Bible story and reimagines it. In Le Guin's version of the story, Eve tries to give her name back to Adam. He doesn't seem to be listening; because he pays no attention to her words. As she leaves the garden, she realizes that her words must "be as slow, as new, as single, as tentative as the steps I took" (Le Guin).

- A. The author's name should not be noted twice.
- B. The title is not punctuated correctly.
- C. Le Guin's last name should not appear in parentheses after the last sentence, but the page number should.
- D. Correct. No additional citation information is required.

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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 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 pronoun to make it clear to whom you are referring.	Use the authors' or characters' names to identify people you are talking about and to provide context.	When ~~he~~ Henry delivered the speech in 1775, he was taking a big risk. The purpose of ~~his~~ Henry's speech was to ~~persuade his audience~~ convince his fellow delegates to declare independence from Britain.
Cohesiveness		
Identify the textual evidence that supports your claims and include commentary. Annotate places where you feel that there is not enough textual evidence to support your ideas or where you have failed to provide commentary.	Focus on a single idea or claim and add your personal reflections in the form of elaboration or support in the form of textual evidence.	Henry shows respect for his audience by referring to them as "sir" and "gentlemen," but he argues that they are not seeing the world clearly. They are like people "who, having eyes, see not, and, having ears, hear not."

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Review	Revise	Example
Structure		
Review your body paragraphs. Identify and annotate any sentences that don't flow in a clear or logical way.	Reorganize or rewrite sentences so that each paragraph progresses in a logical sequence, starting with a clear topic sentence and including transitions as needed. Delete details that are repetitive or not essential to the claim.	By unnaming the animals, Eve feels an unexpected "powerful" effect. She feels closer to but also more afraid of the animals. ~~She~~ Then she realizes that she must renounce her own name. When she ~~She~~ tries to give her name back to Adam, ~~. He~~ he does not seem to be listening~~;~~ ~~because he pays no attention to her words~~.
Style: Word Choice		
Look for everyday words and phrases that could be replaced with academic language, such as literary terms, or more precise language.	Replace everyday language with academic terms, such as *logical appeal*, *persuade*, and *audience* to create strong elaboration and purposeful transitions.	While Le Guin seems to suggest using words with caution, revolutionary patriot Patrick Henry uses ~~strong~~ logical appeals and vivid language to ~~get his listeners to change their minds~~ persuade his audience in "Speech to the Second Virginia Convention."
Style: Sentence Effectiveness		
Read your literary analysis aloud. Annotate places where you have too many long or short sentences in a row.	Shorten longer sentences for clarity or emphasis. Revise short sentences by linking them together.	His letter is a response to white people~~. They~~ who think that African Americans should not protest against inequality~~. Instead they~~ but should wait for it to be handled in the courts.

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 essay, use this checklist to note and adjust the following in your draft:

- word choice (e.g., slang, colloquialisms, contractions, and abbreviations)
- sentence structure, especially places where you could vary type, length, and complexity
  - > 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
- voice, or the personality you express in the essay
- use of rhetorical appeals that are appropriate to the writing type
- use of techniques that are appropriatefor the writing type

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 include rhetorical appeals to the audience that are appropriate to the style of the writing?
- How can I ensure that I am using techniques appropriate for the writing type that strengthen my writing and are engaging for the audience?
- Am I using a variety of techniques to strengthen my argument and engage my audience?
- How can I ensure that I am using varied sentence lengths and structures? Am I including complex structures, if needed?
- 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. Below is a section from a previous draft of Caroline's literary analysis. She wants to add some style to the paragraph. Which sentence could she add after sentence 4 to achieve that goal?

> (1) Patrick Henry's "Speech to the Second Virginia Convention" is a stirring call to war. (2) He begins by addressing his audience directly and politely. (3) He asks and answers rhetorical questions to help his listeners see the logic of his thinking. (4) However, he also uses emotional appeals effectively. (5) He declares that "there is no retreat but submission and slavery!" (6) He exclaims that no matter what the others at the convention will do, his choice is "give me liberty or give me death!"

- ○ A. I think Henry's speech is basically a call for his colleagues at the convention to commit treason.
- ○ B. Henry's mixture of logical and emotional appeals makes his argument interesting to read.
- ○ C. Henry's use of the metaphor of the chains effectively illustrates his passionate stance.
- ○ D. Henry allows his own personal feelings to erupt throughout the speech.

2. Caroline wants to improve the topic sentence of a paragraph from a previous draft of her literary analysis. She wants the topic sentence to use formal style to more clearly express her analysis. Which sentence is a better replacement for the underlined sentence?

> I get the feeling that Eve's relationship with language is the focus of the story "She Unnames Them." Eve discovers that most of the animals do not care about their names. The names are unnecessary. She feels an unexpected "powerful" effect from taking away their names. Then she realizes that she must give up her own name. She is not sure how she feels about it. It doesn't "fit," but she doesn't want to seem "ungrateful."

- ○ A. Eve's decision to unname the animals and leave the garden is a rewriting of an ancient biblical tale.
- ○ B. I think Eve's determination to unname the animals and herself falters when she must speak to Adam in person.
- ○ C. Eve's main discovery in the story is that language, especially names, can be powerful, and she is right.
- ○ D. Eve's uncertainty about her relationship to language indicates an inner conflict that is key to understanding the story.

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STYLE

WRITE

Use the checklist to add to or revise the language of your claim, use of textual evidence, and a paragraph or section of your analysis to demonstrate a formal style and objective tone.

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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
visited the beach	The family visited the beach.
the sleepy teen	The sleepy teen turned off his alarm clock.

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 with a relative adverb, such as *when*, *where*, or *why*. In some subordinate clauses, the connecting word also serves as the subject of the clause.

Text	Explanation
Never shall I forget that night, the first night in camp, **that turned my life into one long night seven times sealed.** *Night*	**That** is a relative pronoun. It stands in for the noun *night*. It begins the subordinate clause. **Turned** is the verb in the subordinate clause. It tells what the night did.
Do I have the right to represent the multitudes **who have perished**? Nobel Prize Acceptance Speech	**Who** is a relative pronoun. It stands in for the noun *multitudes*. It begins the subordinate clause. **Perished** is the verb in the subordinate clause. Along with the auxiliary verb **have**, it tells what happened to the multitudes.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

Because Jim and Clare went to a Chicago Cubs' game that was played in Wrigley Field.

- A. Insert a period after **game**.
- B. Delete the word **because**.
- C. Replace **that** with **which**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

The movie that Sue rented was very creepy.

- A. Delete **was very creepy**.
- B. Insert **since** before **the**.
- C. Delete **that Sue rented**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

Chili is Lila's favorite food it's cold outside.

- A. Insert **whenever** before **chili**.
- B. Insert **when** after **food**.
- C. Insert **that** after **chili**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

Becka's orange shirt, which Tom had given her for her birthday.

- A. Delete **Becka's orange shirt**.
- B. Insert a **comma** and **ripped** after **birthday**.
- C. Replace **which** with **because**.
- 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
Sonia was deeply committed to doing her work well; she consistently applied all her abilities to the task at hand.	Sonia was deeply committed to doing her work well; and she consistently applied all her abilities to the task at hand.
Tom Hanks is a talented and appealing actor, especially in the movie *Forrest Gump*.	Tom Hanks is a talented and appealing actor; especially in the movie *Forrest Gump*.

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.	The few birds seen anywhere were moribund; they trembled violently and could not fly. *Silent Spring*
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.	The animals listened first to Napoleon, then to Snowball, and could not make up their minds which was right; indeed, they always found themselves in agreement with the one who was speaking at the moment. *Animal Farm*
Use a semicolon to separate items in a series when one or more of the items already contains 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?

> The old car needed new tires, furthermore, the paint was scratched, and the fender was bent.

- A. Change the comma after *tires* to a semicolon.
- B. Change the comma after *furthermore* to a semicolon.
- C. Change the comma after *scratched* to a semicolon.
- D. No change needs to be made to this sentence.

2. What change would correct the error in this sentence?

> Jack has never been deliberately unkind; he is pleasant to everyone; friend or foe.

- A. Change the semicolon after *unkind* to a comma.
- B. Change both semicolons to commas.
- C. Change the semicolon after *everyone* to a comma.
- D. No change needs to be made to this sentence.

3. What change would correct the error in this sentence?

> Janey's family moved into their new house along with Princess, their dog, Ginger, their cat; and Mason, their hamster.

- A. Change the comma after *dog* to a semicolon.
- B. Change the semicolon after *cat* to a comma.
- C. Insert a semicolon after *house*.
- D. No change needs to be made to this sentence.

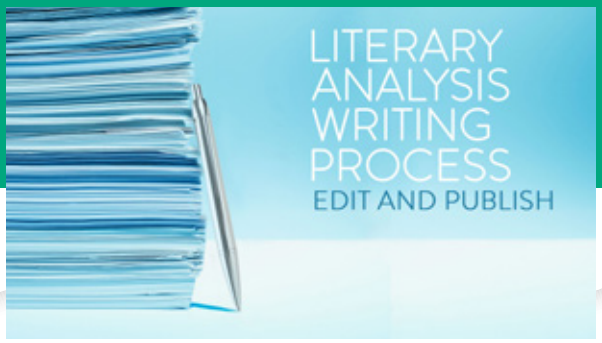
4. What change would correct the error in this sentence?

> Miguel's pirate costume was wonderful; he had even trained his pet parrot, Petey, to ride on his shoulder.

- A. Change the semicolon after *wonderful* to a comma.
- B. Change the commas around *Petey* to semicolons.
- C. Insert a semicolon after *ride*.
- 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 looked at your essay's claim, your organization, your supporting details and textual evidence, and your word choice. When you edit, you focus on the mechanics of your literary analysis, paying close attention to things like spelling, grammar, and punctuation. You can also edit to be sure your writing maintains a formal style and objective tone.

Use the checklist below to guide you as you edit:

- ☐ Have I spelled everything correctly?
- ☐ Have I correctly used capitalization throughout my essay?
- ☐ Have I used semicolons correctly to link closely related independent clauses and to create sentence variety?
- ☐ Have I used a consistent verb tense throughout the essay?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I maintained a formal style and objective tone?

Notice some edits Caroline has made:

- Replaced a pronoun to clarify a reference.
- Corrected her spelling after her spellchecker flagged some misspelled words.
- Checked and corrected her capitalization of words at the beginnings of sentences, following dashes, and in direct quotations.
- Correctly used a semicolon to correct a comma splice and show a connection between two complete thoughts.
- Changed a verb from past to present tense for consistency.
- Eliminated a contraction to maintain a formal style.

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Throughout his speech, ~~he~~ Henry uses the image of heavy chains to argue that the Americans are enslaved to ~~Britian~~ Britain. He asks, "~~is~~ Is life so dear, or peace so sweet, as to be purchased at the price of chains and slavery?" He declares that "if we wish to be free" then "we must fight!" ~~h~~He ends his speech by speaking for himself: "I know not what course others may take; but as for me, give me liberty or give me death!" It is ~~like~~ as if he ~~didn't~~ does not care whether the others ~~folow~~ follow him~~,~~; he knows ~~what he will do. He has convinced himself to~~ that he will take ~~couragous~~ courageous action.

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 text 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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Roosevelts on the Radio

INFORMATIONAL TEXT



Introduction

A week after his inauguration, President Franklin Delano Roosevelt gave his first “fireside chat” to the nation over the radio. He, along with First Lady Eleanor, began an unprecedented series of radio addresses delivered directly to the American people. Their influence changed how Americans expect their politicians to communicate.

VOCABULARY

READ



broadcast

to communicate to the public through radio or television



proficiency

expertise or skill



constituent

someone who lives and votes in an area



infamy

the state of being well-known for disgraceful character or actions



goodwill

a kind or helpful feeling

NOTES

READ

READ AND ANNOTATE

1 Every Saturday morning from 2009 to 2016, Americans could turn on their radios and hear a weekly address from President Barack Obama. The practice of using the radio to reach Americans started in the twentieth century. Franklin Delano Roosevelt was president from 1933 to 1945. He, along with his wife Eleanor, pioneered and perfected **broadcasting** from the Oval Office.

2 President Roosevelt and his wife Eleanor Roosevelt each made about 300 radio appearances during his 12 years in office. By 1940, most American homes had a radio. The radio was a great way for the president to reach people. It was inexpensive and efficient. He could speak directly to **constituents** without going through journalists.

3 Of all his radio appearances, President Roosevelt is most famous for his "fireside chats." These were a series of informal speeches to the nation. (The president did not sit next to a roaring fire during these chats. He sat at his desk behind microphones.) President Roosevelt needed to reassure a country reeling from the Great Depression. As a result, the tone of his chats was different than most

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NOTES

presidential speeches. He opened with the welcoming greeting "my friends." He did not use forceful language. Instead, he spoke calmly.

4 The chats were very successful. President Roosevelt was asked to speak every month or every week. He refused. He gave only a few chats a year. He wanted to make them special events. It worked. By some estimates, his most popular broadcasts reached 70 percent of radio listeners. He was a natural, confident speaker. The chats helped to increase public opinion of him.

5 Mrs. Roosevelt, on the other hand, was not a natural public speaker. Yet she became a popular radio personality too. Mrs. Roosevelt did 13 radio shows for women in 1932. After the success of those shows, she was regularly asked to do more. Mrs. Roosevelt talked about topics ranging from the challenges working women face to world peace. She rarely spoke directly about her husband's policies. Her popularity built **goodwill** for him.

6 Some people thought that Mrs. Roosevelt's radio shows were inappropriate for a First Lady. They were sponsored. She was paid for them. But not all of her radio appearances were for money. Both Roosevelts regularly appeared on air to host events and support charities.

7 The Roosevelts were very connected to the American people thanks to their radio **proficiency**. They got a lot of mail. President Roosevelt could receive 8,000 letters a day. Some previous administrations only received 200 letters in a week. Mrs. Roosevelt received 300,000 letters and postcards in 1933 alone. Many of the letters were negative. The Roosevelts were both hated and loved, like any politicians. But many letters were heartbreaking requests for help during hard times.

8 On December 7, 1941, the Japanese bombed the American naval base Pearl Harbor. Many Americans know the speech that President Roosevelt gave the next day. He called December 7 "a date which will live in **infamy**." The night of the attack, Mrs. Roosevelt addressed the nation. She had a regular Sunday night program. She spoke frankly to worried mothers and nervous young adults. She encouraged them to keep their spirits high. She said she was confident in the country.

9 President Roosevelt continued his "fireside chats" and radio broadcasts throughout World War II. When he died in 1945, most Americans grieved. They felt he had personally guided them through the challenges of the past decade.

10 Mrs. Roosevelt returned to the radio with a daily show in 1948. When television became more popular than radio, she appeared on television often. Polls ranked Mrs. Roosevelt as the most admired woman in the United States after her death in 1962. Thanks to radio, the Roosevelts had been welcomed into American homes. They left their mark.

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First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Which two presidents are compared in the text?

   The text compares _____

   _____.

2. Write two or three sentences to describe the "fireside chats."

   The fireside chats were _____

   _____.

3. Why did Americans grieve when Roosevelt died in 1945? Support your answer with evidence from the text.

   Americans grieved because _____

   _____.

4. Use context to confirm the meaning of the word *proficiency* as it is used in "Roosevelts on the Radio." Write your definition of *proficiency* here.

   Proficiency means _____

   _____.

   A context clue is _____

   _____.

5. What is another way to say that fireside chats created *goodwill* toward the Roosevelts?

   Fireside chats _____

   _____.

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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 paragraph 8 from "Roosevelts on the Radio." Then, complete the chart by sorting the words and phrases into the "Subject," "Verb," and "Object" columns. The first row has been done as an example.

from "Roosevelts on the Radio"

On December 7, 1941, the Japanese bombed the American naval base Pearl Harbor. Many Americans know the speech that President Roosevelt gave the next day. He called December 7 "a date which will live in infamy." The night of the attack, Mrs. Roosevelt addressed the nation. She had a regular Sunday night program.

Options			
know	December 7 "a date which will live in infamy"	Many Americans	He
a regular Sunday night program	She	the speech	Mrs. Roosevelt
the nation	had	called	addressed

Sentence	Subject	Verb	Object
On December 7, 1941, the Japanese bombed the American naval base Pearl Harbor.	the Japanese	bombed	the American naval base Pearl Harbor
Many Americans know the speech that President Roosevelt gave the next day.			
He called December 7 "a date which will live in infamy."			
The night of the attack, Mrs. Roosevelt addressed the nation.			
She had a regular Sunday night program.			

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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 the correct strategy for conveying the meaning of the word *confident*.

A	The person uses the similar word *self-assured*.
B	The person mimes standing up straight and looking fearless.
C	The person explains that the word means "feeling sure of oneself."
D	The person says it is like when you have studied thoroughly and know you will do well on a test.

Strategies	Examples
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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Close Read

INFORMATIVE

WRITE

President Franklin Delano Roosevelt and his wife, Eleanor, used radio to communicate with the American people. In a short essay, explain why the "fireside chats" were successful. Use evidence from the text to convey your ideas. Pay attention to and edit for spelling patterns as you write.

Use the checklist below to guide you as you write:

- ☐ How did the Roosevelts use the radio?
- ☐ Who listened to the "fireside chats"?
- ☐ What made the chats popular?

Use the sentence frames to organize and write your informative text.

Many Americans had _____.

President Roosevelt's fireside chats were _____

_____.

President Roosevelt was a _____ speaker.

The tone of the broadcasts was _____.

The fireside chats improved _____ of him.

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The Dinner of the Lion

FICTION

Introduction

A lion demands honor and respect from animals who are destined to be his dinner. Will they bow before him and be eaten? Or will one of them come up with a solution to this big, furry problem?

VOCABULARY

READ



dread

a strong feeling of fear or worry



logic

a reasonable way of thinking



diminish

to decrease or reduce



measure

an action taken as a way to achieve a goal



flattery

praise that is insincere

READ

READ AND ANNOTATE

NOTES

1 The water was pure, and the grass was green. Life was marvelous for the animals in the Seven Hills, until the lion moved in. He believed he was the strongest and the most beautiful of all animals. His long, yellow mane rippled in the breeze like a flag announcing his greatness.

2 Lion believed he could do whatever he liked. He liked making others afraid. He insisted on being called "His Lordship." Even worse, he devoured two or three animals every day, creating great **dread** among them all. They became so frightened that they could hardly eat. The quality of the lion's meals **diminished**. His Lordship roared in fury, and the sound echoed in the hills like nearby thunder.

3 The fearful animals held a meeting. It would be easier to please the lion if only one animal were eaten a day. Then more might survive to see their children grow up. Weasel was sent to negotiate with His Lordship.

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NOTES

4 "Your honor," he began, "we fear for your health. The quality of your meals is poor. We suggest that, instead of you hunting down two or three of us, we will bring you one plump and extremely tender animal every day. You won't have to waste your time hunting. You are too great for such nonsense."

5 His Lordship, soaking up **flattery** like a sponge, agreed, adding a threat: "My meal must arrive on time. Bring it with the honor that is due me. I am great and deserve respect! If you disappoint me, I will eat all of you in a single day." Weasel retired from His Lordship's presence, bowing in obedience.

6 When Weasel reported back to the animals, they were torn between two feelings. It was better that only one of them got eaten every day. However, if His Lordship was not happy, they would all die. Only Hare saw the faulty **logic**.

7 "If he ate all of us," Hare explained, "there would be no more food. He would die too. He enjoys threatening others with extreme, but unlikely **measures**."

8 The animals still lived in fear of angering His Lordship. Each day they picked a name from a bowl to see who would be on the day's menu. Each one worried, thinking, "Tomorrow it may be my turn. I will never see my children again."

9 Everyone worried except Hare. When it was his turn, he seemed as tranquil as a summer breeze. He said, "I have a plan."

10 Hare dashed to the river and jumped in. Then he rolled around on the riverbank until his whole body except for his head was covered with smelly mud. Satisfied, Hare strolled toward His Lordship's den. He began to run when he got close. Appearing out of breath, he threw himself at His Lordship's feet.

11 "How dare you present me with a dirty meal!" His Lordship bellowed.

12 "Forgive me, oh great His Lordship who is the Greatest," Hare panted. "I am not the dinner. Another lion stole the delicious hare I was bringing you! He was bigger and stronger than you. His yellow mane blew so beautifully in the breeze."

13 His Lordship screamed in fury. "I am the GREATEST! No other lion is allowed in these hills! Show me that evil lion, and I will destroy him!"

14 Hare led the way to the old well. "He took your dinner and jumped in," Hare said, pretending to be frightened.

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NOTES

15 His Lordship looked into the well, and Hare peered over the edge at the same time. They saw the reflections of a lion and a neat, clean hare's head. "I will smash you because I am the Great Lion who owns these hills!" shrieked His Lordship. With that he hurled himself into the well and was never seen again.

16 The animals had a pleasant party that evening, and Hare lived to see his children, his grandchildren, and even his great grandchildren grow up.

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First Read

Read the story. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What was life like for the animals before Lion moved in?

   Life for the animals was _____

   _____.

2. Why are the animals scared of the lion?

   All the animals are afraid because _____

   _____.

3. How does Hare trick His Lordship?

   Hare tricks His Lordship by _____

   _____.

4. Use context to confirm the meaning of the word *logic* as it is used in "The Dinner of the Lion." Write your definition of *logic* here.

   Logic means _____

   _____.

   A context clue is _____

   _____.

5. What is another way to say that the rain *diminished*?

   The rain _____

   _____.

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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 paragraphs 5–9 from the story. Then, complete the multiple-choice questions below.

from "The Dinner of the Lion"

His Lordship, soaking up flattery like a sponge, agreed, adding a threat: "My meal must arrive on time. Bring it with the honor that is due me. I am great and deserve respect! If you disappoint me, I will eat all of you in a single day." Weasel retired from His Lordship's presence, bowing in obedience.

When Weasel reported back to the animals, they were torn between two feelings. It was better that only one of them got eaten every day. However, if His Lordship was not happy, they would all die. Only Hare saw the faulty logic.

"If he ate all of us," Hare explained, "there would be no more food. He would die too. He enjoys threatening others with extreme, but unlikely measures."

The animals still lived in fear of angering His Lordship. Each day they picked a name from a bowl to see who would be on the day's menu. Each one worried, thinking, "Tomorrow it may be my turn. I will never see my children again."

Everyone worried except Hare. When it was his turn, he seemed as tranquil as a summer breeze. He said, "I have a plan."

1. In paragraph 5, which sentence contains figurative language?

   - ○ A. His Lordship, soaking up flattery like a sponge, agreed, adding a threat: "My meal must arrive on time."
   - ○ B. "I am great and deserve respect!"
   - ○ C. "If you disappoint me, I will eat all of you in a single day."
   - ○ D. Weasel retired from His Lordship's presence, bowing in obedience.

2. Which word in paragraph 5 is a clue that one thing is being compared to another?

   - ○ A. like
   - ○ B. adding
   - ○ C. due
   - ○ D. single

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3. If Hare seems “as tranquil as a summer breeze,” how does he act?

   - A. cleverly
   - B. hotly
   - C. freely
   - D. calmly

4. Which figurative language best describes Lion?

   - A. as happy as a clam
   - B. as dry as a bone
   - C. as greedy as a pig
   - D. as busy as a bee

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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 paragraphs 12–15 from the story. Then, complete the multiple-choice questions below.

from "The Dinner of the Lion"

"Forgive me, oh great His Lordship who is the Greatest," Hare panted. "I am not the dinner. Another lion stole the delicious hare I was bringing you! He was bigger and stronger than you. His yellow mane blew so beautifully in the breeze."

His Lordship screamed in fury. "I am the GREATEST! No other lion is allowed in these hills! Show me that evil lion, and I will destroy him!"

Hare led the way to the old well. "He took your dinner and jumped in," Hare said, pretending to be frightened.

His Lordship looked into the well, and Hare peered over the edge at the same time. They saw the reflections of a lion and a neat, clean hare's head. "I will smash you because I am the Great Lion who owns these hills!" shrieked His Lordship. With that he hurled himself into the well and was never seen again.

1. Who must be included in a summary of these paragraphs?

   - ○ A. the two lions
   - ○ B. Weasel and Hare
   - ○ C. Hare and His Lordship
   - ○ D. His Lordship and the imaginary lion

2. Which sentence best summarizes why His Lordship is angry?

   - ○ A. He thinks that Hare has tricked him again.
   - ○ B. He believes that another lion stole his dinner.
   - ○ C. He knows that Hare is just pretending to be afraid.
   - ○ D. He wants to eat Hare, but Hare is too small.

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3. Which statement is the main idea in these paragraphs?

   - A. Hare manages to trick His Lordship and save himself.
   - B. His Lordship is so greedy that he tries to eat another lion.
   - C. Hare uses His Lordship to get rid of the evil lion.
   - D. His Lordship proves that he is the greatest.

4. What is the best summary of these paragraphs?

   - A. When His Lordship wants food, he calls for Hare to bring it. Hare lies about the disappearance of the food, and instead of feeding him, he pushes the lion into a well.
   - B. His Lordship is about to eat Hare when the clever rabbit tells him about a fatter, juicier rabbit down in a well. The lion peers into the well and jumps in, never to be seen again.
   - C. Hare convinces His Lordship that he was not the meal the lion was supposed to eat. The lion becomes enraged and leaps into a well, never to be seen again.
   - D. To save himself from being eaten, Hare pretends that another lion stole His Lordship's meal. He leads the lion to a well. His Lordship sees his reflection and jumps in, never to be seen again.

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Close Read

NARRATIVE

WRITE

Retell the fable from the point of view of the Lion. How does he perceive the problem and the solutions? Use the characters, settings, and sequence of events from the original text. Pay attention to verb tenses as you write.

Use the checklist below to guide you as you write.

- ☐ Imagine that you are the lion. What problems do you face in Seven Hills?
- ☐ From Lion's point of view, what do you think about Weasel's solution?
- ☐ How do your feelings change as new events happen?

Use the sentence frames to organize and write your narrative.

When I first came to Seven Hills, I believed that I _____

_____.

When the animals got scared and stopped eating, I felt very _____

_____.

I was glad when Weasel _____. But when Hare arrived all muddy,

I felt _____. His story about the other lion made me feel

_____, because _____.

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UNIT 2

Moving Forward

How does culture influence your goals?

Genre Focus: **ARGUMENTATIVE**

Texts

Paired Readings

170 Literary Focus: The Classical Period

177 The Power of the Hero's Journey
Louise Munson **INFORMATIONAL TEXT**

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193 Sita's Ramayana
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237 Valedictorian Address at Anacostia High School
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260 A Plea for Global Education
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Author Biographies



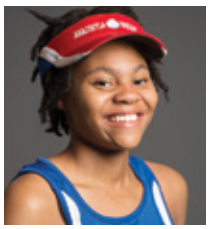
CHINUA ACHEBE

Novelist, professor, and activist Chinua Achebe (1930–2013) was raised in the Igbo town of Ogidi in Nigeria. During the Biafran War, a civil war in which the region of Biafra broke away from Nigeria in 1967, Achebe acted as an ambassador for the people of the new nation. Many of the writer's stories draw from the history of Igbo people, and Achebe believes the storyteller's role is to preserve memories and give voice to the oppressed.



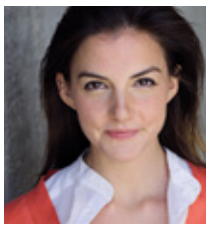
AMANDA GORMAN

In addition to being a published poet, the first-ever United States Youth Poet Laureate Amanda Gorman (b. 1998) is also an activist, a *New York Times* columnist, and a student at Harvard University. She grew up in Los Angeles, at an "odd intersection" where "the black 'hood met black elegance met white gentrification met Latin culture met wetlands." She plans to run for president of the United States in 2036.



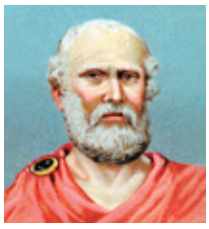
RASHEMA MELSON

For most of high school, Rashema Melson (b. 1996) lived with her mother and siblings in a Washington, DC, homeless shelter. Her hard work as a student earned her the title of valedictorian of the graduating class of 2014 at Anacostia High School, and a scholarship to Georgetown University. When she enrolled in a summer academic program, she was removed from the list of residents at her shelter and moved into the dorms a week earlier than her peers. Her story made national news in 2015.



LOUISE MUNSON

Playwright Louise Munson credits her mother, a classics professor, for an early education in storytelling. Munson grew up hearing Greek myths as her bedtime stories in her home of Princeton, New Jersey. She seeks inspiration in her writing by reading all genres—poetry, fiction, non-fiction, and plays. She currently lives in Los Angeles, where she writes for theater and television.



PLATO

Ancient Greek philosopher and writer Plato (ca. 427–ca. 347 BCE) was born of noble Athenian lineage and grew up during the Peloponnesian War. He founded the Academy in Athens, an open-air space for lectures that became the model for institutions of higher learning in the Western world. Plato's written work takes the form of dialogue or discussion, and often features his teacher Socrates as a speaker.



ELLEN JOHNSON SIRLEAF

The first elected female head of state in Africa, Ellen Johnson Sirleaf (b. 1938), served as president of Liberia from 2006–2018. She attended grade school in Liberia and earned degrees in accounting, economics, and public policy from institutions in the United States. Throughout her career, she has been recognized by *Forbes*, *Newsweek*, *Time* and the *Economist* as one of the most powerful women in the world, and was awarded the Nobel Peace Prize in 2011.

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TECUMSEH



Tecumseh (1768–1813) was a Shawnee Native American warrior who spent most of his life in present-day Ohio. Growing up, his family moved often, as their villages were repeatedly razed by European Americans. These experiences informed his drive to resist European incursions into tribal land. Tecumseh went on to be chief of a multi-tribal confederacy and, with his brother Tenskwatawa, founded the village of Prophetstown.

RIGOBERTA MENCHÚ TUM



Rigoberta Menchú Tum (b. 1959) is an indigenous human rights activist from the ki'che' community of Chimel in the Guatemalan highlands. As a young girl, she traveled with her father throughout the rural communities of Guatemala to educate residents about their rights and encourage them to organize. After much of Tum's family was killed during the Guatemalan Civil War, Tum sought exile in Mexico, where she continued to organize resistance against oppression.

ELIE WIESEL



At the age of fifteen, Elie Wiesel (1928–2016) was deported from Romania to the German concentration camp at Auschwitz, where his youngest sister and parents were killed. After World War II, Wiesel moved to Paris to work as a journalist and began to write about his experiences in the Holocaust about ten years later, publishing nearly thirty books in his lifetime. When Wiesel was awarded the Nobel Peace Prize in 1986, the committee called him a "messenger to mankind."

SAMHITA ARNI

Samhita Arni (b. 1985) started writing her first book when she was eight years old. That book, *The Mahabharata: A Child's View*, was published when she was eleven and was translated in several languages. As an adult, she's written two books based on *The Rámáyana* and a novel-length retelling of *The Silappatikaram*. While Arni has lived all over the world—roaming from Pakistan to Italy to the United States—she currently resides in Bangalore with her cats Zen and Chutki.

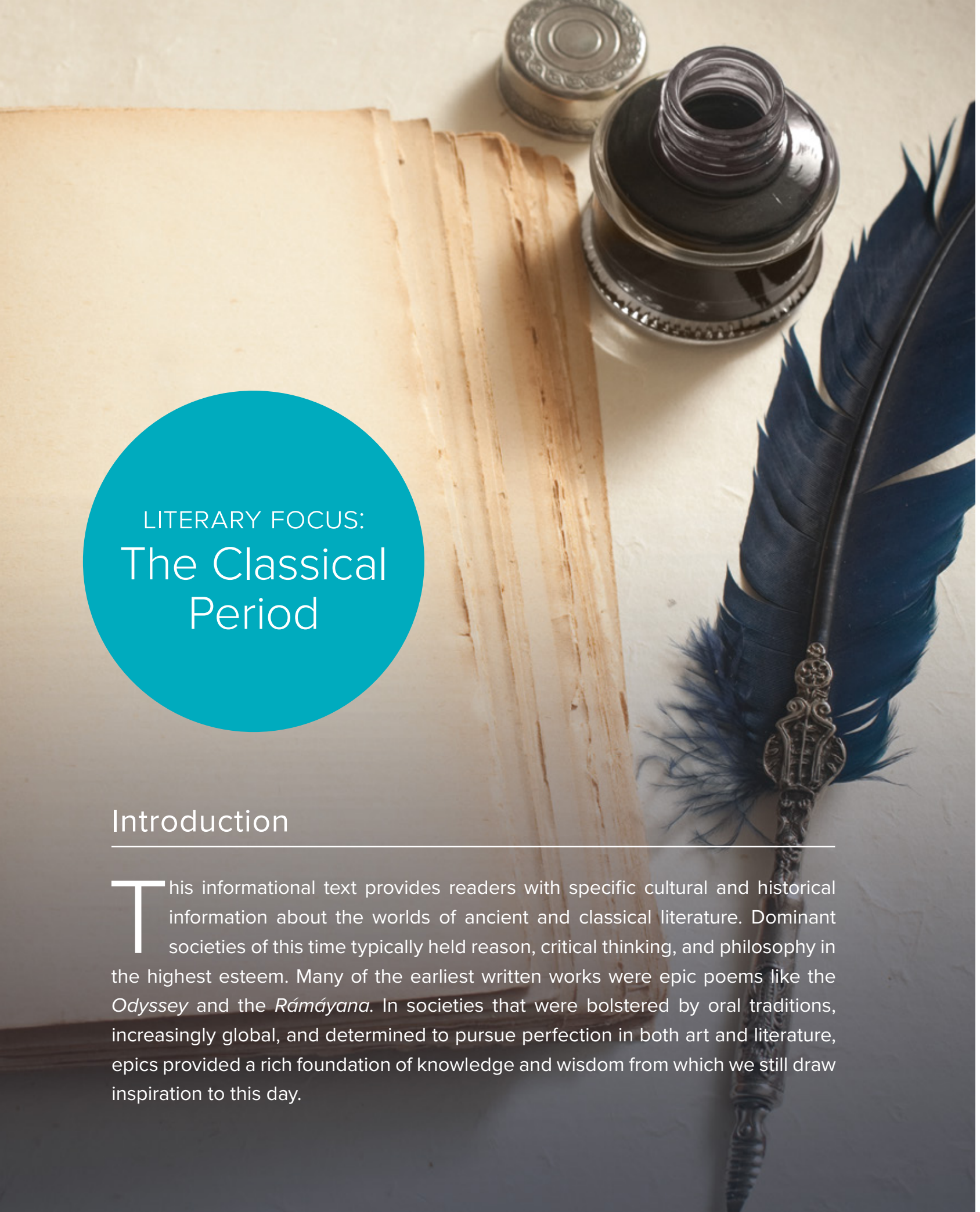
MOYNA CHITRAKAR

Born to a poor family in West Midnapore, India, Moyna Chitrakar (b. 1974?) grew up with the Patua scroll painting tradition, which she learned from her mother and grandmother. Although she doesn't read or write, Chitrakar is a vital member of the Patua artisan community and teaches young girls the art of scroll painting. Growing up, Sita's story was passed down to her as part of an oral tradition, and Chitrakar has always considered it to be a lesson in survival.

VÁLMÍKI

The ancient epic poem the *Rámáyana* is attributed to the Sanskrit poet Válmíki, who names himself in the text as the author. Válmíki, a Hindu sage, created the verse form sloka in which most great Indian epics have since been written. Válmíki was born along the banks of the Ganges in India and is said to have lived as a hunter before becoming a religious scholar and writer. Artistic depictions of the poet typically portray him in the act of writing, usually with a peacock feather as a pen.

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LITERARY FOCUS:

The Classical Period

Introduction

This informational text provides readers with specific cultural and historical information about the worlds of ancient and classical literature. Dominant societies of this time typically held reason, critical thinking, and philosophy in the highest esteem. Many of the earliest written works were epic poems like the *Odyssey* and the *Rámáyana*. In societies that were bolstered by oral traditions, increasingly global, and determined to pursue perfection in both art and literature, epics provided a rich foundation of knowledge and wisdom from which we still draw inspiration to this day.

"They were concerned with making moral choices and using reason to make sense of a chaotic world."

NOTES

1 The global nature of our lives today is not terribly different from life in the ancient and classical worlds. We certainly can travel and communicate faster than people did 2,500 years ago, but even back then people were telling similar kinds of stories, striving for similar ideals, and asking themselves similar questions about the nature of being human. Just as the classical world of Ancient Greece had epics like the *Odyssey*, we have stories of modern day heroes and heroines who embark on journeys or battles of their own in order to pursue an ideal. We witness these pursuits in films like *Star Wars* and *Spider-Man*, as well as in texts like *Divergent* and *Wild: From Lost to Found on the Pacific Crest Trail*, the story of Cheryl Strayed's journey hiking the Pacific Crest Trail

Ancient World

2 Ancient civilizations around the world contributed to the development of the modern cultures we see today. Of these cultures, ancient Greece is considered the foundation of the Western world. Ideas about democracy, **philosophy**, science, medicine, literature, and the other arts all spring from the Greek islands in the Mediterranean. Modern Western literature and storytelling have their roots in the oral tradition of the ancient Greeks, dating from around 800–500 BCE. During this period, before writing was widespread, stories were shared orally as entertainment and instruction. The most important works of Ancient Greece are the **epic poems** *Iliad* and *Odyssey*, both ascribed to the Greek poet Homer. These long narrative poems tell the stories of early military battles and overseas journeys. Peopled with human heroes and divine figures, they were and continue to be considered part history, part mythology, part moral instruction, and full-on entertainment.

Classical World

3 The classical period began around 500 BCE. By this time, Greek culture had grown increasingly sophisticated and influential in the Mediterranean region. A democratic system of rule had been established in Athens, the Greek capital city. Drama became a recognized art form in which small groups of actors and singers stood before audiences to act out exciting and thought-provoking

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tales of noble life. The sub-genres of tragedy and comedy emerged, including the masterpiece of Greek tragedies, *Oedipus Rex* by Sophocles. This play tells the story of a king who tries to change his fate, only to accidentally fulfill it. Also during this period, the Greek thinkers Socrates, Plato, and Aristotle made an impact on the study of knowledge and existence, or philosophy. Through dialogues and discussions, they explored new ways of thinking critically about the world and humanity's place in it.

4 Eventually the Greek empire waned, and the Roman empire rose in the Mediterranean and beyond. Roman writers and artists adapted Greek forms, modifying them to their own tastes. For example, Roman sculptures of the human form became less idealized and more realistic. As during the Greek golden age, the high point of Rome's own golden age of literature was an epic poem. Virgil's *Aeneid*, like Homer's *Odyssey*, describes a hero's memorable journey and encounters with the gods.

5 The ancient and classical worlds were global places. In the mid 300s BCE, Alexander the Great expanded Greek influence as far east as India and Persia. At its height, the Roman empire included Britain, most of Europe, North Africa, and the Middle East. Each empire included people who spoke different languages and practiced different customs and religions. As a result, many texts from different regions of the world during this period have surprisingly similar themes and structures. The parables of Jesus, like the fables of the Greek writer Aesop, were simple tales with clear morals or lessons for listeners. The epics of Greece, Rome, and India all featured gods and goddesses intermingling with the human heroes, important battles, and a focus on the pursuit of ideals. Even though Greco-Roman and Indian epics like the *Odyssey* and the *Rámáyana* were written in completely different places, they both take place in a mythological past and involve gods populating the human earth. They describe the journeys of heroes who face battle, turmoil, and the prospect of victory. These themes can be seen in *Battle at Lanka*, which portrays an important battle featured in the Rámáyana.



Battle at Lanka, Ramayana by Sahib Din, 17th century.

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Winged Victory of Somothrace, ca. 220–185 BCE

6 **Major Concepts**

- **Focus on Classical Values —** The artists, poets, and philosophers of the ancient and classical periods valued reason or rational thinking over emotion or passion. They sought to achieve the **ideal** or most perfect form in their works, whether it be a sculpture of the idealized human form or an epic poem about an ideal hero. The pursuit of the ideal can be seen through the famous sculpture, the *Winged Victory of Samothrace*, which shows the goddess of Victory braced against a strong wind as she stands on a ship. Poets and artists communicated these values in both form and content. For example, epic poems and tragedies may have episodes of passion and action, but these dramatic moments are always balanced out by a clear theme about the importance of rational behavior and moral actions. In their lectures, philosophers argued about how to attain these ideals in an imperfect world. Architects built structures that were perfectly balanced and symmetrical.
- **Purpose —** Epic poems, plays, and philosophical texts all were meant to serve the purpose of teaching a lesson or inspiring audiences to think. Even an exciting epic poem, such as the *Rámáyana* from India, invited listeners to contemplate the influences of fate, the gods, and history on their world. Despite the inclusion of mythological figures in the literature and artwork of the period, the works themselves are not fantasy or myths; they were deeply informed by and reflective of the philosophy of the day. They were concerned with making moral choices and using reason to make sense of a chaotic world.

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- **Emerging Genres —** The literature of the ancient and classical periods was wide ranging in its genres. Poetic forms included lyric poetry, odes, and epic narrative poems, such as the *Odyssey* and the *Rámáyana*. Dramas included tragedies like Sophocles' political play *Antigone* and comedies like Aristophanes' *The Birds*. Plato's *Dialogues* are recreated conversations between Plato and his teacher Socrates in which they explore, through the exchange of questions and answers, how to live an ethical life. Aesop's fables were short humorous stories about non-human characters that ended with an explicit moral or lesson.

Style and Form

7 Allegory

- **Allegory** is a form of storytelling with hidden levels of meanings that the author wants readers or listeners to discern. Unlike Aesop's fables, which end with an explicitly stated lesson or moral, part of Plato's *Republic* is an allegory. "The Allegory of the Cave" employs symbolism and analogies that readers must recognize and decode in order to understand the meaning. In the text, Socrates presents his ideas on education by using the analogy of prisoners literally being led from a dark, shadowy cave to the sunlight outside. As a result, the *Republic* is both a straightforward story about prisoners in a cave and an examination of how we humans perceive reality.

8 Epic Poem

- An epic is a long narrative poem about one particular hero's deeds. Epic poetry of the ancient and classical periods was primarily created to transmit the values and traditions of the poet's culture. While not considered historical documents today, ancient epic poems were once the most effective method for recording and passing down details about historical events from long ago.
- The epic was a common genre in regions all around the globe during the classical period. Many epic poems from the period that survive were written thousands of miles apart in different languages and reflect different cultural traditions. Yet, these epics have many surprising similarities. For example, here are several ways in which the *Rámáyana*, an Indian epic poem written in Sanskrit around 300 BCE by the poet Valmiki, and Homer's *Iliad* are similar:

  > They both focus on a hero from a noble family.
  > The action in each poem is inspired by jealousy.
  > The heroes are helped—and hindered—by gods and goddesses.
  > Both epics highlight the values of the culture.

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9 **Formal and Restrained**

- The literature and other art of the ancient and classical periods is characterized by a **formal** and **restrained** style. A glance at any piece of classical Greek or Roman art or architecture makes that style clear. It is perfectly balanced and symmetrical and hardly adorned, which can be seen in the Parthenon, a famous Greek temple built in 480 BCE. Classical artists strove to achieve an ideal, and therefore did not include excess features that could throw the piece off balance or reveal any awkward human flaw. Likewise, classical authors employed a restrained style in their poetry and prose. True to the philosophy of the time, they prized balance and order in their language and in the structure of their poems and plots. Dramas follow Aristotle's unities, strict rules that dictated that a play must focus on one action over the course of one day in a single location. All the messy action happens offstage and then is described in formal language for the audience by a member of the chorus. In epic poems, passionate actions are often counseled against or result in terrible consequences.



The Parthenon, built in 480 BCE

10 Ancient and classical artists, poets, and philosophers responded to the chaos of their world by using reason in pursuit of the ideal. Epic poems bridged mythology and history and transmitted a culture's values across generations. Philosophers developed many of the ideas that are the foundation of Western culture today. Where do you notice the influence of ancient and classical literature in today's world?

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Literary Focus

Read "Literary Focus: The Classical Period." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does the purpose of most ancient and classical literature connect to or reflect the ideals of those time periods? Explain, citing evidence from the text to support your response.

2. Explain the characteristics of an epic poem. How were these poems different from popular forms of poetry that we see today? Can you think of any epic poems from other periods of literature that are not mentioned in this text? Be sure to cite evidence from the text in your explanations.

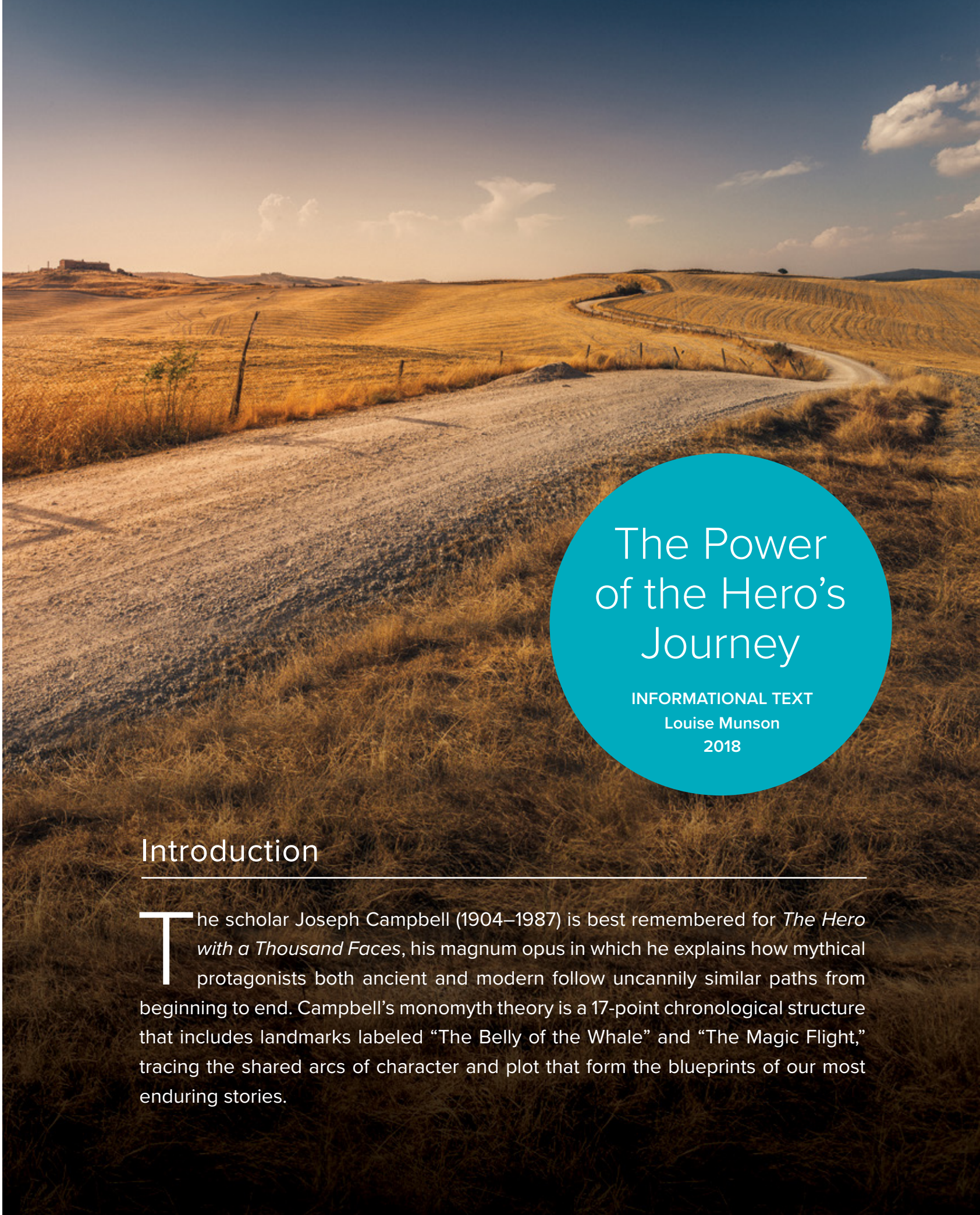
3. Why might it be important that an increasingly global world emphasize reason and morality over emotions and passion? Explain, citing evidence from the text that supports your assertions.

4. The word **formal** comes from the Latin *forma*, meaning "shape." With this information in mind, determine the definition of *formal* as it is used in this context, along with an explanation of how you arrived at its meaning. Finally, consult a dictionary to confirm your understanding.

5. Use context clues to determine the meaning of the word **restrained**. Write your definition, along with the words or phrases that were most helpful in arriving at your conclusion. Then consult a dictionary to confirm your understanding.

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The Power of the Hero's Journey

INFORMATIONAL TEXT
Louise Munson
2018

Introduction

The scholar Joseph Campbell (1904–1987) is best remembered for *The Hero with a Thousand Faces*, his magnum opus in which he explains how mythical protagonists both ancient and modern follow uncannily similar paths from beginning to end. Campbell's monomyth theory is a 17-point chronological structure that includes landmarks labeled "The Belly of the Whale" and "The Magic Flight," tracing the shared arcs of character and plot that form the blueprints of our most enduring stories.

"While happy enough, deep down he or she feels there's *something* missing."

NOTES

1 To begin a hero's journey, "we must be willing to let go of the life we planned so as to have the life that is waiting for us." At least, that's what comparative mythologist Joseph Campbell said—and he should know. While not an actual sailor, like Ulysses, nor an armored King Arthur, Campbell took his own hero's journey through chronicles of mythology. Writing in *The Hero With A Thousand Faces,* published in 1949, Campbell stated that all stories from all cultures are essentially the same. To exemplify this idea, he came up with the Monomyth, which uses 17 steps to outline a hero's journey.



Joseph Campbell

2 Since it was published, Campbell's book has come to be revered by academics, authors, and filmmakers because it is a blueprint that helps unlock the structure and meaning of almost every story ever told. Knowing the plot points also helps us write new ones. Just think about the popular stories of our lifetime: *Star Wars, The Matrix,* and *Lord of the Rings*—they all utilize the steps Campbell outlined in *The Hero With A Thousand Faces*. The **archetype** of the hero's journey is important because it helps us understand the common building blocks human beings have used to tell stories across time and cultures.

SAMPLE ANNOTATION

Structure – Informational Text Structure

The signal word because suggests that the author will explain the effect of this archetype on a range of myths, stories, and films.



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The Hero's Journey:

NOTES

Stage One: Departure

1. The Call to Adventure

3 Many stories open with our would-be hero living an ordinary life. While happy enough, deep down he or she feels there's something missing. Then, suddenly, there's a call to crisis! This call interrupts the ordinary world, and requires our hero to leave his or her ordinary life and jump into action. Remember how, in order to protect her sister Prim, Katniss volunteered to be a Tribute for the Hunger Games? After Katniss answers this call, we know her world will never be the same.

2. Refusal of the Call

4 Although Katniss skipped this step, most of the time the hero initially refuses the call. While ordinary life is boring, the hero prefers boredom and routine because change is scary. However, refusing the call doesn't make it go away. Instead, the knock just gets louder, and if the hero continues to refuse, he or she suffers the consequences. Frodo is a good example of this because he loves his comfortable life in the Shire and doesn't want to leave. It is only after he is almost killed by the Ringwraiths that he realizes he will never be safe as long as the One Ring exists. Refusing the call means staying stuck and not growing. That wouldn't make for a very good story, would it?

3. Supernatural Aid

5 Once the hero answers the call, the universe sends help in the form of a mentor—often an old man, a wizard, or Robin Williams—who provides divine power or protection against, as Campbell puts it, "the dragon forces he [or she] is about to pass." Sometimes the mentor is the same figure that started the whole thing in the first place with the call to adventure. Luke Skywalker is given Yoda, Will Hunting is given an insightful therapist, and Harry Potter actually gets two supernatural aids: Hagrid and Albus Dumbledore. All of these mentors help our heroes understand themselves and harness their powers for the journey to come.

4. The Crossing of the First **Threshold**

6 Now prepared for the journey ahead, the hero still has to face the "threshold guardian" before he can pass into the dangerous unknown. Usually deceitful, the guardian is not who he or she appears to be, but he or she often possesses wisdom our hero needs. In *The Matrix,* Morpheus is the threshold guardian, and he presents Neo with a tough choice: the blue pill or the red pill. If the hero decides to cross the threshold, he enters into a new world, where the rules are different and the stakes are life and death.

SAMPLE ANNOTATION

Structure – Informational Text Structure

From the signal words, I can tell the author is using a sequential structure to list the steps in the hero's journey and to discuss how those steps apply to example texts. This is a logical structure in which each step builds on the preceding step.

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Stage Two: Initiation

5. The Belly of the Whale

7 By passing the first threshold, the hero is transformed into another state of being. As Campbell puts it, "The hero . . . is swallowed into the unknown and would appear to have died." Sometimes, he or she is literally swallowed by a monster or creature. Other times, it's more metaphorical. Think of *Star Wars,* when the Millennium Falcon is sucked into the Death Star by a tractor beam. This part of the journey is the hero's rebirth, where he or she must spend time going inward.

6. The Road of Trials

8 After being spit out of the belly of the whale, the hero must continue his or her transformation by facing a series of tests sent by symbolic figures. The hero or heroine usually fails one or more of these tests. Remember how even though it was fun to watch him try, Luke failed at first in his Jedi training? This is the exciting part where the hero hones his or her skills. There are preliminary victories, but most importantly, we learn about the shortcomings within the hero that he or she must eventually overcome.

7. The Meeting with the Goddess

9 Next, the hero encounters the Queen Goddess of the World, who represents the feminine and the entire universe, good and bad alike. This encounter serves to make the hero whole. In mythology, this test is represented by someone of the opposite sex (a goddess, or god). As Campbell puts it, "The meeting with the goddess (who is **incarnate** in every woman) is the final test of the talent of the hero to win the **boon** of love." Remember when Jake meets the goddess Neytiri in *Avatar?* She protects him from harm, teaches him about the Na'vis, and they fall in love.

8. Woman as the Temptress

10 Here is where the hero faces material or physical temptations that could lure him or her to abandon his or her quest. The hero must make a choice: give in to worldly temptations, or stay the course. The temptations faced by the hero do not always come in the form of a female character. Sometimes, temptation can come in the form of an object. For Harry Potter in *Harry Potter and the Sorcerer's Stone*, the temptation manifests as the Sorting Hat lures him to join Slytherin House. In *Star Wars,* Luke is similarly tempted by the dark side of the Force. A hero must "surpass the temptations of [their] call, and soar to the immaculate ether beyond."

9. Atonement with the Father

11 This is the center point of our journey, when the hero must finally confront the person or thing that holds power over his or her life (remember the inner shortcomings that were left unchecked in Step 6?). In many myths, this "self-generated double monster" is symbolized by the father or father figure.

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Every step before this one has led to this encounter, where the hero must accept all the terrible things in the universe, and in return is shown the bliss of the world. In *Star Wars*, this is when Luke confronts Darth Vader.

10. Apotheosis

12 In return for pushing past fear, the hero is elevated and enlightened. He or she keeps the best of both the mother and father, rejecting their flaws. In *Harry Potter and the Sorcerer's Stone,* this happens when Harry realizes the wizard within him and becomes immune to Voldemort's aggression. By achieving the seemingly impossible (in Step 9), the hero discovers newfound power.

Stage Three: Return

11. The Ultimate Boon

13 Having advanced past the previous steps, the hero finally achieves the main purpose of his or her journey—the ultimate boon. At times it means avenging someone or destroying something (the One Ring, the Death Star). Other times the ultimate boon comes in the form of a holy grail or the elixir of life itself. For Harry Potter, his ultimate boon is defeating Voldemort and discovering the Sorcerer's Stone.

12. Refusal of the Return

14 Now that the hero has been enlightened, he or she might not feel like returning to his or her old life, but the adventurer "still must return with [a] life-transmuting trophy." In the 2011 film version of *Little Red Riding Hood,* Valerie refuses to return to live with her family after slaying the Big Bad Wolf. Still, most heroes *do* eventually return home, feeling a responsibility to share their new wisdom so others may benefit.

13. The Magic Flight

15 If the hero decides to go home, this is when he or she must figure out *how*. Dorothy is faced with this dilemma throughout her heroine's journey in *The Wizard of Oz.* Sometimes the return is dangerous, especially if the hero must escape with the boon and face further obstacles. This last stage can also be a comical pursuit, like in *Toy Story* when Buzz flies into Andy's car after defeating Sid.

14. Rescue from Without

16 If the hero can't get home without help, or refuses to return, he or she might need some help from friends and allies. The ally who steps in to save the hero at this stage often comes as a surprise. A good example of this can be found in Marvel's *The Avengers*, when Iron Man, after making a heroic sacrifice and taking out the enemy, nearly falls to his death before Hulk swoops in and saves him at the last minute.

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15. The Crossing of the Return Threshold

17 To complete the adventure, the hero "must survive the impact of the world." In other words, this is where the adventurer figures out how to keep the wisdom gained on the quest while integrating back into ordinary life. Not so easy! Remember how, in *The Incredibles*, they return home after defeating Omnidroid only to discover that Syndrome has abducted Jack-Jack? Just when you think the journey's over . . .

16. Master of the Two Worlds

18 The hero's ultimate goal is to represent both the human and divine in a single being. Heroes become masters when they conquer all fear by defeating external foes and internal doubt. Mastering two worlds can also involve a hero achieving balance within or reconciling opposing internal forces. In *Aliens*, Ripley unites her maternal instincts to protect an orphan girl with her warrior drive.

17. Freedom to Live

19 The hero can now live in harmony with the universe. Freed from the constraints of fear, he or she can finally live in the moment. In *Star Wars,* Luke earns his Freedom to Live when he becomes one with the Force and is able to impart his wisdom to others.

Conclusion

20 Recognizing Campbell's Hero's Journey in stories across time and cultures can help us better understand the archetypal structure of books and movies. The hero monomyth serves a more personal purpose as we reflect on our own journeys through life. Using this lens allows us to view the trials we face with a fresh perspective while also giving us more compassion for our fellow travelers.

SAMPLE ANNOTATION

Paraphrasing and Summarizing

I'm not sure I understand these ideas. I would paraphrase it like this: Heroes must defeat physical enemies and internal fears. A hero can also become a master by gaining internal balance or by reaching an internal compromise.

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First Read

Read "The Power of the Hero's Journey." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is the conflict at the heart of the hero's life as they know it and their eventual destiny? How do Frodo Baggins and Katniss Everdeen exemplify this stage of the hero's journey? Cite evidence from the text to explain.

2. According to the text, what is "Atonement with the Father"?

3. Explain the significance of the theme of home within Campbell's theory of the hero's journey.

4. What do you think the word **threshold** means as it is used in the text? Write your best definition, along with a brief explanation of the context clues that helped you arrive at the definition.

5. The Latin affix *in-* means "into" and the Latin root *caro* means "flesh." Keeping this in mind, what do you think the word **incarnate** means? What are some other words with the same roots, and what do they mean? Write your best answer.

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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 the impact of 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*
- ✓ how multiple text structures impact a reader's ability to distinguish key concepts and identify the author's purpose
- ✓ how the author uses text structures to support the central idea

STEP 2: To analyze how multiple text structures convey a purpose and meaning in informational texts, use the following questions as a guide:

- ✓ What text structures does the author use to support the topics in sections of text?
- ✓ How do text structures impact a reader's ability to distinguish key concepts and identify the author's purpose?
- ✓ How do the text structures impact the development of the central idea?

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Reread paragraphs 16–20 of "The Power of the Hero's Journey." 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 text structure does the author use to discuss popular films in paragraphs 16–20?

- A. chronological
- B. compare and contrast
- C. description
- D. problem and solution

Part B: What effect does the text structure identified in Part A have on the work as a whole?

- A. This text structure organizes ideas and examples according to when they happened.
- B. This text structure contributes to a clear explanation of each stage in the hero's journey.
- C. This text structure shows similarities and differences between different heroes' journeys.
- D. This text structure organizes the overall text into two parts: problem and solutions.

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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
  - Important words and phrases might include proper names, places, or statistics.
- ✓ Confusing or unfamiliar words, phrases, or passages
  - Determine the meanings of these words and find synonyms you can use in their place.
- ✓ Figurative language and expressions
  - Think about the idea the writer is trying to convey and then restate that idea in your own words.
- ✓ Long, complicated sentences
  - Focus on one section of the sentence at a time and then put together all your paraphrased sections.
- ✓ The order in which events and ideas appear
- ✓ The text's length

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

- ✓ Do I understand the meaning of the text?
- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ Which words, phrases, or passages are confusing or unfamiliar and need to be checked?
- ✓ Does the text contain figurative expressions that need to be interpreted?
- ✓ Are there any long, complicated sentences that should be analyzed in parts?
- ✓ Does my restatement maintain the original meaning of the text, and is the information in the same order and about the same length?

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Reread paragraphs 8–9 of "The Power of the Hero's Journey." 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 8?

   - A. The sentence tells about the hero's faults.
   - B. The hero doesn't win any battles, and he has a lot of faults which he will not be able to overcome.
   - C. There are preliminary victories, but most of all, we learn about the shortcomings inside the hero that he or she must eventually overcome.
   - D. The hero wins a few early battles, but the most important part is that we learn that the hero has faults which he or she is going to have to defeat.

2. Which is the best paraphrase of the second sentence in paragraph 9?

   - A. This difficulty makes the hero perfect.
   - B. This encounter serves to make the hero whole.
   - C. This meeting brings different parts of the hero together.
   - D. This meeting shows the reader everything important about the hero.

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Close Read

Reread "The Power of the Hero's 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. Identify two text structures in the article. Analyze the impact of these text structures.
2. Apply knowledge of context clues to determine the meaning of *manifests* as it is used in section number 8 of the article. Cite evidence to support your definition.
3. Highlight key words and phrases in the section titled "Stage Three: Return." Then paraphrase this section, maintaining its original meaning.
4. Think about how the idea of a hero's journey is tied to culture. Use your paraphrase and specific examples from the article to analyze how cultural ideas influence the journeys of various heroes.

EXPOSITORY

WRITE

Apply the archetype of the hero's journey to a text or movie you know. Using a specific text structure, explain how this text or movie communicates a few key aspects of the hero's journey. Use textual evidence from the article to support your explanation.

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The Gathering Place

POETRY
Amanda Gorman
2017



Introduction

Amanda Gorman (b. 1999) describes herself as a poet, activist, and change-maker. At 19, she was the first-ever Youth Poet Laureate of the United States. She published her first poetry book, *The One for Whom Food Is Not Enough,* in 2015. She is a student at Harvard, has worked with the U.N., and started a community platform focused on literacy and youth activism. "The Gathering Place" was written by Gorman for the Social Good Summit in 2017.

"we be united, we be good, / we do good, we are good / as we should . . ."

NOTES

On the corner of East 92nd and Lexington
Under congested **incandescence** of pulsing city
the world bends itself into a village.
Here: our great gathering place.

A space on hot, laughing earth
Where we stretch room for others beside us
where closed doors are far too tight for
the giant that is hope to grow.
Every idea an open sea
Every voice a boat voyaging the bank of blue.

We, a village, a dancing city,
meet among the music of concrete and steel
where subway cars, ride the beat of hustle and heel.

In this village we string together the continents
in the palm of one building
With one microphone, we streak
across the globe like an eclipse
We strike our plans into stone
and from this we build a summit worth climbing,
a goal worth reaching,
a world worth building.

Like this place,
Our village is one of striking shapes and deeds
where cultures and languages **jive** like seeds

Village to Cynthia Erivo[1], London miracle, whose voice rips
open the sky from the mountaintop of the stage
Village to Pete Cashmore[2], who at my age built

1. **Cynthia Erivo** a well known Broadway actress from England
2. **Pete Cashmore** the founder of the blog site *Mashable*, which he started at age 19

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NOTES

a gathering site for the courageously curious and **obstinately** obsessive
Village to ElsaMarie D'Silva[3], who took her own pain to carve
out a thick roof of voices for assaulted women.

These are the types of villagers we are—
We eat away our hunger
With our appetite for goodness
we breathe rivers into throats
with our voices for change.

Today
in the spine of this meeting ground,
new city, new village, we've reached a summit,
and are ready to loudly name another.
This be hope, this be home,
we are hope, we are home,
we be **vigilant**,
we be united, we be good,
we do good, we are good,
as we should
in the place where a millennium stood
for what we understood
was
right.

On the corner of hope and drive,
Under the question of open sky
sprawls our great gathering site.

In this village
We make the globe a little smaller
So we can dream bigger,
so the dream need not wait.

Here in this gathering,
we do good so that the world
might be great.

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3. **ElsaMarie D'Silva** a former aviation professional who went on to found Safecity.in and the Red Dot Foundation, both of which work toward gender equality and ending violence against women

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NARRATIVE

WRITE

U.S. Youth Poet Laureate Amanda Gorman performed this poem at the Social Good Summit to convey her ideas about how to create meaningful change so that the world can become a better place. Write a narrative involving a setting, real or imagined, that conveys your ideal world.

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Sita's Ramayana

FICTION
Samhita Arni & Moyna Chitrakar
2011

Introduction

One of the great epics of India, the *Rámáyana* existed for years in oral tradition before the Hindu sage and poet Válmíki recorded the story in verse around the 5th century BCE. A vast tale of intrigue, ferocious battles and the triumph of good over evil, *Rámáyana* is integral in the Hindu canon, as its many versions continue to shape the cultural and social imaginations of Hindus worldwide. In this graphic novel version of the Indian epic, Indian author Samhita Arni (b. 1985) tells the story from the point of view of Sita. Working in collaboration with illustrator Moyna Chitrakar, *Sita's Ramayana* pays homage to the tradition from which it is derived—while boldly adapting the epic to acknowledge a female perspective.

"Violence breeds violence, and an unjust act only begets greater injustice."

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MORE THAN FOURTEEN YEARS AGO, MY HUSBAND RAMA, PRINCE OF AYODHYA, WAS EXILED FROM HIS KINGDOM.

I FOLLOWED HIM, WITH MY BROTHER-IN-LAW LAKSHMANA, AND WE CAME TO THE CHITRAKUTA FOREST.



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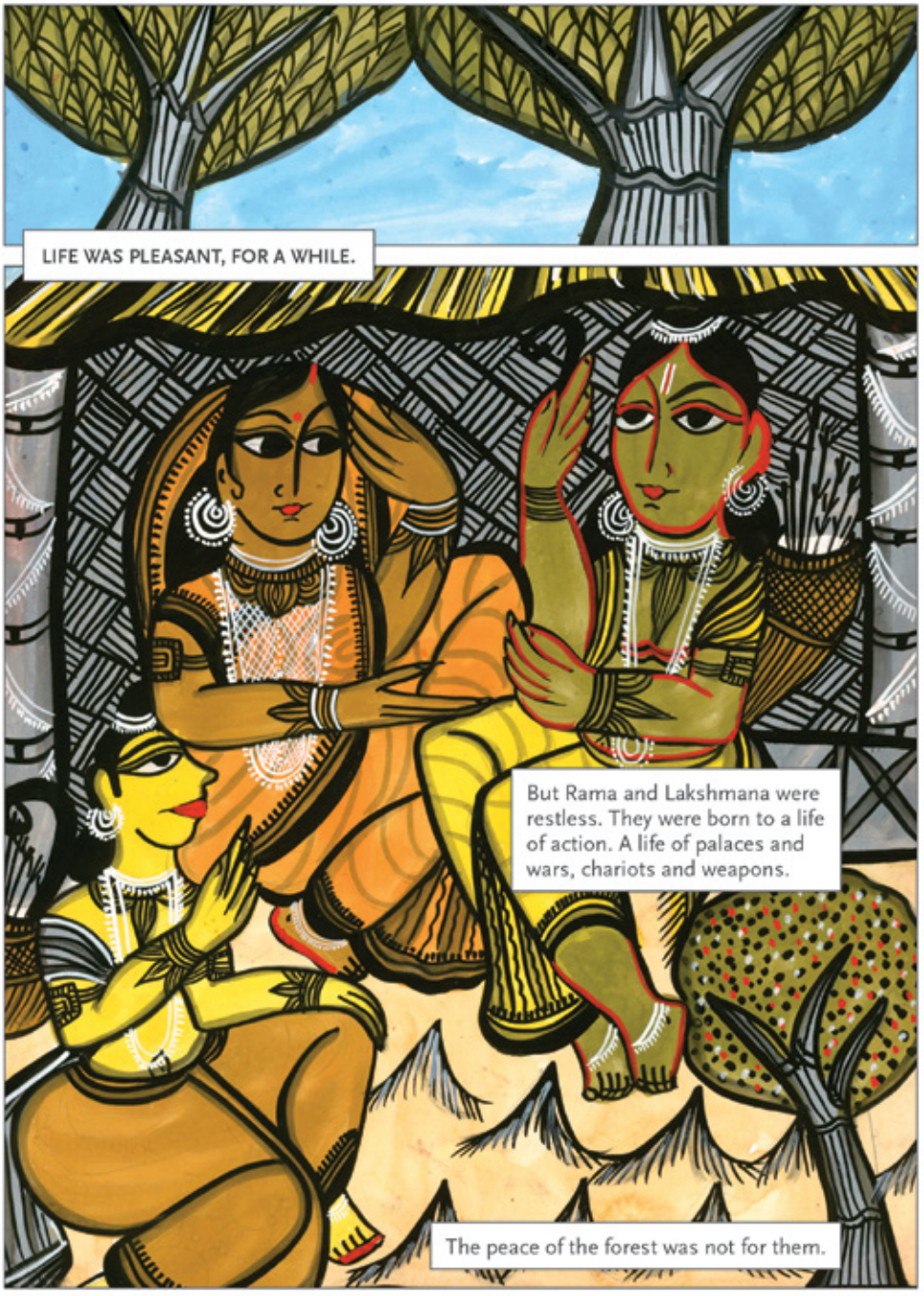


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Arni, Samhita, Sita's Ramayana. Toronto: Groundwood Books/House of Anansi Press, 2011. Print.

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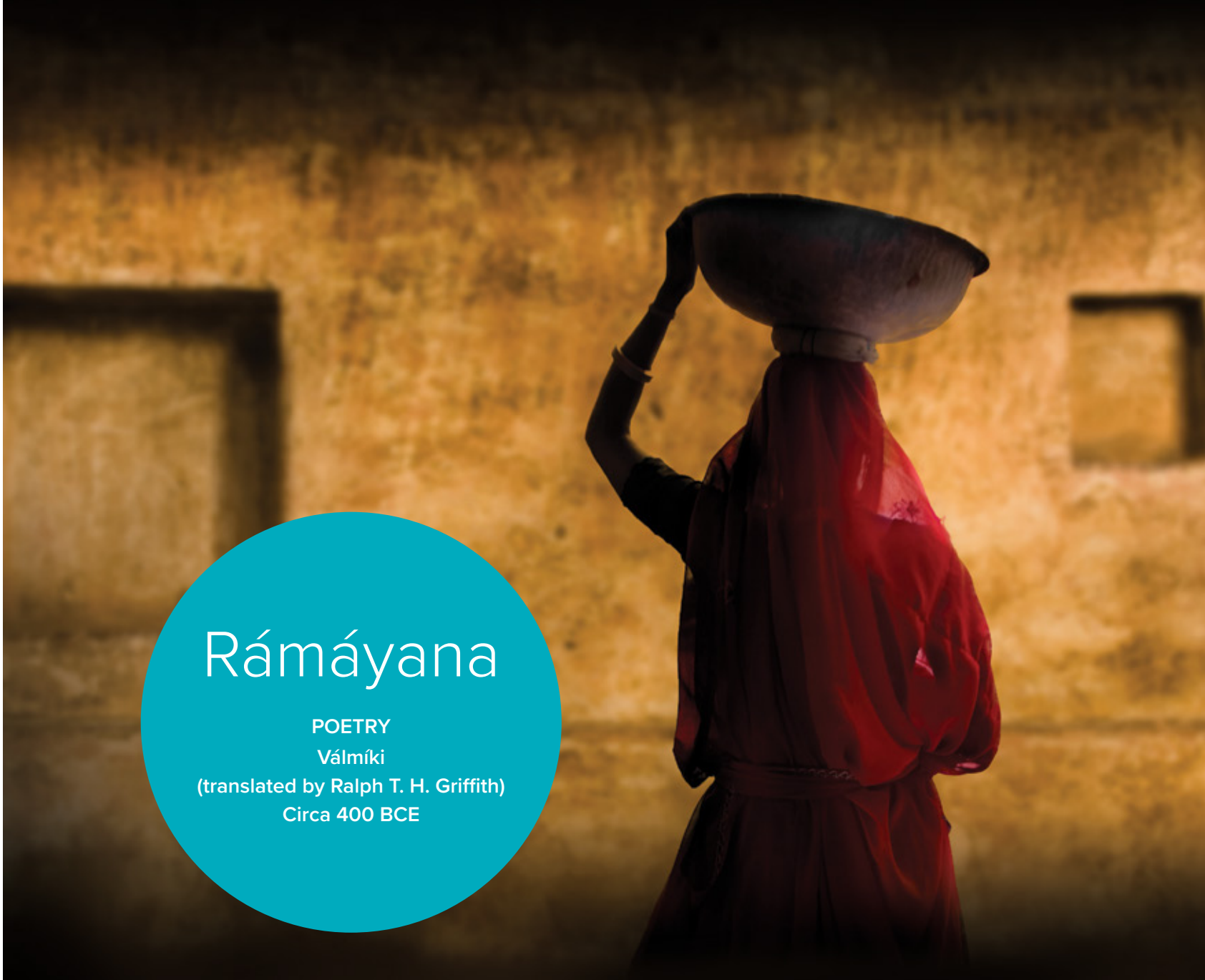
PERSONAL RESPONSE

WRITE

The *Ramayana* is one of the two major epics of ancient India and a key part of the Hindu religion. Explain and analyze how *Sita's Ramayana* uses features of the graphic novel to isolate key events. Then explain and analyze how the narration and illustrations work together to guide the reader through the mythological story of Rama and Sita. Support your explanations and analysis with relevant evidence from the text.

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Rámáyana

POETRY
Válmíki
(translated by Ralph T. H. Griffith)
Circa 400 BCE

Introduction

One of the great epics of India, the *Rámáyana* existed for years in oral tradition before the Hindu sage and poet Válmíki recorded the story in verse sometime around the 5th century BCE. A vast tale of intrigue, ferocious battles, and the triumph of good over evil, the *Rámáyana* serves as an integral part of the Hindu canon, and its many versions continue to shape cultures and societies worldwide. In the following excerpt, the poet Válmíki summarizes the general arc of the epic: from Ráma's banishment at the hands of his father's wife, Kaikeyi, to his battle with the demon Rávana and his ascension to the throne.

“The life of Ráma, great and good, Roaming with Sítá in the wood.”

NOTES



Rama and Lakshmana Search in Vain for Sita

Canto[1] III. The Argument.

The hermit thus with watchful heed
Received the poem’s pregnant seed,
And looked with eager thought around
If fuller knowledge might be found.
His lips with water first bedewed,
He sate, in **reverent** attitude
On holy grass, the points all bent
Together toward the orient;
And thus in meditation he
Entered the path of poesy[2].
Then clearly, through his virtue’s might,
All lay discovered to his sight,
Whate’er befell, through all their life,
Ráma, his brother, and his wife:
And Das’aratha and each queen
At every time, in every scene:
His people too, of every sort;

1. **Canto** in medieval or epic poetry, one division or section of a longer poem
2. **poesy** poetry and its inspiration

SAMPLE ANNOTATION

Poetry

Each line has four iambs, and the rhythm of each line sounds like da-DUM da-DUM da-DUM da-DUM. A break in rhythm emphasizes the name of the poem’s hero, Rama.

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The nobles of his princely court:
Whate'er was said, whate'er decreed,
Each time they sate each plan and deed:
For holy thought and fervent rite
Had so refined his keener sight
That by his **sanctity** his view
The present, past, and future knew,
And he with mental eye could grasp,
Like fruit within his fingers clasp,
The life of Ráma, great and good,
Roaming with Sítá in the wood.
He told, with secret-piercing eyes,
The tale of Ráma's high **emprise**,
Each listening ear that shall entice,
A sea of pearls of highest price.
Thus good Válmíki, sage divine,
Rehearsed the tale of Raghu's line,
As Nárad, heavenly saint, before
Had traced the story's outline o'er.
He sang of Ráma's princely birth,
His kindness and heroic worth;
His love for all, his patient youth,
His gentleness and constant truth,
And many a tale and legend old
By holy Vis'vámitra told.
How Janak's child he wooed and won,
And broke the bow that bent to none.
How he with every virtue fraught
His namesake Ráma met and fought.
The choice of Ráma for the throne;
The malice by Kaikeyí shown,
Whose evil counsel marred the plan
And drove him forth a banished man.
How the king grieved and groaned, and cried,
And swooned away and pining died.
The subjects' woe when thus bereft;
And how the following crowds he left:
With Guha talked, and firmly stern
Ordered his driver to return.
How Gangá's farther shore he gained;
By Bharadvája entertained,
By whose advice he journeyed still
And came to Chitrakúta's hill.
How there he dwelt and built a cot;
How Bharat journeyed to the spot;
His earnest supplication made;
Drink-offerings to their father paid;

NOTES

SAMPLE ANNOTATION

Comparative Reading

These lines explain that the sage Valmiki learned about Rama's great virtues and adventures from Narad, a Hindu saint. Narad "traced the story's outline" for Valmiki who then conveys those stories—and their messages of moral duty—in the narrative that follows.

I can compare how this version, the graphic novel version, and the tapestry Rumal with Scenes from the Ramayana reflect the artist's or author's perspective and address the needs of the audiences.

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NOTES

The sandals given by Ráma's hand,
As emblems of his right, to stand:
How from his presence Bharat went
And years in Nandigráma spent.
How Ráma entered Dandak wood
And in Sutíkhna's presence stood.
The favour Anasúyá showed,
The wondrous balsam she bestowed.
How Sárabhangá's dwelling-place
They sought; saw Indra face to face;
The meeting with Agastya gained;
The heavenly bow from him obtained.
How Ráma with Virádha met;
Their home in Panchavata set.
How S'úrpanakhá underwent
The mockery and disfigurement.
Of Trígirá's and Khara's fall,
Of Rávana roused at vengeance call,
Márícha doomed, without escape;
The fair Videhan lady's rape.
How Ráma wept and raved in vain,
And how the Vulture-king was slain.
How Ráma fierce Kabandha slew;
Then to the side of Pampá drew,
Met Hanumán, and her whose vows
Were kept beneath the greenwood boughs.
How Raghu's son, the lofty-souled,
On Pampá's bank wept uncontrolled,
Then journeyed, Rishyamúk to reach,
And of Sugríva then had speech.
The friendship made, which both had sought:
How Báli and Sugríva fought.
How Báli in the **strife** was slain,
And how Sugríva came to reign.
The treaty, Tára's wild lament;
The rainy nights in watching spent.
The wrath of Raghu's lion son;
The gathering of the hosts in one.
The sending of the spies about,
And all the regions pointed out.
The ring by Ráma's hand bestowed;
The cave wherein the bear abode.
The fast proposed, their lives to end;
Sampati gained to be their friend.
The scaling of the hill, the leap
Of Hanumán across the deep.
Ocean's command that bade them seek

SAMPLE ANNOTATION

Morphology – Etymology and Derivations

The word vengeance looks like it shares a root with the word revenge. When I look up the word, I find it comes from the Latin root vindicare, meaning "to punish." I can infer that here it means to get back at someone.



Nineteenth century art based on the *Rámáyana*

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Mainâka of the lofty peak.
The death of Sinhiká, the sight
Of Lanká with her palace bright
How Hanumán stole in at eve;
His plan the giants to deceive.
How through the square he made his way
To chambers where the women lay,
Within the Aśoka garden came
And there found Ráma's captive dame.
His colloquy with her he sought,
And giving of the ring he brought.
How Sítá gave a gem o'erjoyed;
How Hanumán the grove destroyed.
How giantesses trembling fled,
And servant fiends were smitten dead.
How Hanumán was seized; their **ire**
When Lanká blazed with hostile fire.
His leap across the sea once more;
The eating of the honey store.
How Ráma he consoled, and how
He showed the gem from Sítá's brow.
With Ocean, Ráma's interview;
The bridge that Nala o'er it threw.
The crossing, and the sitting down
At night round Lanká's royal town.
The treaty with Vibhíshan made:
The plan for Rávana's slaughter laid.
How Kumbhakarna in his pride
And Meghanáda fought and died.
How Rávana in the fight was slain,
And captive Sítá brought again.
Vibhíshan set upon the throne;
The flying chariot Pushpak shown.
How Brahmá and the Gods appeared,
And Sítá's doubted honour cleared.
How in the flying car they rode
To Bharadvája's cabin abode.
The Wind-God's son sent on afar;
How Bharat met the flying car.
How Ráma then was king ordained;
The legions their discharge obtained.
How Ráma cast his queen away;
How grew the people's love each day.
Thus did the saint Válmíki tell
Whate'er in Ráma's life befell,
And in the closing verses all
That yet to come will once befall.

NOTES

SAMPLE ANNOTATION

Poetry

Hyperbole emphasizes Hanuman's physical strength and moral courage. Hanuman's conduct shows that he is a trustworthy and devoted friend. He personifies the ideal qualities of a friend in ancient Hindu moral teachings.

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First Read

Read the *Rámáyana*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does the king grieve? Explain, citing evidence.

2. Who is the speaker? Describe what you know about the speaker from the beginning of the poem.

3. Identify two or three main characters and describe their significance to the narrative. Use evidence from the text to support your answer.

4. Use context clues to determine the meaning of **strife**. Write your best definition, explaining what clues helped you to figure out its meaning.

5. Use context clues to determine the meaning of **ire**. Write your best definition in your own words, explaining how you figured out its meaning.

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Reading Skill: Poetry

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 authors create multiple layers of meaning in poems, note the following:

- ✓ the literary period in which the poem was written
- ✓ structural elements, such as:
  - stanza length and stanza breaks
  - line length and line breaks
  - white space and indentation
- ✓ sound elements, such as:
  - rhyme, alliteration, assonance, and consonance
  - repetition
  - meter
- ✓ stylistic elements, such as:
  - diction, or word choice
  - syntax, or the arrangement of words
  - figurative language, including hyperbole and personification
- ✓ the poetic form, or how the poem follows the formal rules that characterize specific types of poems, such as:
  - sonnet: the poem has fourteen lines, a regular rhyme scheme, and ten syllables per line
  - epic: a long narrative poem in which a heroic protagonist engages in an action of great significance
  - free verse: a poem with variable length, structure, and rhyme scheme

STEP 2: In order to analyze how authors create multiple layers of meaning in poems, consider the following questions:

- ✓ What influence does historical context or literary period have on the poem's form and meaning?
- ✓ How does the poem's formal structure affect its overall meaning?
- ✓ How do poetic elements—such as figurative language and meter—convey meaning?
- ✓ How do stylistic elements contribute to mood and tone?

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Reread lines 43–52 of *Ramayana*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence offers the best explanation of why this passage follows the formal rules of epic poems?

   - A. This passage introduces the story's antagonist.
   - B. This passage includes an irregular rhyme scheme.
   - C. This passage tells a story about Rama's early life.
   - D. This passage contains examples of alliteration.

2. The details in lines 51 and 52 show examples of—

   - A. diction
   - B. personification
   - C. meter
   - D. hyperbole

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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 word derivations, roots, and affixes 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 lines 5–8 of *Ramayana*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What does *sate* mean as it is used in line 6? Use context clues and apply knowledge of derivations to determine the meaning.

   - A. *Sate* means "to drink."
   - B. *Sate* means "to smile."
   - C. *Sate* is an archaic form of the word *fate*.
   - D. *Sate* is an archaic form of the word *sit*.

2. Keeping in mind that the Latin root *oriri* means "to rise," use context clues and apply knowledge of etymology to determine the meaning of the phrase "toward the orient" as it is used in line 8.

   - A. toward the north
   - B. toward the east
   - C. toward the west
   - D. toward the south

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Reading Skill: Comparative Reading

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify how mythical, classical, or religious texts have been adapted, note the following:

- ✓ the source text that is being adapted
- ✓ the topic, theme, or message of the source text
- ✓ the genre an author uses to adapt the source text
- ✓ how each adaptation builds upon, expands, or alters the topic or themes of the source text
- ✓ how each adaptation changes or emphasizes the topic or message to address a specific audience

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 mythical, classical, or religious texts have been adapted, consider the following questions:

- ✓ How are the adapted text and the source text similar? How are they different?
- ✓ How does the new medium of the adaptation reflect or change the meaning of the source text?
- ✓ How does the adapted text reflect the author's or artist's perspective?
- ✓ How does the adapted text address the needs of a specific audience?
- ✓ How does the content of the source text affect the meaning of the adapted text?

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Reread lines 73–80 of *Ramayana* and review the panel in the digital lesson from *Sita's Ramayana*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which couplet from the poem is depicted in the panel from *Sita's Ramayana*?

   - A. "How Sárabhangá's dwelling-place / They sought; saw Indra face to face;"
   - B. "The meeting with Agastya gained; / The heavenly bow from him obtained."
   - C. "How Ráma with Virádha met; / Their home in Panchavata set."
   - D. "How Súrpanakhá underwent / The mockery and disfigurement."

2. Which of the following statements best expresses how this panel from the graphic novel makes the content accessible to a wide audience?

   - A. This panel incorporates images and sounds that engage visual and auditory learners.
   - B. This panel includes a striking image to accompany a description that uses clear diction.
   - C. This panel provides details about characters' backgrounds and personal values.
   - D. This panel adds elements to the story such as setting details and characterization.

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Close Read

Reread *Ramayana*. 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 evidence in the text showing the impact of sound devices on the poem's overall meaning. Analyze this evidence to determine how specific sound devices contribute to multiple layers of meaning.

2. Identify a universal theme of this canto from the *Rámáyana* and analyze its development throughout the text. Use textual evidence to support your response.

3. Locate the word *abode* in lines 106 and 148. Apply knowledge of etymology and derivations to determine the meaning of *abode* as it is used in these two lines.

4. Highlight key events and images in the Griffith translation of *Rámáyana* that you also see in the rumal and graphic novel adaptations. Analyze how each version of the mythological epic poem conveys the author's or artist's perspective and addresses the needs of a specific audience. Cite evidence from all three sources to support your ideas.

5. Select two characters from the poem and graphic novel excerpts and identify their goals. Analyze how the choice of goals is connected to the culture in which the characters live.

COMPARATIVE ANALYSIS

WRITE

In the Hindu myth *Rámáyana*, the poet Válmíki weaves a tale about what it means to create positive change in a community. Compare and contrast the ways that the epic poem and the graphic novel *Sita's Ramayana* convey a message about community and the individuals who are part of it. Use evidence from both interpretations to support your response.

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Republic

ARGUMENTATIVE TEXT
Plato
(translated by Benjamin Jowett)
Circa 380 BCE

Introduction

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Comprising ten books, the *Republic* is one of Plato's longest works, setting forth his ideas on government and justice in both political and personal terms. Using his late mentor, Socrates, as his voice, in characteristic "Socratic" dialogues, Plato explores relationships between concepts such as rationality and desire, leaving behind an enduring philosophy of human thought and action. In this excerpt, Socrates presents his ideas on education through the analogy of being led from the shadows of a cave to the pure sunlight outside.

"To them, I said, the truth would be literally nothing but the shadows of the images."

NOTES

BOOK VII

1 AND now, I said, let me show in a figure how far our nature is enlightened or unenlightened: Behold! human beings living in an underground den, which has a mouth open toward the light and reaching all along the den; here they have been from their childhood, and have their legs and necks chained so that they cannot move, and can only see before them, being prevented by the chains from turning round their heads. Above and behind them a fire is blazing at a distance, and between the fire and the prisoners there is a raised way; and you will see, if you look, a low wall built along the way, like the screen which **marionette** players have in front of them, over which they show the puppets.

2 I see.

3 And do you see, I said, men passing along the wall carrying all sorts of vessels, and statues and figures of animals made of wood and stone and various materials, which appear over the wall? Some of them are talking, others silent.

4 You have shown me a strange image, and they are strange prisoners.

5 Like ourselves, I replied; and they see only their own shadows, or the shadows of one another, which the fire throws on the opposite wall of the cave?

6 True, he said; how could they see anything but the shadows if they were never allowed to move their heads?

7 And of the objects which are being carried in like manner they would only see the shadows?

8 Yes, he said.

9 And if they were able to converse with one another, would they not suppose that they were naming what was actually before them?

10 Very true.

SAMPLE ANNOTATION

Context and Connotation – Context Clues

I don't recognize how shadow is used here, but based on context clues such as "only their own shadows" and "never allowed to move," I think the shadow represents distress and confinement.

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NOTES

SAMPLE ANNOTATION

Comparative Reading

Socrates does not reveal emotion as he describes the prisoner's distress. He maintains a neutral and objective tone. The video in the digital lesson, Plato's Cave, conveys distress through visual effects, rapid cuts, and a close-up of the prisoner's pained face.

In Republic, the allegory is believable and realistic, and the central symbol of blindness is both literal and figurative. In Plato's Cave, visual and narrative techniques add tension. The adaptation is more frightening and less believable than Plato's version.

11 And suppose further that the prison had an echo which came from the other side, would they not be sure to fancy when one of the passers-by spoke that the voice which they heard came from the passing shadow?

12 No question, he replied.

13 To them, I said, the truth would be literally nothing but the shadows of the images.

14 That is certain.

15 And now look again, and see what will naturally follow if the prisoners are released and **disabused** of their error. At first, when any of them is liberated and compelled suddenly to stand up and turn his neck round and walk and look toward the light, he will suffer sharp pains; the glare will distress him, and he will be unable to see the realities of which in his former state he had seen the shadows; and then conceive someone saying to him, that what he saw before was an illusion, but that now, when he is approaching nearer to being and his eye is turned toward more real existence, he has a clearer vision—what will be his reply? And you may further imagine that his instructor is pointing to the objects as they pass and requiring him to name them—will he not be perplexed? Will he not fancy that the shadows which he formerly saw are truer than the objects which are now shown to him?

16 Far truer.

17 And if he is compelled to look straight at the light, will he not have a pain in his eyes which will make him turn away to take refuge in the objects of vision which he can see, and which he will conceive to be in reality clearer than the things which are now being shown to him?

18 True, he said.

19 And suppose once more, that he is reluctantly dragged up a steep and rugged ascent, and held fast until he is forced into the presence of the sun himself, is he not likely to be pained and irritated? When he approaches the light his eyes will be **dazzled**, and he will not be able to see anything at all of what are now called realities.

20 Not all in a moment, he said.

21 He will require to grow accustomed to the sight of the upper world. And first he will see the shadows best, next the reflections of men and other objects in the water, and then the objects themselves; then he will gaze upon the

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NOTES

light of the moon and the stars and the spangled heaven; and he will see the sky and the stars by night better than the sun or the light of the sun by day?

22 Certainly.

23 Last of all he will be able to see the sun, and not mere reflections of him in the water, but he will see him in his own proper place, and not in another; and he will contemplate him as he is.

24 Certainly.

25 He will then proceed to argue that this is he who gives the season and the years, and is the guardian of all that is in the visible world, and in a certain way the cause of all things which he and his fellows have been accustomed to behold?

26 Clearly, he said, he would first see the sun and then reason about him.

27 And when he remembered his old habitation, and the wisdom of the den and his fellow-prisoners, do you not suppose that he would felicitate himself on the change, and pity him?

28 Certainly, he would.

• • •

29 Imagine once more, I said, such an one coming suddenly out of the sun to be replaced in his old situation; would he not be certain to have his eyes full of darkness?

30 To be sure, he said.

31 And if there were a contest, and he had to compete in measuring the shadows with the prisoners who had never moved out of the den, while his sight was still weak, and before his eyes had become steady (and the time which would be needed to acquire this new habit of sight might be very considerable), would he not be ridiculous? Men would say of him that up he went and down he came without his eyes; and that it was better not even to think of ascending; and if any one tried to loose another and lead him up to the light, let them only catch the offender, and they would put him to death.

32 No question, he said.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Plato uses personification when he discusses the sun and the reaction of the person who sees it after leaving the cave. The use of personification emphasizes the power of the sun.

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NOTES

33 This entire allegory, I said, you may now append, dear Glaucon[1], to the previous argument; the prison-house is the world of sight, the light of the fire is the sun, and you will not misapprehend me if you interpret the journey upwards to be the ascent of the soul into the intellectual world according to my poor belief, which, at your desire, I have expressed—whether rightly or wrongly God knows. But, whether true or false, my opinion is that in the world of knowledge the idea of good appears last of all, and is seen only with an effort; and, when seen, is also inferred to be the universal author of all things beautiful and right, parent of light and of the lord of light in this visible world, and the immediate source of reason and truth in the intellectual; and that this is the power upon which he who would act rationally either in public or private life must have his eye fixed.

34 I agree, he said, as far as I am able to understand you.

35 Moreover, I said, you must not wonder that those who attain to this beatific vision are unwilling to descend to human affairs; for their souls are ever hastening into the upper world where they desire to dwell; which desire of theirs is very natural, if our allegory may be trusted.

36 Yes, very natural.

• • •

37 But then, if I am right, certain professors of education must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes.

38 They undoubtedly say this, he replied.

39 Whereas, our argument shows that the power and capacity of learning exists in the soul already; and that just as the eye was unable to turn from darkness to light without the whole body, so too the instrument of knowledge can only by the movement of the whole soul be turned from the world of becoming into that of being, and learn by degrees to endure the sight of being, and of the brightest and best of being, or in other words, of the good.

• • •

40 You remember, I said, how the rulers were chosen before?

41 Certainly, he said.

1. **Glaucon** Plato's older brother, also a philosopher

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NOTES

42 The same natures must still be chosen, and the preference again given to the surest and the bravest, and, if possible, to the fairest; and, having noble and generous tempers, they should also have the natural gifts which will facilitate their education.

43 And what are these?

44 Such gifts as **keenness** and ready powers of acquisition; for the mind more often faints from the severity of study than from the severity of gymnastics: the toil is more entirely the mind's own, and is not shared with the body.

• • •

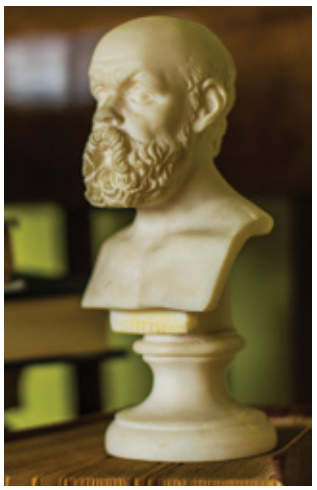
45 Suppose, I said, the study of philosophy to take the place of gymnastics and to be continued diligently and earnestly and exclusively for twice the number of years which were passed in bodily exercise—will that be enough?

46 Would you say six or four years? he asked.

47 Say five years, I replied; at the end of the time they must be sent down again into the den and compelled to hold any military or other office which young men are qualified to hold: in this way they will get their experience of life, and there will be an opportunity of trying whether, when they are drawn all manner of ways by temptation, they will stand firm or flinch.

48 And how long is this stage of their lives to last?

49 Fifteen years, I answered; and when they have reached fifty years of age, then let those who still survive and have distinguished themselves in every action of their lives and in every branch of knowledge come at last to their **consummation**: the time has now arrived at which they must raise the eye of the soul to the universal light which lightens all things, and behold the absolute good; for that is the pattern according to which they are to order the State and the lives of individuals, and the remainder of their own lives also; making philosophy their chief pursuit, but, when their turn comes, toiling also at politics and ruling for the public good, not as though they were performing some heroic action, but simply as a matter of duty; and when they have brought up in each generation others like themselves and left them in their place to be governors of the State, then they will depart to the Islands of the Blest and dwell there; and the city will give them public



Marble statuette of Socrates

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NOTES

memorials and sacrifices and honour them, if the Pythian oracle[2] consent, as demigods[3], but if not, as in any case blessed and divine.

50 You are a sculptor, Socrates, and have made statues of our governors faultless in beauty.

51 Yes, I said, Glaucon, and of our governesses too; for you must not suppose that what I have been saying applies to men only and not to women as far as their natures can go.

52 There you are right, he said, since we have made them to share in all things like the men.

53 Well, I said, and you would agree (would you not?) that what has been said about the State and the government is not a mere dream, and although difficult not impossible, but only possible in the way which has been supposed; that is to say, when the true philosopher kings are born in a State, one or more of them, despising the honours of this present world which they deem mean and worthless, esteeming above all things right and the honour that springs from right, and regarding justice as the greatest and most necessary of all things, whose ministers they are, and whose principles will be exalted by them when they set in order their own city?

2. **Pythian oracle** prophet of the greek god Apollo
3. **demigods** those more perfect and powerful than humans, but less so than the gods

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First Read

Read the *Republic*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why are the shadows "truer" than the objects outside of the cave? Cite evidence from the text to support your answer.

2. Think about the physical sensation of blinking into bright light after being in the dark. Is it pleasant or painful? How does this thematically connect to Plato's allegory? Cite evidence from the text to support your answer.

3. Who is speaking? Who are the people engaged in dialogue in this text?

4. Use context clues to determine the meaning of **disabused** in the text. Write your best definition of *disabused*, and explain how you came to it.

5. Use context clues to determine the meaning of **keenness**. If it helps, verify your answer in a dictionary. Then, write a sentence about Plato's philosophy on learning using the word *keenness*.

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Reading Skill: Context and Connotation – Context Clues

Republic

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 that can be used to determine connotative and denotative meanings of unfamiliar words and phrases in a text, note the following:

- ✓ clues to a word's denotative meaning, including the part of speech and any familiar roots or affixes
- ✓ a definition embedded in the text
- ✓ clues in the surrounding text about the word's meaning
- ✓ signal words that cue context clues, such as:
  - *comparably*, *related to*, or *similarly* to signal comparison
  - *on the other hand*, *however*, or *in contrast* to signal contrast
  - *by reason of*, *because*, or *as a result* to signal cause and effect

STEP 2: To apply knowledge of context clues to determine the connotative and denotative meanings of unfamiliar words and phrases in a text, consider the following questions:

- ✓ How do nearby words or phrases suggest connotative or denotative meanings?
- ✓ What examples of the word or phrase can I locate in the text?
- ✓ What synonyms or antonyms of the word or phrase can I locate in the text?
- ✓ How can the tone or mood of the overall sentence or paragraph help me infer meanings of unfamiliar words?
- ✓ What is the denotative or literal meaning of the word or phrase? What is its connotative meaning?

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Reread paragraph 33 of *Republic*. 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: What does the word *light* mean as it is used in paragraph 33?

- ○ A. creativity
- ○ B. indecision
- ○ C. enlightenment
- ○ D. misunderstanding

Part B: Which phrase from the passage provides clues to the answer in Part A?

- ○ A. "But, whether true or false, my opinion is . . ."
- ○ B. "This entire allegory, I said, you may now append . . ."
- ○ C. ". . . the universal author of all things beautiful and right . . ."
- ○ D. ". . . I have expressed—whether rightly or wrongly God knows."

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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:

- ✓ the author or speaker's purpose
- ✓ the author or speaker's audience
- ✓ figures of speech that the author uses, such as:
  - 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"
- ✓ 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:
  - verbal irony: an expression in which a person says something sharply different or in contrast to what he or she actually means in order to make a point, such as when Shakespeare's Mark Antony repeatedly refers to Brutus as "an honorable man" to emphasize his disloyalty to Caesar
  - 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
- ✓ how the author's use of rhetorical devices advances his or her purpose

STEP 2: To analyze an author's use of rhetoric in a text, consider the following questions:

- ✓ What is the author's purpose and perspective?
- ✓ What rhetorical devices does the author use to support or advance an argument or perspective?
- ✓ How does each rhetorical device support or advance the author's argument or perspective?

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Read the textual examples below. Then complete the chart by identifying the rhetorical device and explaining how it adds to each text.

YOUR TURN

PRACTICE

Devices			
verbal irony	alliteration	metonymy	simile

Textual Example	Device	Analysis
". . . learn by degrees to endure the sight of being, and of the brightest and best of being, or in other words, of the good."		
". . . you will not misapprehend me if you interpret the journey upwards to be the ascent of the soul into the intellectual world according to my poor belief, which, at your desire, I have expressed . . ."		
"Men would say of him that up he went and down he came without his eyes . . ."		
"But then, if I am right, certain professors of education must be wrong when they say that they can put a knowledge into the soul which was not there before, like sight into blind eyes."		

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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 mythical, classical, or religious texts have been adapted, note the following:

- ✓ the source text and its medium
- ✓ the adapted text and its medium
- ✓ the topic, theme, or message of the source text
- ✓ how each adaptation expands or alters the topic or themes of the source text
- ✓ how each adaptation changes or emphasizes elements of the source text to address a specific audience

STEP 2: To analyze how mythical, classical, or religious texts have been adapted, consider the following questions:

- ✓ How are the adapted text and the source text similar? How are they different?
- ✓ How does the adapted text reflect or change the meaning of the original text?
- ✓ How does the adapted text emphasize or amplify elements of the source text?
- ✓ How does the adaptation address the needs of a specific audience?
- ✓ How does the medium inform the content, structure, and/or style of the adaptation?

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Reread paragraphs 19–23 of *Republic* and review the video in the digital lesson to compare. Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

How is the film's representation of the sun different from the description in the *Republic*?

- A. The video uses music and imagery to present the sun first as a dangerous object.
- B. The video focuses on the sun as a beacon of truth, while the text does not address this idea.
- C. The video uses colors to frame the sun as a welcoming figure when the prisoner first sees it.
- D. The video shows the sun quickly, deemphasizing the long journey the prisoner will take to reach understanding.

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Close Read

Reread the *Republic*. 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. State the meaning of the multiple-meaning word *converse* in paragraph 9. Identify context clues that helped you figure out the denotative and connotative meanings.

2. Locate two rhetorical devices in paragraph 49. Explain how these devices contribute to the meaning of the allegory.

3. Locate the explanation Socrates gives for his allegory in paragraph 33. In your own words, paraphrase what Socrates says. Explain the central idea of the allegory, citing rhetorical devices that advance the central idea.

4. Identify what Plato explicitly says he intends to show in this allegory. Analyze the ways in which the video interpretation of the allegory adapts the classical source. Cite evidence from the text and the video to support your understanding.

5. Explain what this section of Plato's *Republic* reveals about the culture of ancient Greece that is relevant for our culture today. Cite textual evidence to support your ideas.

COMPARATIVE ANALYSIS

WRITE

Analyze the ways in which Plato's allegory and the video adaptation develop ideas concerning the necessity of education. Explain how Plato's use of rhetorical devices, including dialogue, helps achieve his purpose and influences the adaptations of his work.

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Valedictorian Address at Anacostia High School

INFORMATIONAL TEXT
Rashema Melson
2014

Introduction

Graduating first in her class from Anacostia High School in Washington, D.C.—while living at a homeless shelter—Rashema Melson defied the odds and became an inspiration for many. Despite her difficult living situation, Melson was determined to prioritize her education; she would work long days attending classes, studying, and even participating in sports after school, spending more than 12 hours at school each day before returning to the shelter to be with her mother and siblings. In her 2014 valedictory speech, Melson reveals the life lessons she learned throughout her journey as well as the people who have played a significant role in her success story.

"I say life is endless; turn up, earn it up, but don't burn it up."

NOTES

1 Welcome to Anacostia's Class of 2014 **commencement** exercises. The two years I have spent at Anacostia have been wonderful, and I could not have asked for a better experience.

2 I have been taken care of by the best principal, teachers, and coaches in the city. These educators actually care about our wellbeing: it is not just a paycheck to them. I feel as if I have walked into the arms of a second family. They are a security blanket that covers us wherever we are.

3 During my journey, I have made wonderful friends, sweated, cried, succeeded on the court and track and in the classroom. I have to shout out my family for always supporting me and being by my side. I have to shout out my school for always being available and helping me when I was in a jam. Also, for pushing me when I felt as if I was about to give up. My amazing track coach, Ms. Perry, was like a mother, sister, and best friend to me at the same time. She has always been someone who I could come to for whatever and whenever—no matter the time of day—and when I needed an ear for my problems and advice, as well. I love her so much. She is definitely a life-changer. Mrs. Sugarman, my wonderful counselor who not only told me to follow my heart but helped me to as well. I adore her. Mr. Smith, Anacostia's excellent D.C. CAP[1] advisor, who helped me get through the tough, frustrating college process without a problem. Without him, I probably would not have even applied and made it through, especially the financial aid portions. I would also like to thank Mr. Debon, Coach June, Coach Crows, Ms. Freeman, Coach Shackleford, Coach Thomas, Mr. Mooner, and Ms. Witherspoon, who have supported me every step of the way. And I would be **remiss** if I didn't thank all of the community partners and [inaudible] supporters I have gained over the past month.

4 Throughout my journey here, I have learned that time doesn't wait, pity, or adjust for or to anyone, and life is not fair. Life is not fair. But despite that harsh reality, you must keep striving for success through the pain, tears, and feeling of lost hope.

1. **CAP** College Access Program

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NOTES

5 People say life is short; live it up. I say life is endless; turn up, earn it up, but don't burn it up. Your life decisions lead you to where you end up.

6 For the longest, I was in the struggle, trying my best, but started to think that it would never be over. I started to give up. But then, God gave me a sign that He wasn't putting me through this to punish me, but to show others how to be **resilient** and persistent in the goals of life.

7 I see a promising future ahead, and I didn't do it all alone. I had gracious help for which I will be forever grateful.

8 Before I receive my diploma and head on to Georgetown, I just wanted to leave you all with a piece of advice. Class of 2014, always be who you truly are inside. Never be afraid to go after your dreams. And regardless of the negative forecast that has been predicted upon us, beat the odds, and let the sun shine.

9 The future lies within reach of our hands, and if we keep striving and don't let anyone knock us off our path, or **deter** us from our goals, we can do anything we put our mind to. No matter what. Resilience, **perseverance**, discipline, determination, and dedication is the key to your success. Each step we take is paved with possibilities. Now, go unlock the doors to your future.

By Rashema Melson, 2014. Used by permission of Rashema Melson.

CORRESPONDENCE

WRITE

In this high school valedictorian speech, Rashema Melson thanks the teachers, coaches, and mentors who made a positive impact on her life. Melson shares details about how these people supported her; for example, she describes her track coach as "someone who I could come to for whatever and whenever—no matter the time of day—and when I needed an ear for my problems and advice as well." Think of someone who has provided guidance and support in your life. Write a letter thanking that person and describing his or her impact on your life. Be sure to include specific details that explain how this person's support and guidance have helped you, just as Rashema Melson does when thanking her track coach.

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Methods of Motivation

ARGUMENTATIVE TEXT
Point/Counterpoint
2018



Introduction

Can you imagine living a life without any rewards? All of us crave them—whether it's a parent's approval, a high-five from our coach, or a promotion at work. But what do we lose when our yearning for rewards and recognition becomes our dominant source of motivation? In the two essays presented here, the authors examine the benefits of internal versus external sources of motivation. Their essays pose questions about what drives people to perform, achieve, and improve. As you read their arguments, ask yourself, what motivates *you*?

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: As a child, Matteo Guendouzi set a goal for himself: he would help France win a World Cup. Guendouzi started off on a path toward that goal. As a teen, he played a key role on two French teams. Then, in 2018 at the age of 19, Guendouzi became a professional player for Arsenal, a Premier League club based in London. The StudySync Blast "Goal!" is adapted from an article Guendouzi wrote for *The Players' Tribune*, a sports media website.

Transcript: When I tell people I'm 19 years old, they get surprised.

"Oh, Matteo, you're so mature for your age!"

"Mr. Guendouzi, you carry yourself like a man!"

"I would have thought you were at least 25!"

Things like that make me laugh every time I hear them. Growing up, it was the opposite. People would try to tell me I was a baby. They'd say things like, "You weren't alive for the 1998 World Cup," and tell me I didn't know anything about football. I watched the videos of the tournament, and grew up idolizing Zidane and the goals he scored. But the people who poked fun at me were right. I hadn't seen France win its first World Cup.

So one day I quietly made a promise to myself — that one day I was going to help France win a World Cup. Big promise to make right? But that's the best way to do anything.

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. facts about Guendouzi's age
   - B. background information about Guendouzi's career
   - C. the connection between Guendouzi's experiences and his goal
   - D. the relationship between Guendouzi and the people who comment on his youth

2. Select one advantage of listening to the audio recording of the text.

   - A. The audio recording helps listeners understand why Guendouzi plays soccer.
   - B. The audio recording emphasizes Guendouzi's casual tone and upbeat attitude.
   - C. The audio recording provides quotations that show other people's opinions of Guendouzi.
   - D. The audio recording shows that other people doubt Guendouzi's ability to reach his goal.

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"Stimulation-based motivation often appeals to our most basic needs."

NOTES

Methods of Motivation: What's more effective—intrinsic or extrinsic motivation?

Point: A Job Well Done Is Its Own Reward

1 If you are energized and actively working toward a goal, you are *motivated* to reach that goal. Lately, employers and educators have recognized the vital importance of ***intrinsic*** *motivation*—working toward a goal because it is inspiring, exciting, fascinating, and satisfying. Intrinsic motivation is the best way to ensure creative problem solving and steady, continuous achievement.

Examples of Intrinsic Motivation

2 It is possible to break down intrinsic motivation into three basic types:

- Knowledge-based. If you perform a task purely for the joy of learning or the satisfaction of understanding something, your motivation is knowledge-based.
- Accomplishment-based. If you perform a task for the pleasure of completing, creating, or achieving a goal, your motivation is accomplishment-based.
- Stimulation-based. If you perform a task because of the excitement or gratification it gives you, your motivation is stimulation-based.

3 Imagine that you are planning a trip and hope to learn some key phrases in Italian so that you can explore Rome with some degree of understanding. Your motivation is knowledge-based; just the satisfaction of learning those phrases is enough to motivate you to complete your task.

4 Anyone who enjoys completing crossword puzzles understands motivation that is accomplishment-based. Filling in that last square gives you a feeling of success; you need no other reward.

SAMPLE ANNOTATION

Argument – Arguments and Claims

The author directly states the claim that intrinsic motivation produces more effective results than extrinsic motivation. The author indicates that this claim can be validated by evidence from academic and workplace settings. I wonder how this argument compares to the Counterpoint author's claims.

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NOTES

5 Stimulation-based motivation often appeals to our most basic needs. If you cook a delicious meal for yourself, your key motivation is the stimulus to eat something delectable.

6 It is certainly true that a certain element of extrinsic reward can add to the enjoyment of these various tasks. You can show off your finished crossword puzzle and receive praise, or you can reward yourself with an Italian ice for having learned twenty new Italian phrases. The most effective source of your motivation is internal, however; you are interested in the task and do it just for the sake of doing it.

Intrinsic Motivation in the Workplace

7 Shrewd employers refuse to tie every workplace achievement to an extrinsic reward. It would be expensive, and it might result in employees' ceasing to work hard unless they **anticipate** some kind of remuneration. Instead, employers should emphasize the kinds of intrinsic motivation that make workers want to be productive.

SAMPLE ANNOTATION

Argument – Reasoning

The Point author cites four different ways that employers can support intrinsic motivation. Then, based on these examples, the author concludes that intrinsic motivation engages workers and increases productivity. Making observations and then drawing a conclusion based on those examples is inductive reasoning.

8 Some businesses offer flexibility of scheduling and more autonomy, so that workers feel empowered to make choices and decisions. Some workplaces offer professional development that gives workers a feeling of accomplishment and appeals to their joy in learning. Others ensure that all staff are cognizant of the business's goals and how each worker fits into the realization of those goals. Allowing opportunities for collaboration and interaction with others can appeal to workers' stimulation-based motivation. Using intrinsic motivation to engage employees is an effective way for companies to get their employees to do great work. Providing workers a sense of choice and a feeling of progress are two ways to ensure they are intrinsically motivated. Every employee is motivated by a sense of control and progress. If employees feel successful and empowered to make an impact on the organization, they will feel excited to come to work and try their best.

9 Of course, there are still extrinsic rewards involved in work of any kind because they remind employees of their value. No professional works for free, and everyone expects to be compensated, praised, and thanked for a job well done. However, extrinsic rewards are not sufficient. Employers must supplement them with intrinsic motivators to ensure that employees feel engaged and trusted. According to a Gallup report, employees who are asked by their managers to share in the company's process of setting goals are almost four times more likely to feel engaged at work than other employees. This statistic demonstrates intrinsic motivation is the primary tool for creating motivation and a strong work environment for employees. Not only does this type of intrinsic motivator empower employees to feel trusted by their superiors, but it also costs a company nothing.

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Intrinsic Motivation in the Classroom

10 The philosophy of Lehman Alternative Community School in Ithaca, New York, is to encourage "students to use freedom responsibly, and to make educational choices appropriate to their individual levels of development." LACS long ago got rid of gold stars, stickers, and even most grades in favor of intrinsic motivation. At an All School Meeting every week, students make decisions on issues facing the school. They make choices about their courses of study and reflect on their learning and achievement. They complete community projects and take trips outside the classroom.

11 Experimental and field research shows that students are more likely to complete a task and more likely to take on a challenge if they are intrinsically motivated. They are also more likely to retain the concepts learned. Students need to feel competent, and they need to feel connected to a task. The more they can make decisions and choices around their learning, the greater their intrinsic motivation becomes. A 2015 study that looked at low-income high school students from low-income high schools (64.7 percent from immigrant families) found that intrinsic motivation consistently predicted their intention to pursue health-related careers. It seems likely that intrinsic motivation is a key predictor of everyone's employment paths, no matter what his or her background might be.

12 Not every school can be as enlightened as LACS, but every school should try. Teachers must either **incorporate** intrinsic motivation into their classrooms or be left with a system of rewards and punishments that stifles creativity and students' desire to learn. Teachers' behaviors may even affect student achievement. A 2014 study that clustered intermediate-level students into three groups—high intrinsic and high extrinsic motivation, high intrinsic and low extrinsic motivation, and low intrinsic and high extrinsic motivation—found that the students who were primarily intrinsically motivated outperformed their fellow students and showed the greatest increase in achievement over the course of a school year.

13 Some people argue that extrinsic rewards can help a child build intrinsic motivation by associating a positive feeling with a task the child finds unappealing. For example, if a parent takes his or her child out to ice cream after every swim lesson, that parent might assume that the child will eventually learn to love swimming. However, research has disproven this argument in favor of extrinsic motivation. In fact, incentivizing a child's behavior with rewards actually lessens their intrinsic motivation and makes the child less likely to pursue the activity on his or her own in the future.

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Fun and the Brain

14 Scientists have performed some interesting recent experiments in the area of neuroscience to study how the brain reacts to "boring" and "fun" tasks and to try to determine the neural mechanisms of intrinsic motivation. In a 2015 study of 16 Chinese graduate and undergraduate students, who were hooked up to electrodes and faced with two separate tasks, researchers found a significant difference in electrophysiological response depending on the task being offered. So clearly the brain is most motivated by fun—a biological reason to rely on intrinsic motivation to achieve and succeed as we work and learn.

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"If you want someone to perform a task, you have to give them a reward . . ."

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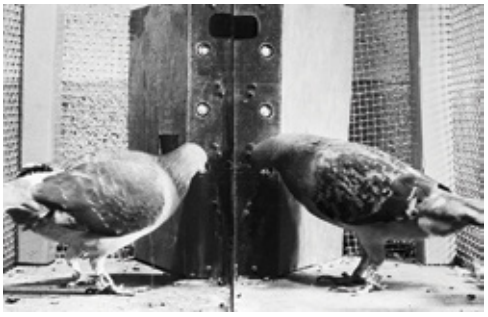
Counterpoint: Positive Reinforcement Is Powerful

Rewards: Simple, but Effective

15 Everyone loves recognition. For that reason, the best way to get your children, your students, or your workers to do what you want them to do is to reward them for doing it. Without it, however, the people in your life simply have no reason to perform up to their potential or to your expectations. If you want someone to perform a task, you have to give them a reward or else they won't have a reason to feel invested in the task. A common concern with offering extrinsic rewards is that they are expensive and time-consuming to purchase and assemble. It's not reasonable to expect teachers to spend their own money on candy or prizes to give their students just to get them to do their homework. Similarly, parents should not have to bribe their children with expensive toys or an allowance just to get them to clean their rooms. What people need to understand is that rewards need not be monetary, edible, or even **tangible**; it could be as simple as a word of praise or a round of applause. Research has proven that praise from a teacher has the power to improve student behavior and enhance academic achievement. Praise is an example of an extrinsic motivator that costs nothing to a teacher, but has a significant impact on a student.

Operant Conditioning

16 The American psychologist and behaviorist B.F. Skinner is widely associated with the theory of operant conditioning, which connects learning to behavioral changes in response to environmental stimuli. According to Skinner, when a certain response pattern is rewarded, the individual learns to respond similarly in the future. One classic experiment had pigeons conditioned to hop as food was presented at 15-second intervals. Skinner defined motivation in terms of such reinforcement, explaining that



Pigeons in a box developed by Skinner used to research operant conditioning.

SAMPLE ANNOTATION

Argument – Arguments and Claims

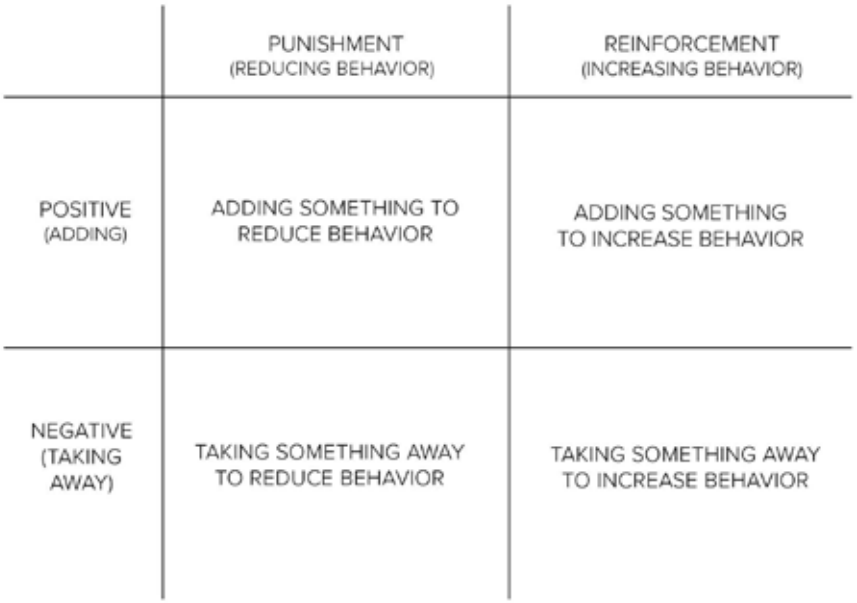
This author claims that offering rewards is the most effective way to motivate students and workers. Both authors point to evidence from academic and workplace settings, and I wonder how each author will use this evidence to support opposing points of view.

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behavior that receives reinforcement will recur, and behavior that receives punishment will cease to occur. Reinforcement may be positive, as in the addition of something pleasant such as praise or treats. It may be negative, as in the removal of something pleasant when a certain behavior occurs. Punishment, too, may involve application of something unfavorable or removal of something favorable.



17 Extrinsic motivation, then, is a form of operant conditioning, because it relies on a reward system to stimulate a preferred response. For example, a well-known grocery store chain that regularly ranks high on Fortune's list of 100 top places to work offers scholarship programs for loyal employees and special awards that employees can give to co-workers who are living up to the store's values. Such motivators are examples of positive reinforcement. The store offers a certain form of negative reinforcement as well—most employees participate in community service programs because to avoid doing so might lead to certain unpleasant judgments by fellow employees.

The Perks of Perks

18 We have all seen the awe-inducing photographs of some of Silicon Valley's most famous businesses—the day care centers, the state-of-the-art gyms, the meditation rooms and arcades, the free food and recording studios. Those businesses do not spend their money foolishly. They want to **incentivize** their workers to feel comfortable working long hours, and they know they are competing with other businesses that can offer good workers solid benefits, so they do their best to create an environment that is fun and playful and offers extrinsic motivation to stay and work. The usual benefits of dental insurance and two-week vacations seem old-fashioned as businesses strive to engage employees and ensure their loyalty.

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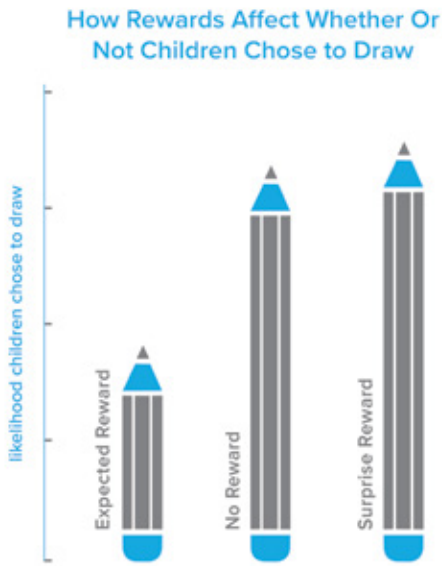
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Rewards vs. Intrinsic Motivation

19 Psychologists have posited for decades that rewards can, over time, decrease a person's internal desire to do a task. They based this notion on a couple of studies that showed children becoming less interested in a "fun" task after they were rewarded for doing it. However, a 1994 review of the research determined that any negative effects of rewards took place only under very restricted and easily avoided conditions. Intrinsic motivation is excellent if it exists, but it appears quite likely from this review that verbal rewards may enhance intrinsic motivation and that physical rewards do not affect it. After all, if you enjoy a job that you are doing as a volunteer, would you be likely to despise it suddenly if you were offered a paycheck for the same work?

Effective Use of Rewards

20 You may be thinking about students you know whose parents paid them for each A they received on a report card and wondering whether that sort of reward is ever appropriate. After all, the grade itself is a form of extrinsic motivation, or at least it should be. It is certainly possible for rewards to go too far and for students or workers to become addicted to them and to function primarily in hopes of an expected reward. But it is also possible to use rewards more effectively to attain the behavior you are striving for. Some psychologists suggest using surprise rewards as a very successful means of bumping up motivation. For instance, Mark Lepper and David Greene's 1973 psychological study on preschoolers found that children who received a surprise reward for drawing were more likely to draw on their own than those who received no reward and those who received an expected reward. **Judicious** use of extrinsic motivation can lead to happier, more productive children, students, and workers, and it doesn't even need to cost a lot.



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First Read

Read “Methods of Motivation.” After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the Point essay author think about classroom environments that focus primarily on extrinsic motivation? Cite evidence from the text to support your answer.

2. What does the author of the Counterpoint essay think about extrinsic motivation in classroom environments? Cite evidence from the text to support your answer.

3. Using information from both essays, explain one reason why rewards can be effective and one reason why rewards might fail.

4. Use context clues to determine the meaning of **anticipate** as it is used in paragraph 7 of the Point essay. Write your own definition of *anticipate* and explain how you figured it out.

5. Keeping in mind that the Latin word *iudicare* means "to examine or form an opinion," use context to determine the definition of the word *judicious*. Use a print or an online dictionary to confirm the definition.

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Reading Skill: Argument – Arguments and Claims

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 compare 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 and claims

STEP 2: To compare the development of two opposing arguments on the same topic, 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?
- ✓ What information is used by both authors in their arguments?
- ✓ How does one author use the same information differently than the other?

STEP 3: To evaluate the effectiveness and validity of claims, analyzing the ways in which the authors use the same information to achieve different ends, consider the following questions:

- ✓ To what extent are the authors' claims effective and valid? To what extent do the authors demonstrate sound reasoning?
- ✓ 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?
- ✓ How do the authors use the same information to achieve different ends?

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Read paragraph 11 from "Point: A Job Well Done Is Its Own Reward." Then, complete the chart by matching the sentence to each category.

YOUR TURN

PRACTICE

	Sentences
A	It seems likely that intrinsic motivation is a key predictor of everyone's employment paths, no matter what his or her background might be.
B	A 2015 study that looked at low-income high school students from low-income high schools (64.7 percent from immigrant families) found that intrinsic motivation consistently predicted their intention to pursue health-related careers.
C	The more [students] can make decisions and choices around their learning, the greater their intrinsic motivation becomes.

Category	Sentence
Claim	
Valid Reasoning	
Invalid Reasoning	

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Reading Skill: Argument – Reasoning

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 compare the development of two opposing arguments on the same topic and analyze the types of logical reasoning that authors use to advance their arguments, note the following:

- ✓ claims that the author makes
- ✓ evidence and reasoning that the author uses to support his or her claims
- ✓ types of logical reasoning that the author uses
  - deductive: general principles lead to specific conclusions
  - inductive: specific examples lead to general conclusions
  - abductive: observations of patterns leads to the most likely conclusions
- ✓ errors in logic and reasoning, including exaggerations and other types of fallacious reasoning

STEP 2: To analyze the soundness and validity of the logical reasoning that an author uses to advance an argument, ask yourself the following questions:

- ✓ What reasons and evidence does the author use to advance his or her claims?
- ✓ What examples of types of logical reasoning—namely, deductive, inductive, or abductive reasoning—does the author use?
- ✓ How effectively do these types of reasoning advance the author's argument?
- ✓ How does the author demonstrate errors in logic and reasoning? How do these errors impact the validity and effectiveness of the author's claims?

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Reread paragraphs 18–20 from "Counterpoint: Positive Reinforcement Is Powerful." Complete the chart by identifying and explaining the type of reasoning shown in each example.

YOUR TURN

PRACTICE

Types of Reasoning		
inductive	abductive	deductive

Reasoning Example	Type of Reasoning	Explanation
In one study, preschoolers who received surprise rewards for drawing were more likely to draw. Based on this evidence, the most successful kinds of extrinsic motivation are surprises.		
Studies have examined how children react to fun tasks when those tasks are associated with rewards. Based on this evidence, the author concludes that verbal rewards are more successful than physical rewards.		
Silicon Valley employers spend a lot of money on incentives for workers. These employers do not waste money. Therefore, these employers are getting the results they want from these incentives.		

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Close Read

Reread "Methods of Motivation." 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 the key claim in the Point argument. Cite evidence to evaluate the validity of the claim.
2. Identify the key claim in the Counterpoint argument. Cite evidence to evaluate the validity of the claim.
3. Identify an example of one clear reason and one logical fallacy in each argument. Evaluate each essay to explain how this reasoning affects the validity of the opposing claims.
4. Identify one rhetorical appeal that each author uses in "Methods of Motivation." Analyze to explain how each author uses these appeals to advance his or her purpose.
5. Analyze the different claims in "Valedictorian Address at Anacostia High School" and the Point/Counterpoint essays from "Methods of Motivation." Explain what each author has to say about culture and the pursuit of goals.

DISCUSSION

WRITE

"Methods of Motivation" presents differing perspectives on how to best motivate individuals to achieve their goals. In your opinion, what is the most effective way your family, school, or community can help students build and maintain motivation to achieve their goals? As you formulate your own position, defend or challenge the validity of a claim you read in one of the texts. Prepare to discuss this question with your peers by writing down your thoughts about this question, as well as your reasoning and any relevant examples or textual evidence that informs your opinion. Practice active listening skills as you evaluate each speaker's point of view, use of evidence, and any fallacious reasoning.

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Remarks at the UN General Assembly

ARGUMENTATIVE TEXT
Ellen Johnson Sirleaf
2015

Introduction

Ellen Johnson Sirleaf (b. 1938) is a Nobel Peace Prize winner and the first woman elected to lead an African nation. Born in Liberia's capital, she received education in the United States at Madison Business College and Harvard University before returning to serve in the Liberian president's cabinet. After the government was taken over in a coup, she fled to the United States but returned to Liberia in 1985 to run for a senate seat. In 1997, she ran for the presidency and finished in second place; finally, in 2005, she won the election and became the president of Liberia, serving until 2018. The following text is an address she delivered to the United Nations General Assembly, discussing gender equality and empowerment for women in the post-2015 development agenda.

"There is no doubt that progress has been made."

NOTES

1 Mr. President of the General Assembly and Madame Executive Director, I thank you for the invitation. I could do no less than respond favorably to join you and the women of the world in this truly monumental year.

2 In 1995, we came together in Beijing, 17,000 governments from all over the world and 26,000 activists to envision a world where women and girls have equal rights, freedom and opportunity in all **spheres** of life. This year marks the 20th anniversary of that historic event, when we adopted the Beijing Declaration and Platform for Action.

3 At a summit in January in Addis Ababa, members of the African Union promoted a stakeholders consultation on the progress and challenges relating to women advancement in the year 2015, designated by them as the year of Women Empowerment and Development in promotion of Agenda 2063.

4 In February 2015, San Diego, women leaders of the global community declared 2015 a year for Gender Equality and Women Empowerment.

5 In Rio, world leaders reaffirmed their commitment to ensure women's equal rights, access to opportunity and participation in leadership in the economy, security and political decision making.

6 In a few months, members of the United Nations will adopt a post-2015 development agenda which will call once again for more concrete action in advocating Gender Equality & Empowerment of Women & Girls for a transformative world.

7 There is no doubt that progress has been made. In the 20 years since Beijing, more girls are educated, rural women have found their voices, more women hold professional positions, more women are chief executives in the private sector, more women are in parliament, and in **exceptionally** high percentage such as in Rwanda, more women are vying for high political office and some of us have finally broken the glass ceiling.

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8 Yet, as the San Diego Conference points out, the current pace of change has been much too slow, much too slow, so that at the current pace it will take 81 years to achieve gender equity in the workplace where the highest echelon remains largely male, and it will take 75 years to reach remuneration between men and women for work of equal value and more than 30 to reach gender balance in decision making.

9 This simply is a clear **manifestation** of an unjust world that seeks to leave women behind. It is not enough to make nice speeches, hold international meetings, issue communiqués and declarations. Women leaders have said unequivocally, it is time for equality and have issued a call for action, to achieve Planet 5050 by 2030. This call seeks a commitment to address 12 **critical** areas of concern—essentially calls for the protection, education and training for women and girls, ensuring access to information and the factors for production; especially for rural women; removing the constraints that lead to participation, in decision making at all levels in the society.

10 As we continue negotiation for a post-2015 development agenda, our call for women empowerment and equality must go beyond rhetoric, must set the goals that are realistic and achievable and design the monitoring and evaluation systems that motivate countries to action. This was the success of the MDGs (Millennium Development Goals)[1], the spirit of progress and competition in the achievement of goals. Let us do the same in the next global goal for women.

11 Liberia has a history of **turbulent** times but in 2013 for the first time in two decades we celebrated ten consecutive years of peace and two successful general elections. Then came 2014 and we were hit by Ebola, an enemy that threatened all the gains of the past 10 years. Once again the Liberian people rose to the task. Today we can report that there are no new cases anywhere in the country for over 13 days.

12 When the next five years celebration of Beijing takes place in 2020, I would have served and left a better country than I found. I want to thank all of you who provided the motivation and support that enabled me to break the glass ceiling. I hope that we will all work toward ensuring that the African Union does not return to male domination. Thank you.

1. **MDGs (Millennium Development Goals)** the UN's 15-year goals outlined at the Millennium Summit in 2000

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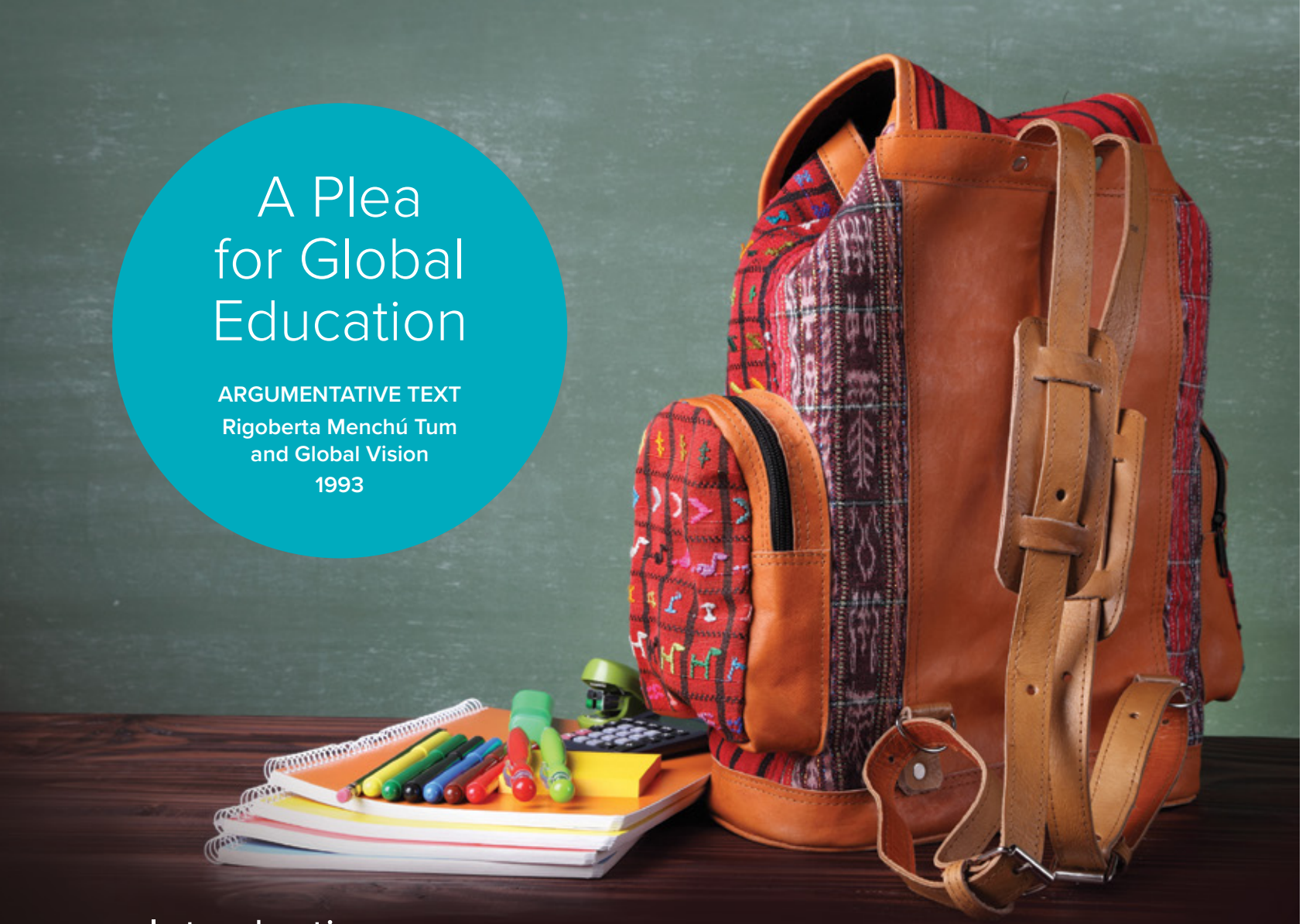
PERSONAL RESPONSE

WRITE

In "Remarks at the UN General Assembly," the speaker, Ellen Johnson Sirleaf, argues in support of widespread change that she hopes will continue in her society. Taking a cue from Sirleaf's rhetoric, write a speech you would like to deliver to advocate for change. In your speech, allude to or directly refer to examples from this and other speeches, letters, and texts you have read to help support your claims.

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A Plea for Global Education

ARGUMENTATIVE TEXT
Rigoberta Menchú Tum and Global Vision
1993

Introduction

Rigoberta Menchú Tum (b. 1959) is an activist, writer, politician, and the winner of the 1992 Nobel Peace Prize. Born in war-torn Guatemala to a poor indigenous family, Menchú graduated from middle school and became an activist campaigning against human rights violations by the Guatemalan army. She had grown up witnessing widespread genocide of the Mayan people by the Guatemalan government, and her family were all brutally murdered in conflicts stemming from the civil war. In 1981, Menchú was exiled and escaped to Mexico, where she organized against indigenous oppression and war in Guatemala. When the war ended in 1996, Menchú continued to work toward bringing war criminals to justice. In this interview from 1993, shortly after being awarded the Nobel Peace Prize, Menchú advocates for international cooperation, respect for indigenous peoples, and for the power and necessity of global education.

"No people can flourish who do not know their own past."

NOTES

WHAT IS YOUR MESSAGE TO HUMANKIND?

1 We are living in a troubled world, in a time of great uncertainty. It's a time to reflect about many things, especially about humankind as a whole, and the balance between collective values and individual values.

2 The world right now is preoccupied with business, buying and selling and making money. But solutions can be found in our community, among the indigenous peoples[1] who are the victims of terrible repression and violations of the law in many parts of the world. You can find experience, people who have educated themselves, and a whole side of science which is not well known.

3 There is a big change going on in the way people see the world: change in the concept of development, in the way people live together. But for this change to bear fruit, we need education on a global scale. Humankind will not recover from its mistakes without global education. The United Nations, human rights organisations, indigenous peoples, and all the countries of the world should **concentrate** their efforts on education. Solutions will come when the world becomes educated about global values, the common values of its inhabitants and communities.

4 We have to focus on solutions in this time of great challenges. If we just wait around, the problems will overwhelm us. We need to take the initiative, to launch local, regional and global projects, to unite our efforts, and really listen to indigenous peoples. We have to listen to people to find out what they want, to discover the solutions they have to offer for the future.

WHAT SHOULD BE DONE TO PROTECT INDIGENOUS PEOPLES?

5 It is very important to understand that we indigenous peoples don't need "protection." What we do need is simply to be allowed to exist, to live, to let our own culture develop, and to recover the meaning of our own history. Indigenous peoples have always depended on their traditional wisdom and culture. Our

1. **indigenous peoples** communities of people who are native to the area in which they live

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cosmological vision, our way of thinking, our lifestyle have empowered us to survive through many difficult times in the past. Now that we stand at the close of the twentieth century, this fact should send a very clear message to the conscience of the world. We indigenous people reaffirm our struggle to survive!

6 To me, the most important thing is that indigenous people still possess a balance, an equilibrium with Mother Nature, a balance between human life and the earth itself. For us, the Earth is the source of knowledge, of historical memory, of life! But the rest of the world does not share this vision, and so they keep on destroying Mother Earth. Indigenous people aren't strange. We may be special, but we are also part of the modern world in which we all live. We are part of the diversity of cultures, the plurality of races, the mixture of societies on all the continents where we live today. Indigenous people are not some myth from the past, a myth that survives only in legends and in ruins!

7 You should find out what indigenous people can contribute toward a global vision, a vision of nature, of development, of community based on the oral **transmission** of our ancestors' knowledge from generation to generation. You should also look at the way we think about nature. Around the world, there have been many struggles in which indigenous peoples have played an important role. But their names are never mentioned, their contributions have been ignored. Others have given new names to these concerns which indigenous peoples have always cared about.

8 The fact that indigenous people are among the most marginalised of the marginalised people on Earth, among those whose rights have been violated for so long, is a call to conscience. I hope this call will be answered in the new millennium which now awaits us.

9 The time has come now to stop feeling sorry for all the wrongs that have been done to indigenous people. The time has come to go beyond blame, beyond sympathy with our cause, beyond identifying with our world-view. It's time to implement programmes—alternative projects and technologies that combine the benefits of science and the benefits of nature, that respect the traditional ethno-botanical knowledge of peasants and the age-old experience through which they have survived—and to combine these with the advances of technology and science. We indigenous peoples have nothing against the innovations of technology and science when they are shown to be appropriate. But we are against such innovations if they are applied in opposition to the values which indigenous people protect, which are those of life, nature, and historical memory.

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10 No people can flourish who do not know their own past. The past is a good foundation for the present, and an inspiration for the future. People owe it to history and to the present to prepare for the future. Finally, I sincerely hope that now, at the end of the twentieth century, indigenous people will never again be forced into extinction on the face of this Earth. We need international law, national legislation, the legal protection of our human rights, as well as the respect and acceptance of society in general, in order to face the future.

11 To listen to indigenous peoples is to listen to the women and to those who know how to love this earth. We may be only a small grain of sand, but it is one which will prove important for the challenges humankind must face in the next millennium.

WHAT DO YOU FEEL ABOUT HUMAN RIGHTS?

12 Among the nations which have suffered the most widespread human rights abuses, unpunished **atrocities**, murders, terror and fear, is Guatemala. The recent historical events in Guatemala have fragmented the culture of the Mayas in many places. Displacement, refuge, exile are daily facts of life in my country. However, these things have also allowed us to learn something more in our experience of the world. In Guatemala today, there are some very courageous women who are making a stand, indigenous women, who are leading the struggle! We believe the war in Guatemala is no disgrace for the Mayas. It's a disgrace for the people of Guatemala . . .

13 Unfortunately, the rest of the world has turned a blind eye on the situation. Atrocities still go unpunished, and many governments have helped to cover up the problem. I think it's important to say this, because the Guatemalan people know it, and we feel offended again and again when we realise that our country has been silenced. This has also made us aware of the plight of other people. Solidarity between nations must be militant, constant, and continuous. There is a need for international organisations to which the victims can turn for help, to which people can go to defend their lives and to protect their human rights.

14 Finally, I believe that peace in Guatemala is not a myth. Peace in Guatemala is not a myth, neither is it a myth for Central America, or for the people of this continent or other continents. Rather, it is a process which requires effort and consciousness-raising around the world, especially among those in governments and in large organisations who have the power to make important decisions.

15 Peace requires work in the heart of the small society that is Guatemala. But Guatemala is also part of humankind, and what has been going on in Guatemala is a very bad example for the world and for future generations. I

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hope that the world will one day acknowledge its responsibility and will not be indifferent to any war, no matter where it happens, or to any violation of human rights, no matter where it may occur, because the massacre in the Quiché[2] is a wound in the heart of humankind.

WHAT IS GOING ON IN GUATEMALA NOW? (i.e. March 1993)

16 It's a very complex situation. The war is officially over, yet there are continuous assassinations, enormous suffering and grinding poverty. But the greatest problem in Guatemala is that most people cannot participate in the political negotiations, because they don't speak Spanish! An emergency parliament needs to be formed immediately to address the problem. **Blatant** disregard for the law is rampant. We must put an end not only to these violations of law, but also to the suppression of truth, to the repression and persecution of over a million civilians who take part in our self-defence patrols.

17 About a million people have been displaced within the country. Some have sought refuge in the mountains, where they suffer a great deal of bombing. Over two hundred thousand Guatemalans are refugees. Many people have been forced to permanently abandon their farms or leave their towns. In other words, the war is not just the armed conflict which occurs every day, but it's also the general persecution which afflicts the whole economy and society, and which also—as a routine matter—limits our freedom of speech. In the end, the people of Guatemala are paying a very high price for all of this. If we don't recognise the **magnitude** of the problem in Guatemala, we will never come to grips with the whole issue of development both in Central America and throughout the continent. Guatemala has suffered a lot of repression, and especially, many unpunished crimes. I would say that ninety percent of the people who suffer from the war, the widows and the orphaned children in the streets, are indigenous people. This is a fact. It's not only a racial issue; it is just a reality which happens to fall on the heads of the indigenous people.

Global Vision Foundation interview translated by Michael O'Callaghan. Used by permission of the Global Vision Foundation.

2. **the massacre in the Quiché** an organized slaughter of native Guatemalans in the jungle by the Guatemalan military

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PERSONAL RESPONSE

WRITE

This text opens with the question, “What is your message to humankind?” What is Rigoberta Menchú Tum's response to this question? What would your message to humankind be? In your response, explain how reading this text shaped your perspective and your own message to humankind.

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The Perils of Indifference

ARGUMENTATIVE TEXT
Elie Wiesel
1999

Introduction

Elie Wiesel (1928–2016) was born in the Carpathian Mountains in Romania. At the age of 15, Wiesel—along with his mother, father, and three sisters—was relocated to a confinement ghetto. Two months later, they were all shipped to a concentration camp, Auschwitz, where his mother and younger sister were murdered upon arrival. Wiesel and his two older sisters were the only members of his family that survived the Holocaust; he went on to lead a life dedicated to writing, activism and Judaism. His most famous book, *Night*, was published in 1960 and narrates his experiences in the concentration camps in vivid detail. Wiesel was the recipient of dozens of awards, including the Nobel Peace Prize, for his efforts on behalf of victims of ethnic and religious persecution worldwide. In this speech, delivered at the White House before President Bill Clinton, his staff, and members of Congress, Wiesel implores listeners to follow the kinder nature of their hearts.

"Indifference is not a beginning; it is an end."

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1 Mr. President, Mrs. Clinton, members of Congress, Ambassador Holbrooke, Excellencies, friends:

2 Fifty-four years ago to the day, a young Jewish boy from a small town in the Carpathian Mountains woke up, not far from Goethe's beloved Weimar[1], in a place of eternal infamy called Buchenwald. He was finally free, but there was no joy in his heart. He thought there never would be again. Liberated a day earlier by American soldiers, he remembers their rage at what they saw. And even if he lives to be a very old man, he will always be grateful to them for that rage, and also for their compassion. Though he did not understand their language, their eyes told him what he needed to know—that they, too, would remember, and bear witness.

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

What is infamy? The fam might be related to famous. Since there was no joy in the boy's heart, this is a clue that infamy has a negative meaning. It is also the object of the preposition of, so it's a noun.

3 And now, I stand before you, Mr. President—Commander-in-Chief of the army that freed me, and tens of thousands of others—and I am filled with a profound and **abiding** gratitude to the American people. "Gratitude" is a word that I cherish. Gratitude is what defines the humanity of the human being. And I am grateful to you, Hillary, or Mrs. Clinton, for what you said, and for what you are doing for children in the world, for the homeless, for the victims of injustice, the victims of destiny and society. And I thank all of you for being here.

4 We are on the threshold of a new century, a new millennium. What will the legacy of this vanishing century be? How will it be remembered in the new millennium? Surely it will be judged, and judged severely, in both moral and metaphysical terms. These failures have cast a dark shadow over humanity: two World Wars, countless civil wars, the senseless chain of assassinations (Gandhi, the Kennedys, Martin Luther King, Sadat, Rabin), bloodbaths in Cambodia and Algeria, India and Pakistan, Ireland and Rwanda, Eritrea and Ethiopia, Sarajevo and Kosovo; the inhumanity in the gulag and the tragedy of Hiroshima. And, on a different level, of course, Auschwitz and Treblinka. So much violence; so much **indifference**.

5 What is indifference? Etymologically, the word means "no difference." A strange and unnatural state in which the lines blur between light and darkness,

1. **Goethe's beloved Weimar** a German city which was at the heart of a literary and cultural movement called Weimar Classicism

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dusk and dawn, crime and punishment, cruelty and compassion, good and evil. What are its courses and inescapable consequences? Is it a philosophy? Is there a philosophy of indifference conceivable? Can one possibly view indifference as a virtue? Is it necessary at times to practice it simply to keep one's sanity, live normally, enjoy a fine meal and a glass of wine, as the world around us experiences **harrowing** upheavals?

6 Of course, indifference can be tempting—more than that, seductive. It is so much easier to look away from victims. It is so much easier to avoid such rude interruptions to our work, our dreams, our hopes. It is, after all, awkward, troublesome, to be involved in another person's pain and despair. Yet, for the person who is indifferent, his or her neighbor are of no consequence. And, therefore, their lives are meaningless. Their hidden or even visible anguish is of no interest. Indifference reduces the Other to an abstraction.

7 Over there, behind the black gates of Auschwitz, the most tragic of all prisoners were the "Muselmanner[2]," as they were called. Wrapped in their torn blankets, they would sit or lie on the ground, staring vacantly into space, unaware of who or where they were—strangers to their surroundings. They no longer felt pain, hunger, thirst. They feared nothing. They felt nothing. They were dead and did not know it.

8 Rooted in our tradition, some of us felt that to be abandoned by humanity then was not the ultimate. We felt that to be abandoned by God was worse than to be punished by Him. Better an unjust God than an indifferent one. For us to be ignored by God was a harsher punishment than to be a victim of His anger. Man can live far from God—not outside God. God is wherever we are. Even in suffering? Even in suffering.

9 In a way, to be indifferent to that suffering is what makes the human being inhuman. Indifference, after all, is more dangerous than anger and hatred. Anger can at times be creative. One writes a great poem, a great symphony. One does something special for the sake of humanity because one is angry at the injustice that one witnesses. But indifference is never creative. Even hatred at times may elicit a response. You fight it. You denounce it. You disarm it.

10 Indifference elicits no response. Indifference is not a response. Indifference is not a beginning; it is an end. And, therefore, indifference is always the friend of the enemy, for it benefits the aggressor—never his victim, whose pain is magnified when he or she feels forgotten. The political prisoner in his cell, the hungry children, the homeless refugees—not to respond to their plight, not to relieve their solitude by offering them a spark of hope is to exile them from human memory. And in denying their humanity, we betray our own.

SAMPLE ANNOTATION

Structure – Informational Text Structure

Wiesel uses cause-and-effect text structure to explain the results of indifference, supporting his claim that when we ignore humans who are suffering, the effect is we are less human ourselves.

2. **Muselmanner** a slang term referring to those who have been starved and exhausted to the point of accepting their own impending death

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11 Indifference, then, is not only a sin, it is a punishment.

12 And this is one of the most important lessons of this outgoing century's wide-ranging experiments in good and evil.

13 In the place that I come from, society was composed of three simple categories: the killers, the victims, and the bystanders. During the darkest of times, inside the ghettoes and death camps—and I'm glad that Mrs. Clinton mentioned that we are now commemorating that event, that period, that we are now in the Days of Remembrance—but then, we felt abandoned, forgotten. All of us did.

14 And our only miserable consolation was that we believed that Auschwitz and Treblinka were closely guarded secrets; that the leaders of the free world did not know what was going on behind those black gates and barbed wire; that they had no knowledge of the war against the Jews that Hitler's armies and their accomplices waged as part of the war against the Allies. If they knew, we thought, surely those leaders would have moved heaven and earth to **intervene**. They would have spoken out with great outrage and conviction. They would have bombed the railways leading to Birkenau, just the railways, just once.

15 And now we knew, we learned, we discovered that the Pentagon knew, the State Department knew. And the illustrious occupant of the White House then, who was a great leader—and I say it with some anguish and pain, because, today is exactly 54 years marking his death—Franklin Delano Roosevelt died on April the 12th, 1945. So he is very much present to me and to us. No doubt, he was a great leader. He mobilized the American people and the world, going into battle, bringing hundreds and thousands of valiant and brave soldiers in America to fight fascism, to fight dictatorship, to fight Hitler. And so many of the young people fell in battle. And, nevertheless, his image in Jewish history—I must say it—his image in Jewish history is flawed.

16 The depressing tale of the St. Louis is a case in point. Sixty years ago, its human cargo—nearly 1,000 Jews—was turned back to Nazi Germany. And that happened after the Kristallnacht[3], after the first state sponsored pogrom[4], with hundreds of Jewish shops destroyed, synagogues burned, thousands of people put in concentration camps. And that ship, which was already in the shores of the United States, was sent back. I don't understand. Roosevelt was a good man, with a heart. He understood those who needed help. Why didn't he allow these refugees to disembark? A thousand people—in America, the great country, the greatest democracy, the most generous of all new nations in modern history. What happened? I don't understand. Why the indifference, on the highest level, to the suffering of the victims?

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

Wiesel recalls that he and other victims of the Holocaust felt "abandoned" and "forgotten." He uses ethos as well as pathos to encourage his audience to take action during times of injustice instead of being idle bystanders.

3. **Kristallnacht** a night riot and massacre against Jewish citizens that occured on the 9th and 10th of November, 1938
4. **pogrom** Russian for "devastation"; violent, destructive, racially-motivated attack on a community

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17 But then, there were human beings who were sensitive to our tragedy. Those non-Jews, those Christians, that we call the "Righteous Gentiles," whose selfless acts of heroism saved the honor of their faith. Why were they so few? Why was there a greater effort to save SS murderers after the war than to save their victims during the war? Why did some of America's largest corporations continue to do business with Hitler's Germany until 1942? It has been suggested, and it was documented, that the Wehrmacht could not have conducted its invasion of France without oil obtained from American sources. How is one to explain their indifference?

18 And yet, my friends, good things have also happened in this traumatic century: the defeat of Nazism, the collapse of communism, the rebirth of Israel on its ancestral soil, the demise of apartheid, Israel's peace treaty with Egypt, the peace accord in Ireland. And let us remember the meeting, filled with drama and emotion, between Rabin and Arafat that you, Mr. President, **convened** in this very place. I was here and I will never forget it.

19 And then, of course, the joint decision of the United States and NATO to intervene in Kosovo and save those victims, those refugees, those who were uprooted by a man, whom I believe that because of his crimes, should be charged with crimes against humanity.

20 But this time, the world was not silent. This time, we do respond. This time, we intervene.

21 Does it mean that we have learned from the past? Does it mean that society has changed? Has the human being become less indifferent and more human? Have we really learned from our experiences? Are we less insensitive to the plight of victims of ethnic cleansing and other forms of injustices in places near and far? Is today's justified intervention in Kosovo, led by you, Mr. President, a lasting warning that never again will the deportation, the terrorization of children and their parents, be allowed anywhere in the world? Will it discourage other dictators in other lands to do the same?

22 What about the children? Oh, we see them on television, we read about them in the papers, and we do so with a broken heart. Their fate is always the most tragic, inevitably. When adults wage war, children perish. We see their faces, their eyes. Do we hear their pleas? Do we feel their pain, their agony? Every minute one of them dies of disease, violence, famine.

23 Some of them—so many of them—could be saved.

24 And so, once again, I think of the young Jewish boy from the Carpathian Mountains. He has accompanied the old man I have become throughout these years of quest and struggle. And together we walk towards the new millennium, carried by profound fear and extraordinary hope.

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First Read

Read "The Perils of Indifference." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does Elie Wiesel say he was grateful that the American soldiers who liberated him from the concentration camp felt rage at what they saw? Explain.

2. In paragraph 6, Elie Wiesel states, "Indifference reduces the Other to an abstraction." What do you think he means by this? Cite evidence from the text to support your answer.

3. In his closing statements, Wiesel refers to his life as a quest, which implies that he has been in search of something. What do you think this is? CIte evidence from the text to support your answer.

4. Using context clues, write your own definition for the word **harrowing** as it appears in the fifth paragraph of the speech. Explain how you arrived at your definition.

5. The word **intervene** is derived from the Latin word *intervenire*, where *inter-* means "between." Using this knowledge, along with context clues and your knowledge of word patterns and relationships, write your best definition for the word *intervene*. Then verify your meaning using a print or digital dictionary.

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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 the impact of 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*
  - 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*
- ✓ how multiple text structures impact a reader's ability to distinguish key concepts and identify the author's purpose
- ✓ how the author uses text structures to support the central idea or claim

STEP 2: To analyze how multiple text structures convey a purpose and meaning in informational texts, use the following questions as a guide:

- ✓ What is the author's purpose for writing and what meaning is the author expressing?
- ✓ What text structures does the author use to support the topics in individual sections of text?
- ✓ How do text structures impact a reader's ability to distinguish key concepts and identify the author's purpose?
- ✓ How do the text structures impact the development of the central idea or claim?

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Reread paragraphs 20–24 of "The Perils of Indifference." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which sentence(s) from the speech show how Wiesel uses cause and effect to make the conclusion of his argument effective?

   - A. "But this time, the world was not silent. This time, we do respond. This time, we intervene."
   - B. "Does it mean that we have learned from the past? Does it mean that society has changed?"
   - C. "When adults wage war, children perish. We see their faces, their eyes. Do we hear their pleas?"
   - D. "He has accompanied the old man I have become throughout these years of quest and struggle."

2. Which descriptive sentence from this excerpt best supports Wiesel's claim that we must intervene when someone elsewhere is suffering from violence?

   - A. "Has the human being become less indifferent and more human?"
   - B. "Oh, we see them on television, we read about them in the papers, and we do so with a broken heart."
   - C. "Some of them—so many of them—could be saved."
   - D. "And so, once again, I think of the young Jewish boy from the Carpathian Mountains. He has accompanied the old man I have become throughout these years of quest and struggle."

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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 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 13 of "The Perils of Indifference." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. *Composed* is what part of speech?

   - A. noun
   - B. verb
   - C. adjective
   - D. adverb

2. What is the denotation of the word *composed* as used in the sentence in paragraph 13?

   - A. write or create, as a work of art, as with music
   - B. calm or settle oneself or one's features or thoughts
   - C. to make up or form parts of a whole
   - D. prepare, as a text, for printing by setting up the letters and other characters in the order to be printed

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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 analyze an author's use of rhetorical appeals in a text, consider the following questions:

- ✓ What is the author's purpose or perspective in the text?
- ✓ Does the author use logos, or logical reasoning supported by evidence, facts, or statistics?
- ✓ Does the author use pathos, or make an emotional plea by personalizing a situation or occurrence?
- ✓ Does the author use ethos, or remind readers of his or her credibility and shared beliefs and values?
- ✓ How does the author's use of rhetorical appeals support his or her purpose for writing?

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Read each excerpt below. Then, complete the chart by identifying the rhetorical appeal that correctly matches each excerpt.

YOUR TURN

PRACTICE

Rhetorical Appeals		
appeal to ethos	appeal to logos	appeal to pathos

Excerpt	Rhetorical Appeal
These failures have cast a dark shadow over humanity: two World Wars, countless civil wars, the senseless chain of assassinations (Gandhi, the Kennedys, Martin Luther King, Sadat, Rabin), bloodbaths in Cambodia and Algeria, India and Pakistan, Ireland and Rwanda, Eritrea and Ethiopia, Sarajevo and Kosovo; the inhumanity in the gulag and the tragedy of Hiroshima. And, on a different level, of course, Auschwitz and Treblinka. So much violence; so much indifference.	
And now, I stand before you, Mr. President—Commander-in-Chief of the army that freed me, and tens of thousands of others—and I am filled with a profound and abiding gratitude to the American people.	
The depressing tale of the St. Louis is a case in point. Sixty years ago, its human cargo—nearly 1,000 Jews—was turned back to Nazi Germany. And that happened after the Kristallnacht, after the first state sponsored pogrom, with hundreds of Jewish shops destroyed, synagogues burned, thousands of people put in concentration camps. And that ship, which was already in the shores of the United States, was sent back.	

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Close Read

Reread "The Perils of Indifference." 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. Choose two or three paragraphs of the speech that have different text structures. Analyze how Elie Wiesel uses each structure to support a central idea or message. Cite evidence from the text as you explain the structure of the paragraphs you chose.

2. In paragraph 13, Elie Wiesel speaks of "ghettoes." Use a print or digital reference to determine the connotation and denotation of the word *ghetto*. Then discuss how this word choice relates to Wiesel's argument.

3. Locate details that help develop one of Wiesel's central ideas: Only by remembering injustices of the past can we effect positive change in the future. Analyze the appropriateness of Wiesel's rhetorical appeals to advance his ideas.

4. Explain how Wiesel's cultural experience influenced his central idea and the purpose or goal for delivering this speech. Cite evidence from the text to support your understanding.

RHETORICAL ANALYSIS

WRITE

Elie Wiesel asks his audience to consider an important concept: the "inescapable consequences of indifference." In her "Remarks at the UN General Assembly," Ellen Johnson Sirleaf says, "It is not enough to make nice speeches, hold international meetings, issue communiqués and declarations." In "A Plea for Global Education," Rigoberta Menchú Tum says, "We have to focus on solutions in this time of great challenges. If we just wait around, the problems will overwhelm us." Compare these authors' claims about the consequences of indifference. How do Wiesel, Johnson Sirleaf, and Menchú Tum use word choice, text structure, and rhetorical appeals to advance their ideas? Quote and paraphrase evidence from the texts to support your response.

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Night

INFORMATIONAL TEXT
Elie Wiesel
1955

Introduction

studysync tv

In his autobiographical account of a Jewish teenager and his father struggling to stay alive in a World War II concentration camp, Nobel Prize-winner Elie Wiesel (1928–2016) delivers an impact that few readers can ever forget. In this excerpt, the narrator describes his first night at Birkenau and its indelible physical and mental effects on him, then and since.

“We were incapable of thinking. Our senses were numbed, everything was fading into a fog.”

NOTES

From Section 3

1 Never shall I forget that night, the first night in camp, that turned my life into one long night seven times sealed.

2 Never shall I forget that smoke.

3 Never shall I forget the small faces of the children whose bodies I saw transformed into smoke under a silent sky.

4 Never shall I forget those flames that consumed my faith forever.

5 Never shall I forget the **nocturnal** silence that deprived me for all eternity of the desire to live.

6 Never shall I forget those moments that murdered my God and my soul and turned my dreams to ashes.

7 Never shall I forget those things, even were I condemned to live as long as God Himself.

8 Never.

9 The barrack we had been assigned to was very long. On the roof, a few bluish skylights. I thought: This is what the **antechamber** of hell must look like. So many crazed men, so much shouting, so much brutality.

10 Dozens of inmates were there to receive us, sticks in hand, striking anywhere, anyone, without reason. The orders came:

11 “Strip! Hurry up! *Raus*! Hold on only to your belt and your shoes . . .”

12 Our clothes were to be thrown on the floor at the back of the barrack. There was a pile there already. New suits, old ones, torn overcoats, rags. For us it meant true equality: nakedness. We trembled in the cold.

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13 A few SS officers[1] wandered through the room, looking for strong men. If vigor was that appreciated, perhaps one should try to appear sturdy? My father thought the opposite. Better not to draw attention. (We later found out that he had been right. Those who were selected that day were incorporated into the Sonder-Kommando, the Kommando working in the crematoria. Béla Katz, the son of an important merchant of my town, had arrived in Birkenau with the first transport, one week ahead of us. When he found out that we were there, he succeeded in slipping us a note. He told us that having been chosen because of his strength, he had been forced to place his own father's body into the furnace.)

14 The blows continued to rain on us:

15 "To the barber!"

16 Belt and shoes in hand, I let myself be dragged along to the barbers. Their clippers tore out our hair, shaved every hair on our bodies. My head was buzzing; the same thought surfacing over and over: not to be separated from my father.

17 Freed from the barbers' clutches, we began to wander about the crowd, finding friends, acquaintances. Every encounter filled us with joy—yes, joy: Thank God! You are still alive!

18 Some were crying. They used whatever strength they had left to cry. Why had they let themselves be brought here? Why didn't they die in their beds? Their words were **interspersed** with sobs.

19 Suddenly someone threw his arms around me in a hug: Yehiel, the Sigheter rebbe's brother. He was weeping bitterly. I thought he was crying with joy at still being alive.

20 "Don't cry, Yehiel," I said. "Don't waste your tears . . ."

21 "Not cry? We're on the threshold of death. Soon, we shall be inside . . . Do you understand? Inside. How could I not cry?"

22 I watched darkness fade through the bluish skylights in the roof. I no longer was afraid. I was overcome by fatigue.

23 The absent no longer entered our thoughts. One spoke of them—who knows what happened to them?—but their fate was not on our minds. We were incapable of thinking. Our senses were numbed, everything was fading into

1. **SS officers** officers in the *Schutzstaffel*, a division of the Nazi military under Adolf Hitler

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a fog. We no longer clung to anything. The instincts of self-preservation, of self-defense, of pride, had all deserted us. In one terrifying moment of **lucidity**, I thought of us as damned souls wandering through the void, souls condemned to wander through space until the end of time, seeking **redemption**, seeking oblivion, without any hope of finding either.

24 Around five o'clock in the morning, we were expelled from the barrack. The Kapos were beating us again, but I no longer felt the pain. A glacial wind was **enveloping** us. We were naked, holding our shoes and belts. An order:

25 "Run!" And we ran. After a few minutes of running, a new barrack.

26 A barrel of foul-smelling liquid stood by the door. Disinfection. Everybody soaked in it. Then came a hot shower. All very fast. As we left the showers, we were chased outside. And ordered to run some more. Another barrack: the storeroom. Very long tables. Mountains of prison garb. As we ran, they threw the clothes at us: pants, jackets, shirts . . .

27 In a few seconds, we had ceased to be men. Had the situation not been so tragic, we might have laughed. We looked pretty strange! Meir Katz, a colossus, wore a child's pants, and Stern, a skinny little fellow, was floundering in a huge jacket. We immediately started to switch.

28 I glanced over at my father. How changed he looked! His eyes were veiled. I wanted to tell him something, but I didn't know what.

29 The night had passed completely. The morning star shone in the sky. I too had become a different person. The student of Talmud, the child I was, had been consumed by the flames. All that was left was a shape that resembled me. My soul had been invaded—and devoured—by a black flame.

30 So many events had taken place in just a few hours that I had completely lost all notion of time. When had we left our homes? And the ghetto? And the train? Only a week ago? One night? *One single night?*

31 How long had we been standing in the freezing wind? One hour? A single hour? Sixty minutes? Surely it was a dream.

Excerpted from *Night* by Elie Wiesel, published by Hill and Wang.

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NARRATIVE

WRITE

In this excerpt from *Night*, Elie Wiesel vows never to forget his painful memories. Write a narrative about a character, real or imagined, who commits to remembering something painful. In your narrative, provide insights into how this painful memory affects the character. Use techniques such as dialogue, description, and pacing to shape the tone, mood, and overall style of the narrative.

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Civil Peace

FICTION
Chinua Achebe
1972

Introduction

studysync tv

Chinua Achebe (1930–2013) was a Nigerian novelist, poet, essayist and lecturer. Amid some controversy, Achebe chose to write in English, "the language of colonizers," in order to reach the broadest possible audience. He is best known for his 1958 novel *Things Fall Apart,* which remains to this day the most widely read work of African literature. In the short story presented here, "Civil Peace," Achebe provides a true-to-life description of Nigeria in the early 1970s, shortly after the Biafran War.

"Jonathan and his family were now completely paralysed by terror."

NOTES

1 Jonathan Iwegbu counted himself extraordinarily lucky. "Happy survival!" meant so much more to him than just a current fashion of greeting old friends in the first hazy days of peace. It went deep to his heart. He had come out of the war with five inestimable blessings—his head, his wife Maria's head and the heads of three out of their four children. As a bonus he also had his old bicycle—a miracle too but naturally not to be compared to the safety of five human heads.

2 The bicycle had a little history of its own. One day at the height of the war it was commandeered "for urgent military action." Hard as its loss would have been to him he would still have let it go without a thought had he not had some doubts about the genuineness of the officer. It wasn't his disreputable rags, nor the toes peeping out of one blue and one brown canvas shoes, nor yet the two stars of his rank done obviously in a hurry in biro, that troubled Jonathan; many good and heroic soldiers looked the same or worse. It was rather a certain lack of grip and firmness in his manner. So Jonathan, suspecting he might be **amenable** to influence, rummaged in his raffia bag and produced the two pounds with which he had been going to buy firewood which his wife, Maria, retailed to camp officials for extra stock-fish and corn meal, and got his bicycle back. That night he buried it in the little clearing in the bush where the dead of the camp, including his own youngest son, were buried. When he dug it up again a year later after the surrender all it needed was a little palm-oil greasing. "Nothing puzzles God," he said in wonder.

3 He put it to immediate use as a taxi and accumulated a small pile of Biafran[1] money ferrying camp officials and their families across the four-mile stretch to the nearest tarred road. His standard charge per trip was six pounds and those who had the money were only glad to be rid of some of it in this way. At the end of a fortnight he had made a small fortune of one hundred and fifteen pounds.

4 Then he made the journey to Enugu and found another miracle waiting for him. It was unbelievable. He rubbed his eyes and looked again and it was still

1. **Biafran** from Biafra, a secessionist African state

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standing there before him. But, needless to say, even that monumental blessing must be accounted also totally inferior to the five heads in the family. This newest miracle was his little house in Ogui Overside. Indeed nothing puzzles God! Only two houses away a huge concrete edifice some wealthy contractor had put up just before the war was a mountain of rubble. And here was Jonathan's little zinc house of no regrets built with mud blocks quite intact! Of course the doors and windows were missing and five sheets off the roof. But what was that? And anyhow he had returned to Enugu early enough to pick up bits of old zinc and wood and soggy sheets of cardboard lying around the neighbourhood before thousands more came out of their forest holes looking for the same things. He got a **destitute** carpenter with one old hammer, a blunt plane and a few bent and rusty nails in his tool bag to turn this assortment of wood, paper and metal into door and window shutters for five Nigerian shillings or fifty Biafran pounds. He paid the pounds, and moved in with his overjoyed family carrying five heads on their shoulders.

5 His children picked mangoes near the military cemetery and sold them to soldiers' wives for a few pennies—real pennies this time—and his wife started making breakfast akara balls for neighbours in a hurry to start life again. With his family earnings he took his bicycle to the villages around and bought fresh palm-wine which he mixed generously in his rooms with the water which had recently started running again in the public tap down the road, and opened up a bar for soldiers and other lucky people with good money.

6 At first he went daily, then every other day and finally once a week, to the offices of the Coal Corporation where he used to be a miner, to find out what was what. The only thing he did find out in the end was that the little house of his was even a greater blessing than he had thought. Some of his fellow ex-miners who had nowhere to return at the end of the day's waiting just slept outside the doors of the offices and cooked what meal they could **scrounge** together in Bournvita tins. As the weeks lengthened and still nobody could say what was what Jonathan discontinued his weekly visits altogether and faced his palm-wine bar.

7 But nothing puzzles God. Came the day of the windfall when after five days of endless scuffles in queues and counter-queues in the sun outside the Treasury he had twenty pounds counted into his palms as ex-gratia award for the rebel money he had turned in. It was like Christmas for him and for many others like him when the payments began. They called it (since few could manage its proper official name) *egg-rasher*[2].

8 As soon as the pound notes were placed in his palm Jonathan simply closed it tight over them and buried fist and money inside his trouser pocket. He had

2. **egg-rasher** a colloquial pronunciation of the Latin "ex gratia," which means "as a favor"

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NOTES

to be extra careful because he had seen a man a couple of days earlier collapse into near-madness in an instant before that oceanic crowd because no sooner had he got his twenty pounds than some heartless **ruffian** picked it off him. Though it was not right that a man in such an extremity of agony should be blamed yet many in the queues that day were able to remark quietly on the victim's carelessness, especially after he pulled out the innards of his pocket and revealed a hole in it big enough to pass a thief's head. But of course he had insisted that the money had been in the other pocket, pulling it out too to show its comparative wholeness. So one had to be careful.

9 Jonathan soon transferred the money to his left hand and pocket so as to leave his right free for shaking hands should the need arise, though by fixing his gaze at such an elevation as to miss all approaching human faces he made sure that the need did not arise, until he got home.

10 He was normally a heavy sleeper but that night he heard all the neighbourhood noises die down one after another. Even the night watchman who knocked the hour on some metal somewhere in the distance had fallen silent after knocking one o'clock. That must have been the last thought in Jonathan's mind before he was finally carried away himself. He couldn't have been gone for long, though, when he was violently awakened again.

11 'Who is knocking?' whispered his wife lying beside him on the floor.

12 "I don't know," he whispered back breathlessly.

13 The second time the knocking came it was so loud and imperious that the rickety old door could have fallen down.

14 "Who is knocking?" he asked then, his voice parched and trembling.

15 "Na tief-man and him people," came the cool reply. "Make you hopen de door." This was followed by the heaviest knocking of all.

16 Maria was the first to raise the alarm, then he followed and all their children.

17 *"Police-o! Thieves-o! Neighbours-o! Police-o! We are lost! We are dead! Neighbours, are you asleep? Wake up! Police-o!"*

18 This went on for a long time and then stopped suddenly. Perhaps they had scared the thief away. There was total silence. But only for a short while.

19 "You done finish?" asked the voice outside. "Make we help you small. Oya, everybody!"

20 *"Police-o! Tief-man-o! Neighbours-o! we done loss-o! Police-o! . . ."*

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21 There were at least five other voices besides the leader's.

22 Jonathan and his family were now completely paralysed by terror. Maria and the children sobbed inaudibly like lost souls. Jonathan groaned continuously.

23 The silence that followed the thieves' alarm vibrated horribly. Jonathan all but begged their leader to speak again and be done with it.

24 "My frien," said he at long last, "we don try our best for call dem but I tink say dem all done sleep-o . . . So wetin we go do now? Sometaim you wan call soja? Or you wan make we call dem for you? Soja better pass police. No be so?"

25 "Na so!" replied his men. Jonathan thought he heard even more voices now than before and groaned heavily. His legs were sagging under him and his throat felt like sand-paper.

26 "My frien, why you no de talk again. I de ask you say you wan make we call soja?"

27 "No."

28 "Awrighto. Now make we talk business. We no be bad tief. We no like for make trouble. Trouble done finish. War done finish and all the katakata wey de for inside. No Civil War again. This time na Civil Peace. No be so?"

29 "Na so!" answered the horrible chorus.

30 'What do you want from me? I am a poor man. Everything I had went with this war. Why do you come to me? You know people who have money. We . . .'

31 "Awright! We know say you no get plenty money. But we sef no get even anini. So derefore make you open dis window and give us one hundred pound and we go commot. Orderwise we de come for inside now to show you guitar-boy like dis . . ."

32 A volley of automatic fire rang through the sky. Maria and the children began to weep aloud again.

33 "Ah, missisi de cry again. No need for dat. We done talk say we na good tief. We just take our small money and go nwayorly. No molest. Abi we de molest?"

34 "At all!" sang the chorus.

35 "My friends," began Jonathan hoarsely. "I hear what you say and I thank you. If I had one hundred pounds . . ."

36 "Lookia my frien, no be play we come play for your house. If we make mistake and step for inside you no go like am-o. So derefore . . ."

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NOTES

37 "To God who made me; if you come inside and find one hundred pounds, take it and shoot me and shoot my wife and children. I swear to God. The only money I have in this life is this twenty-pounds *egg-rasher* they gave me today . . ."

38 "OK. Time de go. Make you open dis window and bring the twenty pound. We go manage am like dat."

39 There were now loud murmurs of dissent among the chorus: 'Na lie de man de lie; e get plenty money . . . Make we go inside and search properly well . . . Wetin be twenty pound? . . .

40 ''Shurrup!" rang the leader's voice like a lone shot in the sky and silenced the murmuring at once. "Are you dere? Bring the money quick!"

41 "I am coming," said Jonathan fumbling in the darkness with the key of the small wooden box he kept by his side on the mat.

42 At the first sign of light as neighbours and others assembled to **commiserate** with him he was already strapping his five-gallon demijohn to his bicycle carrier and his wife, sweating in the open fire, was turning over akara balls in a wide clay bowl of boiling oil. In the corner his eldest son was rinsing out dregs of yesterday's palm wine from old beer bottles.

43 "I count it as nothing," he told his sympathizers, his eyes on the rope he was tying. "What is *egg-rasher*? Did I depend on it last week? Or is it greater than other things that went with the war? I say, let *egg-rasher* perish in the flames! Let it go where everything else has gone. Nothing puzzles God."

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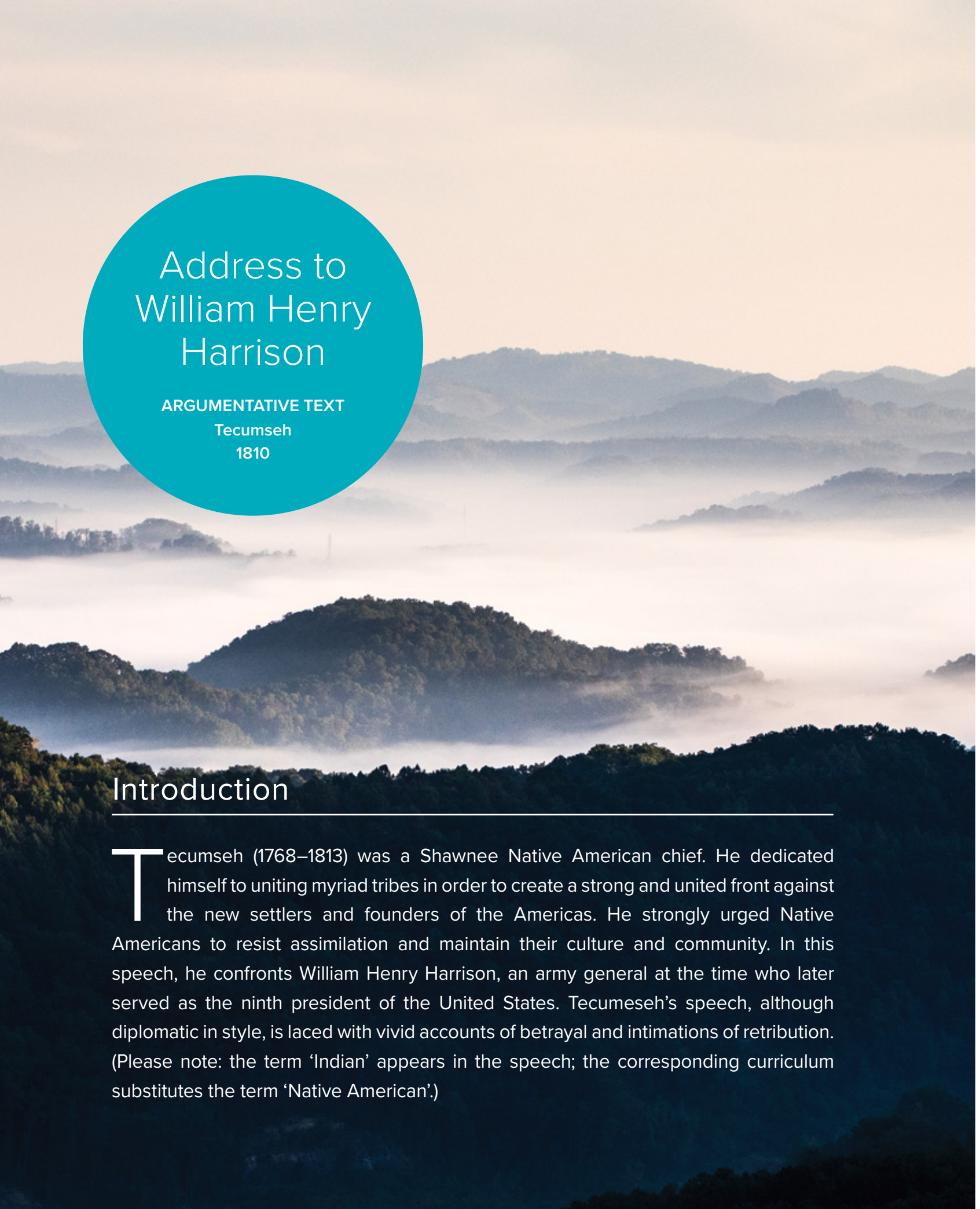
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RESEARCH

WRITE

The short story "Civil Peace" takes place in Nigeria immediately after the Nigeria-Biafra War. Conduct brief research into how this conflict impacted people and communities in Nigeria. Then, write a short report that summarizes your research and explains how this information shapes your understanding of "Civil Peace."

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Address to William Henry Harrison

ARGUMENTATIVE TEXT
Tecumseh
1810

Introduction

Tecumseh (1768–1813) was a Shawnee Native American chief. He dedicated himself to uniting myriad tribes in order to create a strong and united front against the new settlers and founders of the Americas. He strongly urged Native Americans to resist assimilation and maintain their culture and community. In this speech, he confronts William Henry Harrison, an army general at the time who later served as the ninth president of the United States. Tecumeseh's speech, although diplomatic in style, is laced with vivid accounts of betrayal and intimations of retribution. (Please note: the term 'Indian' appears in the speech; the corresponding curriculum substitutes the term 'Native American'.)

"I want now to remind you of the promises of the white people."

NOTES

Tecumseh's Speech to Governor Harrison, 20 August, 1810

1 Brother, I wish you to listen to me well. I wish to reply to you more **explicitly** as I think you do not clearly understand what I before said to you. I shall explain it again. When we were first discovered, it was by the French, who told us that they would adopt us as their children and gave us presents, without asking anything in return but our considering them as our fathers. Since we have changed our fathers we find it different.

2 Brother, this is the manner that the treaty was made by us with the French. They gave us many presents and treated us well, they asked us for a small piece of land to live on which they were not to leave and continue to treat us as their children. After some time the British and French came to quarrel, the British were victorious yet the French promised to think of us as their child and if they ever could, serve us to do it: Now my red children I know I was obliged to abandon you in disagreeable circumstances, but we have never **ceased** to look upon you and if we now could be of service to you we would still be your friends.

3 The next father we found was the British who told us that they would now be our fathers and treat us in the same manner as our former fathers the French. They would occupy the same land they did and not trouble us on ours, but would look on us as their children.

4 Brother, we were very glad to hear the British promise to treat us as our fathers the French had done, they began to treat us in the same way, but at last they changed their good treatment by raising the tomahawk against the Americans and put it into our hands, by which we have suffered the loss of a great many of our young men.

5 Brother, how we began to discover the **treachery** of the British; they never troubled us for our lands but they have done worse by inducing us to go to war. The Hurons[1] have particularly suffered during the war and have at length

1 **The Hurons:** (aka the Wyandot people) an Iroquoian speaking Native American tribe

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become certain of it— they have told us we must bury the British tomahawk entirely, that if we do not they (the British) would ere long ask us to take it up.

6 You ought to know that after we agreed to bury the tomahawk at Greenville[2] we then found new fathers in the Americans who told us they would treat us well, not like the British who gave us but a small piece of pork every day.

7 I want now to remind you of the promises of the white people. You recollect that at the time the Delawares lived near the white people (Americans) and were satisfied with the promises of friendship and remained in security. Yet one of their towns was surprised and the men, women and children murdered.

8 The same promises were given to the Shawnees. Flags were given to them and they were told by the Americans that they were now children of the Americans. These flags will be as security for you; if the white people intend to do you harm hold up your flags and no harm will be done to you. This was at length practised and the consequence was that the person bearing the flag was murdered with others in their village. How my Brother after this **conduct** can you blame me for placing little confidence in the promises of our fathers the Americans?

9 Brother, since the peace was made you have killed some of the Shawnees, Winebagoes, Delawares and Miamies and you have taken our lands from us, and I do not see how we can remain at peace with you if you continue to do so. You have given goods to the Kickapoos for the sale of their land which has been the cause of many deaths among them. You have promised us assistance but I do not see that you have given us any.

10 You try to force the red people to do some injury. It is you that is pushing them on to do mischief. You endeavour to make distinctions. You wish to prevent the Indians to do as we wish them: to unite and let them consider their land common property of the whole.

11 You take tribes aside and advise them not to come into this measure and until our design is accomplished we do not wish to accept your invitation to go and visit the President.

12 The reason I tell you this is ~ you want by your distinctions of Indian[3] tribes in allotting to each a particular track of land to make them to war with each other. You never see an Indian come and endeavour to make the white

2 **Greenville:** the town in which The Treaty of Greenville was signed in 1791, forcing the Native Americans to forfeit most of their land in the Northwest Territory to the United States

3 **Indian:** a misnomer used by Europeans to refer to Native American or Indigenous American people, originating from mistaken beliefs that Christopher Columbus had arrived in India when he landed in Antilles

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people do so. You are continually driving the red people when at last you will drive them into the great Lake where they can't eat or stand or work.

13 Brother, you ought to know what you are doing with the Indians. Perhaps it is by direction of the President to make those distinctions. It is a very bad thing and we do not like it. Since my residence at Tippecanoe[4] we have endeavoured to level all the distinctions to destroy village chiefs by whom all mischief is done. It is they who sell our land to the Americans. Our object is to let all our affairs be transacted by warriors.

14 Brother, this land that was sold and the goods that was given for it was only done by a few. The treaty was afterwards brought here and the Weas were induced to give their consent because of their small numbers. The treaty at Fort Wayne[5] was made through the threats to the Winamac. In the future, we are prepared to punish those chiefs who may come forward to propose to sell their land. If you continue to purchase from them it will produce war among the different tribes and at last I do not know what will be the consequence to the white people.

15 Brother, I was glad to hear your speech. You said if we could show that the land was sold by persons that had no right to sell — you would restore it. Those that did sell did not own it. It was me — these tribes set up a claim but the tribes with me will not agree to their claim. If the land is not restored to us you will soon see, when we return to our homes, how it will be settled. We shall have a great council at which all the tribes shall be present when we will show to those who sold that they had no right to sell. We will do what should be done with those chiefs that did sell the land to you. I am not alone in this **determination** of all the warriors and red people that listen to me.

16 I now wish you to listen to me. If you do not it will appear as if you wished me to kill all the chiefs that sold you the land. I tell you so because I am authorized by all the tribes to do so. I am at the head of them all. I am a warrior and all the warriors will meet together in two or three moons from this. Then I will call for those chiefs that sold you the land. And shall know what to do with them. If you do not restore the land you will have a hand in killing them.

17 Brother, do not believe that I came here to get presents from you. If you offer us anything we will not take it. By taking goods from you, you will be able to say that with them you purchased another piece of land from us. If we want anything, we are able to buy it from your traders. Since the land was sold to

4 **Tippecanoe:** a battle in 1811, in which General William Henry Harrison led the American army to Tecumseh's headquarters in Prophetstown, attacked Tecumseh's confederacy of Native Americans, and burned the town to the ground.

5 **The treaty at Fort Wayne:** In 1809, William Henry Harrison negotiated a treaty in which 3 million acres of Native American land were ceded to American settlers.

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you no traders come among us. I now wish you would clear all the roads and let the traders come among us. Then perhaps some of our young men will occasionally call on you to get their guns repaired. This is all the assistance we ask of you.

18 Brother, I should now be very glad to know immediately, your determination about the land, also the traders I have mentioned.

19 Brother, it has been the object of both myself and brother from the beginning to prevent the lands being sold. Should you not return the land it will occasion us to call a great council that will meet at the Huron Village where the council fire has already been lighted. At which those who sold the land shall be called and shall suffer for their conduct.

20 Brother, I wish you would take pity on all the red people and do what I have requested. If you will not give up the land and you do cross the **boundary** of your present settlement it will be very hard and produce great troubles among us. How can we have confidence in the white people? Jesus Christ came upon the earth and you killed and nailed him on a cross, you thought he was dead but you were mistaken. You have Shakers[6] among you. And you laugh and make light of their worship.

21 Everything I have said to you is the truth, the great spirit has inspired me and I speak nothing but the truth to you. In two moons we shall assemble at the Huron Village (addressing himself to the Weas and Pottawatomies) where the great belts of all the tribes are kept and there settle our differences.

22 Brother, now Brother, I hope you will confess that you ought not to have listened to those bad birds who bring you bad news. I have declared myself freely to you and if you want any explanation from our town send a man who can speak to us.

23 If you think proper to give us any presents and we can be convinced that they are given through friendship alone we will accept them. As we intend to hold our council at the Huron Village that is near the British we may probably make them a visit. Should they offer us any presents of goods we will not take them but should they offer us powder and the tomahawk we will take the powder and refuse the tomahawk.

24 I wish you Brother to consider everything I have said is true and that it is the sentiments of all the red people who listen to me.

6 **Shakers:** a religious group who opposed procreation and relied on recruits attempting to convert many Native Americans in the early 1800s, among them the Shawnee.

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PERSONAL RESPONSE

WRITE

Conduct research to discover some details about Chief Tecumseh, the time period and history, and his requests of William Henry Harrison. How do you think Chief Techumseh's culture influenced the goals he outlines in his address? Create a brief timeline and write a response that includes evidence from sources as well as your own inferences.

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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. Draw or describe a photo you might take to represent the word. Visualizing an example of a word can help you deepen your understanding of the word and remember its meaning. (ex. To represent the word ***differentiate***, I'd take a photo of the signs for an express line, a regular line, and a self-checkout line at a grocery store.)

2. Identify a Greek or Latin root in a word and explain how it contributes to the meaning of that word. Analyzing how roots contribute to a word's meaning can help deepen your understanding of that word and make inferences about the meaning of words with similar roots. (ex. ***Formal*** includes the root "form," which means "shape." A defined shape, like a triangle or square, needs to have certain qualities, and a formal event needs to have certain qualities as well.)

3. Search for the word in a credible source and explain what it means in that context. Finding examples of a word in context can help you deepen your understanding of the word's meaning and ways to use it. (ex. In the StudySync Blast "Satyagraha: Gandhi's Legacy," *Satyagraha* is defined as a "***philosophy***," and it is a set of beliefs and values that Gandhi developed.)

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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.

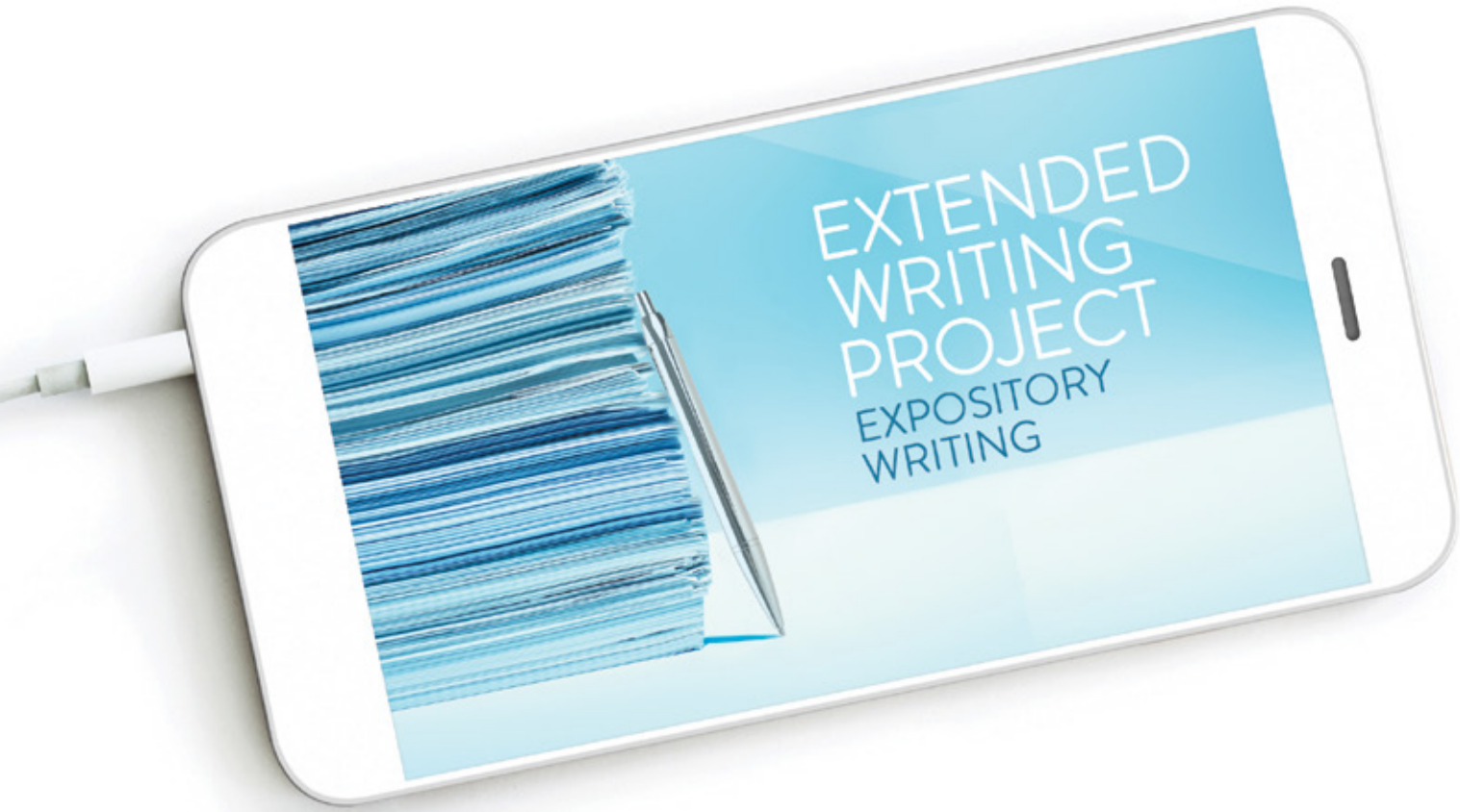
In this unit, you have studied ancient and classical literature and their continuing influence today. One of the questions that ancient and modern philosophers ask themselves is "What does it mean to live a good life?" How much of that life should involve enjoyment? How much of that life should involve reflection? How much of that life should involve pursuing goals for your own benefit? How much of a that life should involve contributing to society? Describe what you think it means to live a good life using these guiding questions. Use as many Literary Focus and Academic 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

Conflict often arises when the wants of one individual clash with those of another. These individual wants may also represent the desires of a larger community. When we examine an individual's goals, we often gain a way to understand the community and culture from which he or she comes.

Writing Prompt

How does community influence our goals?

Using texts from this unit, the previous unit, and the self-selected lists, along with other resources as needed, select two or three sources that focus on communities facing a challenge. In an expository essay, explain the challenge and how specific individuals aim to help their communities overcome that challenge. Analyze how the goals of the individual are connected to the goals of their community. Remember to include the following in your essay:

- ✓ an introduction that includes a clear central idea
- ✓ an organizational structure that helps develop the central idea
- ✓ sufficient evidence from multiple sources, including facts, descriptions, and other information relevant to the topic
- ✓ purposeful transitions to link major sections of text
- ✓ formal style and objective tone
- ✓ a conclusion

Writing to Sources

As you gather ideas and information from the texts you have chosen, be sure to:

- ✓ use evidence from multiple sources;
- ✓ cite sources following an appropriate format; and
- ✓ avoid overly relying on one source.

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Introduction to Expository Writing

Expository writing is a type of composition in which the writer seeks to present or report on information accurately for the purpose of improving the reader's understanding of an issue, problem, or concept. In expository writing, the writer uses a variety of techniques to convey information, including the use of an organizational structure appropriate to the subject. The writer may compare and/or contrast concepts, or example, or list, name, describe, or define different ideas for the reader. In addition, a writer may incorporate relevant anecdotes, examples, facts, and details to develop a central idea.

- an introduction with a topic and central idea
- appropriate formatting and structure to organize complex ideas, concepts, or information
- body paragraphs with relevant evidence and analysis
- transitions between and within paragraphs
- a formal style and objective tone
- a conclusion that follows from the information presented

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, Theo, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of expository writing that Theo included in his essay.

STUDENT MODEL

READ AND ANNOTATE

NOTES

Elie Wiesel's Commitment to the Future

1 People around the world must face all kinds of challenges, from localized events such as hurricanes to global events such as wars, pandemics, and climate catastrophes. What happens to the community in which people live, and how do they restore it? By definition, a community is a place where individuals live together and share common characteristics or goals. If enough individuals make it their goal to save a community and to work together, they can keep the community alive. At times, however, communities may face extinction because enough people and nations around them remain silent in the face of challenges far greater than a single group of people can withstand. Nobel Peace Prize laureate Elie Wiesel (1928–2016), who was born in Romania, was a survivor of just such terrible events, and he dedicated himself to giving a voice to people in peril. In his memoir *Night* and his speech "The Perils of Indifference," Elie Wiesel uses his life experience to demonstrate just how much a community may suffer when global citizens refuse to act.

The Holocaust

2 In his memoir, *Night*, Elie Wiesel describes how members of his community and his family were arrested and sent to concentration camps because they were Jewish. The catastrophic events that dominated Elie Wiesel's teenage years have collectively come to be known as the Holocaust. According to the website for the United States Holocaust Memorial and Museum, "*Holocaust* is a word of Greek origin meaning 'sacrifice by fire'" ("Introduction to the Holocaust"). The Holocaust "was a systematic, state-sponsored persecution and murder of six million Jews by the Nazi regime and its allies and collaborators" ("Introduction to the Holocaust"). This period, beginning in Germany and spreading throughout Europe, lasted from 1933 to 1945, ending with the Allied victory in the Second World War. As a result of surviving

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this ordeal, Elie Wiesel worked to prevent more such tragedies from occurring to communities like his around the globe.

Elie Wiesel's Story

3 In the concentration camps, as Wiesel describes them in *Night*, the goal of each person imprisoned there is simply to survive. When a weeping friend appears the first night after their capture, Wiesel thinks the man is crying with joy to be alive. Instead, the friend explains that he is crying because "we're on the threshold of death" (Wiesel, *Night*). The man's hopelessness causes Wiesel to stop thinking of himself as an individual, saying, "The instincts of self-preservation, of self-defense, of pride, had all deserted us." He describes the community's shock and pain: "We were incapable of thinking. . . . We no longer clung to anything" (Wiesel, *Night*). The hope of survival faded, and yet the next morning, Wiesel and his father were still alive. However, their struggle was only beginning. In *Night*, Wiesel says, "Never shall I forget that night, that first night in camp, that turned my life into one long night seven times sealed" (Wiesel, *Night*). Wiesel's purpose in writing *Night* was to demonstrate to people who did not experience the Holocaust just how horrific those events were, on both a personal and community level. He was able to speak as an individual for lost communities.

Moving Forward with Hope

4 As he revealed in *Night*, Wiesel saw that without the silence and consent of Europe, the United States, and the rest of the world, the Holocaust could have been stopped before so many lives had been taken. While he showed in his memoir that members of a community must work together to survive, Wiesel also knew that some communities need help from the outside. In 1999, Wiesel spoke at the White House to challenge all people to understand the past and prevent another event like the Holocaust. At the time of Wiesel's speech, President Bill Clinton had joined earlier actions by NATO (the North Atlantic Treaty Organization) and decided to send American troops into war-torn Kosovo after years of "ethnic cleansing" of Muslims in Bosnia ("A Kosovo Chronology"). In his speech, "The Perils of Indifference," Wiesel praises the president's action, calling it "justified." Wiesel criticizes global inaction in his

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speech, asking, "What is indifference? Etymologically, the word means 'no difference.' A strange and unnatural state in which the lines blur between light and darkness, dusk and dawn, crime and punishment, cruelty and compassion, good and evil" (Wiesel, "The Perils of Indifference"). In his use of antithesis ("light and darkness," for example) and an analogy to his own story—Muslims facing extermination in Bosnia just as the Jews had in Romania when he was a child—Wiesel emphasizes how important it is for the global community to help the persecuted.

5 Through his writing and speaking, Elie Wiesel made the case for the actions of individuals, local communities, and national governments to work together to help those under attack. "When adults wage war," he said, "children perish" (Wiesel, "The Perils of Indifference"). Because of this, Wiesel made it his life's mission to educate people about the Holocaust and to help prevent such a thing from happening ever again. Despite setbacks, Wiesel said his "profound fear" was accompanied by "extraordinary hope" (Wiesel, "The Perils of Indifference"). As shown in *Night* and "The Perils of Indifference," Wiesel saw firsthand what happens to persecuted communities when others do not intervene to protect them, and he also witnessed the good that happens when they do.

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PLAN YOUR EXPOSITORY ESSAY

WRITE

Writers often take notes about ideas before they sit down to write. Think about what you've learned so far about expository writing to help you begin prewriting.

- **Purpose:** What topic do you want to write about, what are your sources, and what challenges do the communities identified in the sources face?
- **Audience:** Who is your audience, and what is their connection to the topic of your essay? How will you engage them in your ideas?
- **Introduction:** How will you clearly introduce the topic and focus of your essay? What is your unique central idea about the texts? How will you use language to engage the reader?
- **Evidence and Analysis:** What textual evidence might you use to add substance to your essay? Where did you find this information? Will you need additional sources beyond unit texts?
- **Text Structure:** What strategies will you use to organize your response to the prompt? How can you ensure that the progression of ideas is logical and well developed?
- **Formal Style:** How will you make your writing voice appropriate for this task? What types of language and sentence constructions will you use to create a formal style for your academic audience?
- **Conclusion:** How does the information in the body of your essay relate to your central idea? How can you connect the information presented in your essay to a greater concept or to society in a thoughtful way?

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 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: Organizing Expository Writing

As you begin to organize your writing for your expository essay, use the following questions as a guide:

- How can I summarize the central idea(s) of my essay in a statement?
- Do I see a pattern in the way I want to present my information that is similar to a specific text structure?
- Do I make important connections and distinctions within the material I want to present?
- Which organizational structure should I use to present my information?

Follow these steps to plan the organization of your expository essay:

- Identify your central idea.
  - > Write a statement that will present your central idea in the first paragraph.
- Consider which logical organizational structure will best present your central idea and support:
  - > **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

Complete the chart below by putting in the textual structure that best matches each expository title.

Textual Structures				
chronological	problem and solution	sequence	description	cause and effect

Text Title	Textual Structures
"The Life and Legacy of Marie Curie"	
"How Crayons are Made"	
"How V-Chips Made It Possible for Parents to Control Their Kids' TV Viewing"	
"A Guide to Thailand's Wildlife"	
"The Effects of Sports on Students' Lives"	

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YOUR TURN

PRACTICE

Complete the chart by writing a short summary of what you plan to write in each paragraph of your expository essay.

Paragraph	Summary
Introduction	
Body Paragraph 1	
Body Paragraph 2	
Body Paragraph 3	
Conclusion	

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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 central idea(s) can unify my thinking about this topic?
- 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 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 to your thesis statement and place it at the end of your introductory paragraph.

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YOUR TURN

PRACTICE

Read the sentences below. Then, complete the chart by placing them into two categories: those that are central ideas and those that are statements of facts.

Options	
A	The community members in "Civil Peace," such as the protagonist's neighbors and the police, do not work together in order to survive.
B	The short story "Civil Peace" shows that even if a community survives a disaster, individuals must protect each other if the community is to remain successful.
C	Although they are different genres, Amanda Gorman's "A Gathering Place" and Elie Wiesel's "The Perils of Indifference" both center on the topic of communities.
D	*Night* by Elie Wiesel is the memoir of a Holocaust survivor who was imprisoned in the Nazi Germany concentration camps at Auschwitz and Buchenwald.
E	The narrator's shifts in point of view in *Night* show how his attitude toward himself and his community change throughout his experience, ultimately proving that challenges facing a community force its members to think of their shared experience.
F	Communities thrive when individuals share a common goal, which both Elie Wiesel and Amanda Gorman demonstrate in their reflections.

Central Ideas	Statements of Fact

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WRITING CENTRAL IDEAS

WRITE

Use the questions on the previous page to draft a thesis statement with a clear central idea for your expository essay.

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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 and details will best support my central idea?
- Does this evidence relate closely to my central idea?
- Where can I find more relevant evidence that will provide stronger support for my point?
- Have I explained the evidence that I've provided to support my central idea?
- Have I provided analysis that connects and elaborates on the evidence I've provided?

Here are some suggestions for how you can provide strong analysis of your evidence:

- Be sure to consult credible sources.
- 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 how the evidence connects to and supports your central idea.

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YOUR TURN

PRACTICE

Choose the best answer to the question.

Theo wants to improve a paragraph about *Night* from an early draft of his expository essay. How can he rewrite the underlined sentence to provide more specific evidence to support his central idea?

> Elie Wiesel stops being an individual and speaks for the community. He knows what all the prisoners are thinking and feeling. <u>They are hopeless and can't function.</u> His insight reveals that the prisoners share not only a common goal but also a common fear.

- ○ A. Weisel evokes the prison camp as a hellish place that is full of fog and fear.
- ○ B. Wiesel describes them as "incapable of thinking," "numbed," and "deserted" by their instincts for "self-preservation."
- ○ C. Wiesel says, "I thought of us as damned souls wandering through the void, souls condemned to wander..."
- ○ D. Weisel has a "terrifying moment of lucidity" in which he realizes that he and all the other prisoners will die.

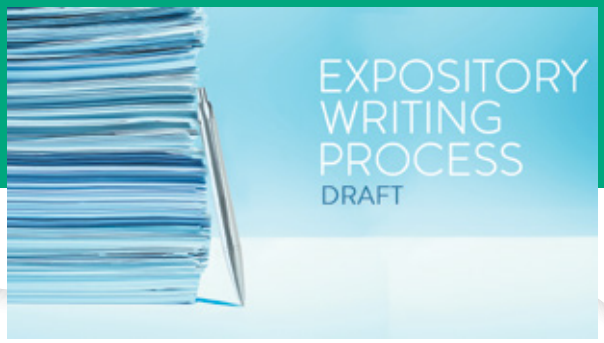
EVIDENCE AND ANALYSIS

WRITE

Use the questions on the previous page to revise the supporting details in your expository essay.

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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 expository 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 is focused, organized, and cohesive:

You have already made progress toward writing your expository essay. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Focused:** Have I stated the central idea clearly in my thesis statement? Have I included only relevant information and evidence that support my thesis, and nothing extraneous that might confuse my readers?
- ☐ **Organized:** Does my choice of organizational structure make sense? Does my writing show cohesion so that my ideas within and across paragraphs are clearly connected?
- ☐ **Cohesive:** Are all of my ideas clearly developed? Will readers be able to follow my train of thought with ease and understanding?

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 Theo's expository 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 Theo will revise as he works toward his final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

Elie Wiesel's Commitment to the Future

People around the world must face all kinds of challenges. What happens to the community in which people live, and how do they restore it? By definition, a community is a place where individuals live together and share common characteristics or goals. If enough individuals make it their goal to save a community and to work together, they can keep the community alive. Elie Wiesel, who was born in Romania, was a surviver of just such terrible events, and he dedicated himself to giving a voice to people in trouble. In his memoir *Night* and his speech "The Perils of Indifference," Elie Wiesel uses his life experience to demonstrate just how much a community may suffer when global citizens refuse to act.

The Holocaust

~~Elie Wiesel describes how members of his community and his family were arrested and sent to concintration camps because they were Jewish. The events have collectively come to be known as the Holocaust. On the Website for the United States Holocaust Memorial and Museum, "*Holocaust* is a word of Greek orgin meaning 'sacrifice by fire'" (Introduction to the Holocaust).~~ In his memoir, *Night*, Elie Wiesel describes how members of his community and his family were arrested and sent to concintration camps because they were Jewish. The catastrophic events that dominated Elie Wiesel's teenage years have collectively come to be known as the Holocaust. According to the Website for the United States Holocaust Memorial and Museum, "*Holocaust* is a word of Greek orgin meaning 'sacrifice by fire'" (Introduction to the Holocaust). This period lasted from 1933 to 1945, ending in the Second World War. By surviving this ordeal, Elie Weisel worked to prevent more such tradgedies from ocurring to communities like his around the globe.

Transitions

Theo needs a topic sentence that introduces the source text he is referencing from the previous paragraph. The phrase "In his memoir, *Nlght*," creates that transition. He also needs to more fully explain the "events" in a way that serves as a transition between Wiesel's experiences and the background information about the Holocaust that he is about to explain. The phrase "that dominated Elie Wiesel's teenage years" is a strong transition. Introducing source material with "according to" provides more authority than "on."

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NOTES

Elie Wiesel's Story

~~In the concentration camps, as Wiesel describes them in *Night*, the goal of each person there is simply to survive. When a weeping friend appears the first night after their capture, Wiesel thinks the man is crying with joy to be alive. Instead, the friend explains that he is crying because "we're on the threshold of death." The man's hopelessness causes Wiesel to stop thinking of himself as an individual. He describes the community's shock and pain. The hope of survial faded the next morning, Wiesel and his father were still alive. Wiesel lived through the war, telling his story only after being persuaded by French writer Francois Mauriac to write it. In *Night*, Wiesel says, "Never shall I forget that night, that first night in camp, that turned my life into one long night seven times sealed". Wiesel's purpose in writing *Night* was to speak as an individual for lost communities.~~

In the concentration camps, as Wiesel describes them in *Night*, the goal of each person imprisoned there is simply to survive. When a weeping friend appears the first night after their capture, Wiesel thinks the man is crying with joy to be alive. Instead, the friend explains that he is crying because "we're on the threshold of death." The man's hopelessness causes Wiesel to stop thinking of himself as an individual, saying, "The instincts of self-preservation, of self-defense, of pride, had all deserted us." He describes the community's shock and pain: "We were incapable of thinking. . . . We no longer clung to anything." The hope of survival faded, and yet the next morning, Wiesel and his father were still alive. However, their struggle was only beginning. Wiesel lived through the war, telling his story only after being persuaded by French writer Francois Mauriac to write it. In *Night*, Wiesel says, "Never shall I forget that night, that first night in camp, that turned my life into one long night seven times sealed." Wiesel's purpose in writing *Night* was to demonstrate to people who did not experience the Holocaust just how horrific those events were, on both a personal and community level. He was able to speak as an individual for lost communities.

Improving Writing

Theo realizes that to give his draft clarity and make it more cohesive, he needs to add evidence. In the first sentence, he adds "imprisoned" to make sure his audience understands what has happened to Wiesel and others from his community. He also needs to use analysis to connect the evidence to a central idea. He revises his fourth sentence to include more textual details about how the experience has affected Wiesel's community. Theo also improves his analysis, explaining more clearly how the experience in the memoir relates to both Wiesel and to the idea of community.

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NOTES

Moving Forward with Hope

Wiesel saw that without the silence and consent of Europe, the United States, and the rest of the world, the Holocaust could have been stopped. He showed in his memior that members of a community must work together to survive. Weisel also knew that some communities need help from the outside. Wiesel spoke at the White House to challenge all people to understand the past and prevent another event like the Holocaust. President Bill Clinton had joined earlier actions by NATO (the North Atlantic Treaty Organization) and decided to send American troops to stop "ethnic cleansing" of Muslims in Bosnia. In his speech, "The Perils of Indifference," Wiesel praises the president's action, calling it "justified." Wiesel criticizes people not doing anything in his speech, asking, "What is indifference? Etymologically, the word means 'no difference.' A strange and unnatural state in which the lines blur between light and darkness, dusk and dawn, crime and punishment, cruelty and compassion, good and evil.". Wiesel emphasises how important it is for the global community to help those in trouble.

~~Elie Wiesel made individuals, local communities, and national goverments to work together to help others. Wiesel made it his life's mission to educate people about the holocaust and helping to prevent it from happening ever again. Wiesel said his fear was accompanied by hope. Wiesel saw firsthand what happens to communities when others don't work to protect them, he also witnessed what happens when they do.~~

Elie Wiesel made the case for the actions of individuals, local communities, and national goverments to work together to help others those under attack. "When adults wage war," he said, "children perish." Because of this, Wiesel made it his life's mission to educate people about the holocaust and helping to prevent such a thing it from happening ever again. Wiesel said his "profound fear" accompanied "extraordinary hope." Wiesel saw firsthand what happens to communities when others don't work to protect them, he also witnessed the good that happens when they do.

Introductions and Conclusions

Theo sees many ideas that need revision. He realizes, for example, that Wiesel didn't "make" anyone do anything, so he needs to clarify what he means. He also sees that he needs more specific evidence from his sources to make the conclusion more compelling. Finally, he needs to demonstrate Wiesel's belief that his own action and the actions of others make a difference to struggling communities and to show that cause and effect.

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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. Theo received more feedback from another peer. Based on what the reviewer said, which piece of feedback will most help Theo improve the clarity and cohesiveness of his writing?

> He describes the community's shock and pain. The hope of survial faded the next morning, Wiesel and his father were still alive. Wiesel lived through the war, telling his story only after being persuaded by French writer Francois Mauriac to write it.

- ○ A. It's great to know that Wiesel lived through the war.
- ○ B. I think the sentence about "shock and pain" is really good.
- ○ C. The fact about why Wiesel decided to write the memoir isn't connected to the central idea.
- ○ D. I'd like to know more about how Wiesel and his father survived.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Theo's writing?

> Instead, the friend explains that he is crying because "we're on the threshold of death". The man's hopelessness causes Wiesel to stop thinking of himself as an individual.

- ○ A. These sentences don't seem to be connected to a central idea.
- ○ B. I think you should add more details to this part of your paragraph.
- ○ C. I really like the way you included a quotation.
- ○ D. You include some good descriptions here.

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: 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 conclude with a memorable comment or call to action?

Below are two strategies to help you write your introduction and conclusion:

- Peer Discussion
  - > Talk about your topic, explaining what you already know and your ideas about your topic.
  - > 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 and to demonstrate your knowledge about 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 Theo's essay. Theo would like to add a hook to catch his audience's attention. Which sentence could he add before the first sentence to help achieve this goal?

> When a community faces challenges, people try to keep going. A key idea in many life stories is that if enough individuals work together, they can keep the community alive. They want to survive too, but that won't happen if they don't work together.

- ○ A. The soul of a community is shown in the struggle of its people to survive.
- ○ B. A community can take many forms depending on its organization.
- ○ C. A hurricane can challenge any community, no matter how well organized.
- ○ D. Which communities do you belong to? Can they survive?

2. The following conclusion is from a previous draft of Theo's essay. Theo would like to add a thought-provoking quote to leave his audience with a lasting impression. Which sentence could he add after the last sentence to help achieve this goal?

> When individuals, local communities, and nations work together to help others, lives can change. Wiesel educated people about the Holocaust to prevent it from happening ever again. Wiesel said his fear was accompanied by hope.

- ○ A. "But this time, the world was not silent. This time, we do respond. This time, we intervene." Elie Wiesel continues to hope and encourage people to act.
- ○ B. In both texts, Wiesel shows he cares about communities.
- ○ C. The texts truly show what happens when "the instincts of self-preservation, of self-defense, of pride" desert us.
- ○ D. "We see their faces, their eyes. Do we hear their pleas?"

INTRODUCTIONS AND CONCLUSIONS

WRITE

Use the questions on the previous page to revise the introduction and conclusion of your expository essay to meet the needs of the purpose, audience, topic, and context.

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Writing Skill: Transitions

Before you revise your current draft to include 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 a body paragraph from a previous draft of Theo's expository essay. Theo would like to add a transition word or phrase to help readers move from sentence 2 to sentence 3. Which of these is the most effective transition to add to the beginning of sentence 3?

> (1) In the memoir *Night*, Elie Wiesel describes how his community and his family were destroyed by hate and hopelessness during World War II. (2) He, his family, and his community were arrested and sent to concentration camps because they were Jewish. (3) The prisoners form a new community, and the goal of each person is no doubt to survive. (4) When a weeping friend appears, Weisel thinks the man is crying with joy to be alive. (5) The friend explains that he is crying because "we're on the threshold of death." (6) The man's hopelessness causes Wiesel to stop thinking as an individual. (7) He describes the community's shock and pain: "We were incapable of thinking. . . . We no longer clung to anything."

○ A. Suddenly, ○ B. And yet, ○ C. However, ○ D. In these camps,

2. Below is a body paragraph from a previous draft of Theo's expository essay. Theo would like to add a transition word or phrase to help readers move from sentence 4 to sentence 5. Which of these is the most effective transition to add to the beginning of sentence 5?

> (1) In the memoir *Night*, Elie Wiesel describes how his community and his family were destroyed by hate and hopelessness during World War II. (2) He, his family, and his community were arrested and sent to concentration camps because they were Jewish. (3) The prisoners form a new community, and the goal of each person is no doubt to survive. (4) When a weeping friend appears, Weisel thinks the man is crying with joy to be alive. (5) The friend explains that he is crying because "we're on the threshold of death." (6) The man's hopelessness causes Wiesel to stop thinking as an individual. (7) He describes the community's shock and pain: "We were incapable of thinking. . . . We no longer clung to anything."

○ A. Nevertheless, ○ B. Instead, ○ C. In addition, ○ D. At first,

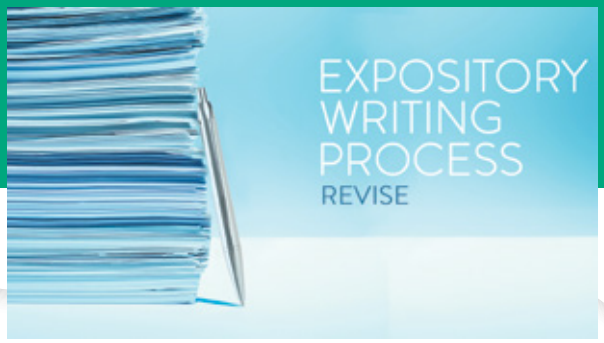
TRANSITIONS

WRITE

Use the questions on the previous page to revise one paragraph of your expository essay draft to include stronger transitions between ideas and sentences. Underline each of the transitions you add.

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Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

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, and style. Use the guide below to help you review:

Review	Revise	Example
Clarity		
Highlight any place in your essay where irrelevant information or sentence structure hinders clarity.	Remove irrelevant information from sentences and include helpful information.	~~Wiesel lived through the war, telling his story only after being persuaded by French writer Francois Mauriac to write it.~~ However, their struggle was only beginning. In *Night*, Wiesel says, "Never shall I forget that night, that first night in camp, that turned my life into one long night seven times sealed."
Cohesiveness		
Identify places where you need details in support of your thesis. Think of details, examples, and quotations from the text you could incorporate to add support, along with your own commentary.	Focus on a single idea and add details, examples, or quotations from the text, as well as analysis, to better develop your idea or provide context.	In 1999, Wiesel spoke at the White House to challenge all people to understand the past and prevent another event like the Holocaust. At the time of Wiesel's speech, President Bill Clinton had joined earlier actions by NATO (the North Atlantic Treaty Organization) and decided to send American troops into war-torn Kosovo ~~to stop~~ after years of "ethnic cleansing" of Muslims in Bosnia.

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Review	Revise	Example
Structure		
Review whether your text structure supports your purpose. Annotate places where the organization can be improved.	Rewrite by adding a transition and including information to make the text structure clearer to readers.	As he revealed in *Night*, Wiesel saw that without the silence and consent of Europe, the United States, and the rest of the world, the Holocaust could have been stopped before so many lives had been taken.
Style: Word Choice		
Look for opportunities to replace casual or everyday language with academic vocabulary.	Select sentences to rewrite using academic vocabulary.	Wiesel emphasises how important it is for the global community to help ~~those in trouble~~ the persecuted.
Style: Sentence Effectiveness		
Review your essay for choppy sentences. Create compound sentences by joining main clauses with a comma and a coordinating conjunction. Create complex sentences by combining subordinating clauses and main clauses.	Rewrite choppy sentences to form compound or complex sentences by moving a phrase or clause and using coordinating or subordinating conjunctions.	While he ~~He~~ showed in his memior that members of a community must work together to survive~~.~~, Weisel also knew that some communities need help from the outside.

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: Sources and Citations

Here are some suggestions that will help you improve writing by accurately citing sources from a variety of print and digital sources relevant to a topic:

- Gather information from a variety of print and digital sources, using search terms effectively to narrow your search.
- Check that sources are credible, or reliable and trustworthy, and avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the claim and demonstrate your understanding of the topic or text.
- Use in-text or parenthetical citations, footnotes, or endnotes to credit sources.
- Include all sources in a bibliography or works cited page, following a standard format.
  - > Halall, Ahmed. *The Pyramids of Ancient Egypt*. New York: Central Publishing, 2016.
  - > For a citation, footnote, or endnote, include the author and page number.

As you work to improve writing by checking that you have documented sources correctly, consider the following questions:

- Did I avoid plagiarism by using a standard citation format for in-text citations?
- Have I looked for multiple sources and synthesized ideas?
- If required, did I include all my sources in my bibliography or on my works cited page?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Theo's expository essay. Identify what information he is missing from his essay.

> In the concentration camps, as Wiesel describes them in *Night*, the goal of each person imprisoned there is simply to survive. When a weeping friend appears the first night after their capture, Wiesel thinks the man is crying with joy to be alive. Instead, the friend explains that he is crying because "we're on the threshold of death".

- ○ A. Delete Wiesel's name and put it in parentheses at the end of the sentence.
- ○ B. "...is simply to survive. (Wiesel, *Night*)
- ○ C. "we're on the threshold of death" (Wiesel, *Night*).
- ○ D. No change needs to be made.

2. Below is an entry from Theo's works cited list that he later did not need to include. Identify which information is cited incorrectly in the citation.

> "Elie Wiesel." *Holocaust Encyclopedia*, United States Holocaust Memorial Museum, Washington, DC. https://encyclopedia.ushmm.org/content/en/article/elie-wiesel. Accessed 5 May 2020.

- ○ A. The author's name should not be in quotation marks.
- ○ B. The encyclopedia should not be italicized.
- ○ C. The date of access is not required.
- ○ D. Correct. No additional citation information is required.

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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:

- word choice (e.g., slang, colloquialisms, contractions, and abbreviations)
- sentence structure, especially areas where you could vary type, length, and complexity
  - > 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
- voice, or the personality you express in the essay
- use of rhetorical appeals that are appropriate to the writing type
- use of techniques that are appropriate to the writing type

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 included rhetorical appeals to the audience that are appropriate to the style of the writing?
- How can I ensure that I am using techniques appropriate to the writing type that strengthen my writing and are engaging to the audience?
- How can I ensure that I am using varied sentence lengths and structures? Am I including complex structures, if needed?
- 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. Below is a section from a previous draft of another student's essay. The underlined sentence lacks a formal style. What changes should the student make to improve the formal style of the sentence?

> The neighbors only "assembled to commiserate" in the morning, when it was safe. Jonathan maintains a positive attitude. Yet he might also suspect that the community can't survive if people don't help out one another in times of danger. He will get by because of God's "blessings" and because he is willing to work hard, not because his community is willing to help one another.

- A. Change *might* to *will*.
- B. Change *can't* and *don't* to *cannot* and *do not*.
- C. Change *people* to *community*.
- D. Change *help out* to *help*.

2. Another student wants to make sure her essay has an objective tone. How can she best revise the underlined sentence to make it more objective?

> Like the setting in "Civil Peace," the urban community in "The Gathering Place" by poet Amanda Gorman faces many challenges, but it is strong thanks to the common goals and good work of its members. I can relate to the poem's powerful speaker refers to her community on "the corner of East 92nd and Lexington" as "our great gathering place" (lines 1, 4). The awesome speaker never refers to herself using the pronoun I; she speaks of "we."

- A. The awesome speaker never refers to herself in the first person.
- B. The awesome speaker refers to herself using the pronoun "we."
- C. The awesome speaker never refers to herself.
- D. The speaker never refers to herself using the pronoun *I*; she speaks of "we."

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YOUR TURN

PRACTICE

Complete the chart by revising the sentences below to achieve a more formal style and objective tone.

Sentence	Revision
Although I really liked the story, the characters made decisions that hurt others.	
The coolest lesson from the article was that money alone can't make a difference without leaders who know what to do with it and where it can go.	
Nobody's perfect, sure, but this story shows that if you don't at least try to learn from your mistakes, what's the point?	

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Grammar: Parallel Structure

Lists usually have a parallel structure to make them easy to remember and to show that all the listed items have equal weight. Parallel structures in sentences are like lists. They create a pattern among ideas of equal weight. Sentences that could have parallel structures but don't may sound awkward or confusing.

Not Parallel	Parallel
Marjorie is intelligent, capable, and **she has good sense**.	Marjorie is intelligent, capable, and **sensible**.
Gorillas have a mostly vegetarian diet, **so they eat fruit**, **the leaves**, **seeds**, and **also the** stems of a variety of plants, also consuming some termites and caterpillars.	Gorillas have a mostly vegetarian diet, **eating** the **fruit**, **leaves**, **seeds**, and **stems** of a variety of plants **and consuming** some **insects**, **such as** termites and caterpillars.

Some sentences can have more than one parallel structure, such as parallel verbs and parallel direct objects. Parallelism can be employed as a rhetorical device to emphasize ideas, establish rhythm, and make a text or speech more memorable.

Text	Explanation
There will be **more shuttle flights** and **more shuttle crews** and, yes, **more volunteers**, **more civilians**, **more teachers** in space. Address to the Nation on the Explosion of the Space Shuttle Challenger by Ronald Reagan	The predicate nominatives all begin with the word *more*, which gives them parallel structure. Repetition of this word emphasizes its positive connotations.
As part of an exchange program, we now have an exhibition touring your country that shows how information technology is **transforming** our lives — **replacing** manual labor with robots, **forecasting** weather for farmers, or **mapping** the genetic code of DNA for medical researchers. Address to Students at Moscow State University by Ronald Reagan	The series of present participles, ***transforming***, ***replacing***, ***forecasting***, and ***mapping***, establishes parallel structure in this sentence.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> Carla spent the whole morning in her grandparents' attic looking through trunks of old clothes, cartons of fading photographs, and boxes of cassette tapes.

- A. Insert **old** before cassette tapes.
- B. Add **through** before boxes.
- C. Delete **in her grandparents' attic**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> Students in the after-school program can play sports, homework, or do arts and crafts.

- A. Delete **do**.
- B. Replace **play** with **do**.
- C. Insert **finish** before **homework**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> To be considered exemplary, students need to arrive on time, hand in their assignments when they are due, and reporting bullying and other inappropriate behavior among their peers.

- A. Insert **and** after **time**.
- B. Change **hand** to **handing**.
- C. Change **reporting** to **report**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> On his first day of school, Lester wore a flannel shirt, black jeans, sneakers, and his new binder.

- A. Insert **carried** after **and**.
- B. Delete **On his first day of school**.
- C. Change **and** to **with**.
- D. No change needs to be made to this sentence.

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Grammar: Prepositions and Prepositional Phrases

Preposition

A preposition is a word that connects a noun or a pronoun to another word in a sentence. A compound preposition consists of more than one word.

Common Prepositions					
above across after against along around	at before below beside between but (except)	by down during except excepting 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 front of instead of	on account of

Prepositions often act like adjectives or adverbs, showing *which, when, where,* or *how* something is.

Text	Explanation
Henry Avenue curved **around** the perimeter **of** a low bluff overlooking the Aberjona marsh. A Civil Action	The preposition **around** tells *where* Henry Avenue curved. It connects *perimeter* and *curved*. The preposition **of** tells *which* perimeter. It connects *low bluff* and *perimeter*.

Prepositional Phrase

A prepositional phrase is a group of words that begins with a preposition and ends with a noun or pronoun, which is called the object of the preposition. The phrases *to the game*, *for my aunt and uncle*, and *according to scientists* are examples of prepositional phrases. Sentences can have more than one prepositional phrase.

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YOUR TURN

PRACTICE

1. Which word should fill the blank in this sentence?

> Although he was also an actor, Shakespeare rose _____ fame as a playwright.

- A. in
- B. to
- C. after
- D. None of the above.

2. Which word should fill the blank in this sentence?

> Shakespeare's theater, the Globe Theater, was a multileveled space, and many audience members stood _____ the stage to watch the plays.

- A. in front of
- B. afterward
- C. on account of
- D. None of the above.

3. How should this sentence be changed?

> Shakespeare's audience did not sit quietly to watch plays and would even throw food toward the stage since the actors if they did not like the play.

- A. Insert the pronoun **they** after the preposition **toward**.
- B. Replace the preposition **since** with the preposition **at**.
- C. Insert the noun **people** after the preposition **to**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> Unlike contemporary theaters, where the same show can run for many years, productions in Shakespeare's day lasted a short time before they were replaced.

- A. Replace the preposition **for** with the preposition **across**.
- B. Insert the noun **plays** after the preposition **before**.
- C. Insert the pronoun **it** after the preposition **in**.
- 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 expository essay. You probably looked at your essay's evidence and analysis, its introduction and conclusion, and your use of transitions. When you edit, you focus on the mechanics of your expository essay, paying close attention to elements such as grammar, punctuation, and style.

Use the checklist below to guide you as you edit:

- ☐ Have I checked for errors in parallel structure in my essay?
- ☐ Have I used prepositional phrases correctly to create transitions and add variety?
- ☐ Have I used formal style throughout the essay?
- ☐ Did I cite my sources correctly?
- ☐ Have I spelled everything correctly?
- ☐ Have I capitalized words correctly?

Notice some edits Theo has made:

- Added prepositional phrases to create transitions.
- Corrected his spelling after his spellchecker flagged a misspelled word.
- Correctly cited a source.
- Corrected a mistake in capitalization.
- Created parallel structure by changing a participle to an infinitive to match another infinitive in the sentence.
- Eliminated contractions and chose a more precise academic word to maintain a formal style.

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Through his writing and speaking, Elie Wiesel made the case for the actions of individuals, local communities, and national governments to work together to help others those under attack. "When adults wage war," he said, "children perish" (Wiesel, "The Perils of Indifference"). Because of this, Wiesel made it his life's mission to educate people about the ~~h~~Holocaust and ~~helping~~ to help prevent ~~it~~ such a thing from happening ever again. Despite setbacks, Wiesel said his "profound fear" was accompanied by "extraordinary hope." Though Wiesel saw firsthand what happens to communities when others ~~don't~~ do not ~~work~~ intervene to protect them, he also witnessed the good that happens when they do.

EDIT AND PUBLISH YOUR EXPOSITORY ESSAY

WRITE

Use the questions above, as well as your peer reviews, to help you evaluate your expository essay to determine areas that need editing. Then edit your expository 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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The Peasant Revolt

INFORMATIONAL TEXT

Introduction

Many hardships and burdens had been placed on the French peasants in the late 1700s. How did they respond? What did they do to show their discontent?

VOCABULARY

READ



extravagant

extremely high in cost, very lavish



storm

to attack suddenly



endure

suffer pain or difficulty over a period of time



deed

a signed, legal document



suppress

to put down or end something, often by force

NOTES

READ

READ AND ANNOTATE

1 The population of France at the beginning of the eighteenth century was more than twenty million people. The majority, about eighty percent, was concentrated in rural areas, villages, and very small cities.

2 People who owned bits of land and people who worked in the countryside were known as peasants. There were many levels of peasants, which differed dramatically in status and wealth. Peasants who were in the best position rented land to others and lived off the profits. On the opposite end were desperate day workers looking only for enough food and a place to rest. In the middle were independent farmers, renters, and sharecroppers. In years with poor harvests, ninety percent of the peasants barely had enough to feed their families.

3 Another group living in the countryside was the nobles and non-nobles who owned **extravagant** manor houses. They lived off the work of the peasants. The stark contrast between the peasant group and the nobles and non-nobles group was one of the factors leading to the French Revolution.

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NOTES

4 Year after year the peasants had grown poorer. Droughts caused catastrophe and famine. Peasants had no voice in government. They **endured** great hardships and endless inequalities like paying heavy taxes. They were required to pay a land tax and a poll tax to the State. The lord of the manor demanded rents and contributions. The clergy collected tithes, or a percentage of income and harvest. The government, deeply in debt, also taxed essential items like salt. Furthermore, peasants were the only class that could be forced into military service. Understandably, the peasants felt intense anger. They resented those who **suppressed** them and endangered their families.

5 Then the riots began. On July 14, 1789, the citizens of Paris, terrified that troops of King Louis XVI might attack them, **stormed** the Bastille, a fortress in the city. More than 100 people died. People in the countryside heard the news. Rumors spread like wildfire. The peasants, hearing of the capture of the Bastille, decided that social change just might be possible. A small flame of hope was ignited.

6 Peasants also heard stories of troops gathering with the blessings of King Louis XVI. The troops would be sent to the countryside to kill peasants and stop rebellions. Something called the "Great Fear" mobilized the countryside and destroyed many lives.

7 Mass hysteria, fed by wild rumors, spread across rural France. Peasants believed in an "aristocratic conspiracy." That is, frightened nobles would hire armed men, or "brigands," to burn crops, steal food, and attack the villages. Peasants feared that their homes would be burned. They would lose what little they had. Misinformation flowed across the countryside like water after a heavy storm. No one bothered to verify the rumors. They all seemed possible and probably true.

8 Peasants formed armed groups to defend their fields and their homes. They were driven by fear. Terrified peasants began attacking manors. They burned grain, looted manors, and leveled walls that separated them from the lord. Most importantly, they found and destroyed **deeds** that dictated the dues peasants had to pay the lord. Peasants loathed paying the dues demanded by the lord. They no longer wanted to live on the edge of potential starvation. They despised the class system that made them the lowest of the low. They wanted the manor system destroyed.

9 George Lefebvre, noted French historian, commented that the uprising in Paris and the threat of brigands was magnified because it was harvest time. No one had any doubt that the aristocrats were paying the brigands. Was that a fact? Probably not, but the rebellion continued and eventually ended the reign of the monarchy in France.

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First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What was life like for most peasants in France during the 1700s?

   Most peasants were _____

   _____.

2. When did the citizens of Paris storm the Bastille?

   They stormed the Bastille on _____.

3. What was the "Great Fear"? Include a line from the text to support your response.

   The "Great Fear" was _____

   _____.

4. Use context to confirm the meaning of the word *deeds* as it is used in "The Peasant Revolt." Write your definition of *deeds* here.

   Deeds means _____.

   A context clue is _____.

5. If soldiers *stormed* a city, what did they do?

   The soldiers _____.

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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 Peasant Revolt." Then, complete the multiple-choice questions below.

from **"The Peasant Revolt"**

Mass hysteria, fed by wild rumors, spread across rural France. Peasants believed in an "aristocratic conspiracy." That is, frightened nobles would hire armed men, or "brigands," to burn crops, steal food, and attack the villages. Peasants feared that their homes would be burned. They would lose what little they had. Misinformation flowed across the countryside like water after a heavy storm. No one bothered to verify the rumors. They all seemed possible and probably true.

1. Which sentence contains figurative language?

   - A. "Mass hysteria, fed by wild rumors, spread across rural France."
   - B. "Peasants believed in an 'aristocratic conspiracy.'"
   - C. "Peasants feared that their homes would be burned."
   - D. "They would lose what little they had."

2. Which sentence contains figurative language?

   - A. "Misinformation flowed across the countryside like water after a heavy storm."
   - B. "No one bothered to verify the rumors."
   - C. "They all seemed possible and probably true."
   - D. All of these sentences contain figurative language.

3. What two things does the author compare in this sentence? *Misinformation flowed across the countryside like water after a heavy storm*.

   - A. The author compares misinformation to a storm.
   - B. The author compares misinformation to water.
   - C. The author compares the countryside to a storm.
   - D. The author compares the countryside to water.

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4. In what way are the two things alike in this sentence? *Misinformation flowed across the countryside like water after a heavy storm*.

   - A. Both are moving quickly.
   - B. Both can get very deep.
   - C. Both dampen the earth.
   - D. Both allow things to grow.

5. How could you restate the literal language as figurative language in the following sentence? *No one bothered to verify the rumors*.

   - A. No one bothered to check the rumors.
   - B. No one bothered to verify the rumors. Like many rumors, they may or may not have been true.
   - C. No one bothered to verify the rumors, but they believed the rumors as if they were true.
   - D. Like a game of telephone, rumors may have changed as they passed from person to person.

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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 "Civil Peace" StudySyncTV episode. After watching, sort the following statements from the episode into the chart below.

	Statements
A	Jonathan tells the thieves that the only money he has is a twenty-pound egg-rasher.
B	Jonathan knows that he can control only his own attitude and actions.
C	Even if Jonathan is terrified, by the next day, he's made sense of it.
D	When Jonathan dug up his bicycle after the surrender, all it needed was a little palm-oil greasing.
E	Jonathan probably worried about whether the bicycle would still work.
F	Jonathan repeats the phrase, "Nothing puzzles God."

Information from "Civil Peace"	Shared Information

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Close Read

INFORMATIVE

WRITE

In a paragraph, share the information you learned in "The Peasant Revolt" to explain the factors that contributed to the French Revolution. Why were the peasants resentful of their situation? What did they do about it? What was the result? Pay attention to and edit for subject-verb agreement.

Use the checklist below to guide you as you write.

- ☐ How did the peasants live?
- ☐ What did the nobles do?
- ☐ How did fear and rumors cause trouble?

Use the sentence frames to organize and write your informative text.

Before the Revolution began, the peasants felt _____.

They felt this way because _____.

In Paris, citizens _____.

The peasants in the countryside _____.

They reacted by _____.

They wanted to _____.

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Learning a Second Language: Is It Worth It?

ARGUMENTATIVE TEXT

Introduction

Many students in America are getting the opportunity to learn a second language. Some might be learning Spanish, French, or even Chinese. Knowing a second language has its advantages, but there are some factors to consider before dedicating your time to becoming bilingual. This debate focuses on both the positives and negatives of learning a second language so you can decide what's the best option for you.

VOCABULARY

READ



opportunity

a chance that makes something possible



bilingual

being able to speak two languages



expand

to become larger (physically) or more developed (an idea)



fluent

being able to speak or write a language well



value

the importance or worth of something

NOTES

READ

READ AND ANNOTATE

Point: Learning a second language is valuable.

1 When I was younger, I thought the moon was made out of cheese. In third grade, I learned the truth. Although I was disappointed at first, this information opened up many **opportunities** for me to learn. It **expanded** my mind and my world (actually, my universe).

2 When people are willing to open their minds to something new, there's no limit on its **value**. Learning a second language is the perfect example of this. Like learning about the moon, I think that learning a second language expands not only one's mind, but his or her world as well.

3 Learning a second language makes you smarter. Language learning exercises the muscles on the left side of your brain that are also used to solve math and other logical problems. Therefore, knowing more than one language helps your brain work better. Studies have shown that **bilingual** students score higher on state exams, too.

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NOTES

4 Knowing a language can take you somewhere new. You can meet new friends on the other side of the world. You might be able to watch movies and TV shows in a different language. Charlemagne said, "To know two languages is to possess a second soul." This means that knowing more than one language makes it easier to make connections to people from different cultures.

5 Lastly, learning a second language opens up doors for your future. This is especially true when it's time to find a job. Employers are more likely to hire bilingual people. People who know more than one language can communicate well, solve problems, and get along with many different people.

6 Learning a second language is very valuable. It's the best way to open up your universe. Once you learn a new language, it can take you beyond your greatest goals. Maybe it can even take you to the moon.

Counterpoint: Learning a second language is not worth the time and money.

7 There's a saying, "Time is money." There's nothing more valuable than time. You better make sure you're doing something worthwhile with your time. Learning a second language is not the best way to spend your time. Language learning isn't for everybody. Knowing more than one language can be valuable, but learning a new language is not worth the time and money.

8 Unless someone learns a second language as a child, it's a lot harder to actually become bilingual. Studies have shown that it's much more difficult for anyone over the age of five to learn a second language. It takes years of practice to be **fluent**, even if you study the language for many hours each day.

9 The time spent learning a second language might be better spent learning a different hobby or talent. These talents or hobbies can be useful when you get a job. For example, taking a debate class can help me become a lawyer. Taking choir lessons can help me become a singer. Someone might have a talent that is never used because of the time spent learning a language.

10 Lastly, taking language classes can cost a lot of money. Schools have budgets, or certain amounts of money, that they need to spend on courses. Instead of giving language classes a big portion of the money, schools should spend their money on other courses. Spending money on science, math, and reading would be money well-spent. If you wanted to learn a second language outside of school, you would have to pay for a tutor, books, and other materials. Some people choose to travel to another country to learn a second language. These trips can be very costly as well.

11 Learning a second language can be a great experience, but not if it takes time and money away from exploring other opportunities.

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First Read

Read the text. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the Point writer think about learning a second language?

   The Point writer thinks that _____

   _____.

2. According to the Point writer, how does learning a second language take you somewhere new?

   You can meet _____.

   You can watch _____.

3. According to the Counterpoint writer, what do studies show about learning a second language? Include a line from the text to support your response.

   Studies show that learning a second language _____

   _____.

4. Use context to confirm the meaning of the word *fluent* as it is used in "Learning a Second Language: Is It Worth It?" Write your definition of *fluent* here.

   Fluent means _____.

   A context clue is _____.

5. What is another way to say that an object has *value*?

   An object has value if 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.
  - 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

Complete the chart by writing the correct words into the “Comparative” and “Superlative” columns.

Word Options				
higher	worst	highest	kindest	more valuable
kinder	most valuable	most interesting	worse	more interesting

Adjective	Comparative	Superlative
kind		
high		
interesting		
bad		
valuable		

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Reading Skill: Supporting Evidence

DEFINE

READ

In some informational or argumentative texts, the author may share an opinion. This **opinion** may be the author's **claim** or **thesis**. The author must then provide readers with **evidence** that supports his or her opinion. Supporting evidence can be details, examples, or facts that agree with the author's claim or thesis.

Looking for supporting evidence can help you confirm your understanding of what you read. Finding and analyzing supporting evidence can also help you form your own opinions about the subject.

CHECKLIST

DISCUSS AND ANNOTATE

In order to find and analyze supporting evidence, do the following:

- ✓ Identify the topic and the author's claim or thesis.
  - Ask yourself: What is this mostly about? What is the author's opinion?
- ✓ Find details, facts, and examples that support the author's claim or thesis.
  - Ask yourself: Is this detail important? How does this detail relate to the thesis or claim?
- ✓ Analyze the supporting evidence.
  - Ask yourself: Is this evidence strong? Do I agree with the evidence?

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YOUR TURN

PRACTICE

Read paragraphs 7–9 from "Learning a Second Language: Is It Worth It?" Then, complete the multiple-choice questions below.

from **"Learning a Second Language: Is It Worth It?"**

There's a saying, "Time is money." There's nothing more valuable than time. You better make sure you're doing something worthwhile with your time. Learning a second language is not the best way to spend your time. Language learning isn't for everybody. Knowing more than one language can be valuable, but learning a new language is not worth the time and money.

Unless someone learns a second language as a child, it's a lot harder to actually become bilingual. Studies have shown that it's much more difficult for anyone over the age of five to learn a second language. It takes years of practice to be **fluent,** even if you study the language for many hours each day.

The time spent learning a second language might be better spent learning a different hobby or talent. These talents or hobbies can be useful when you get a job. For example, taking a debate class can help me become a lawyer. Taking choir lessons can help me become a singer. Someone might have a talent that is never used because of the time spent learning a language.

1. What is the main claim of this section?

   - ○ A. "There's a saying, 'Time is money.'"
   - ○ B. "Learning a new language is not worth the time and money."
   - ○ C. "Unless someone learns a second language as a child, it's a lot harder to actually become bilingual."
   - ○ D. "It takes years of practice to be fluent."

2. Paragraphs 8 and 9 provide supporting evidence about—

   - ○ A. talents or hobbies that can be useful when you get a job.
   - ○ B. the financial cost of learning a language.
   - ○ C. how language skills cannot help you get a job.
   - ○ D. the time it takes to learn a new language.

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3. The author could best support his or her claim in paragraph 8 by adding—

   - A. an image of a child reading.
   - B. a story about young children learning a second language from grandparents.
   - C. a graph showing that it takes longer to learn new languages as we get older.
   - D. a study indicating that bilingual people take less time to complete tasks.

4. The author supports the claim that there may be better ways to spend time than studying a new language by—

   - A. quoting an expert.
   - B. providing statistics.
   - C. giving a personal story.
   - D. giving examples.

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Close Read

ARGUMENTATIVE

WRITE

This text presents arguments for and against learning new languages. Which side do you agree with the most? Write a paragraph that clearly states your position and supports it with evidence. Pay attention to and edit for spelling rules.

Use the checklist below to guide you as you write.

- ☐ What is each author's argument?
- ☐ What do you think about each argument?
- ☐ In your opinion, which reasons and evidence are the strongest?

Use the sentence frames to organize and write your argument.

I agree with the (Point/Counterpoint) author who argues that _____.

This author's strongest reason is that _____.

The author supports this opinion with _____.

This is convincing because I believe that _____.

Reading this text helped me decide what I think because _____.

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FLORIDA

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UNIT 3

The Persistence of Memories

How does the past impact the future?

Genre Focus: INFORMATIONAL

Texts

Paired Readings

360 Literary Focus: The Contemporary Period – Surrealism

367 By Any Other Name
Santha Rama Rau INFORMATIONAL TEXT

374 Rituals of Memory
Kimberly Blaeser INFORMATIONAL TEXT

386 Seeing at the Speed of Sound
Rachel Kolb INFORMATIONAL TEXT

404 From Behind a Covered Window
Ngo Tu Lap (translated by Martha Collins) POETRY

406 Love Is Not All
Edna St. Vincent Millay POETRY

414 Facial expressions—including fear—may not be as universal as we thought
Michael Price INFORMATIONAL TEXT

424 Dream Psychology: Psychoanalysis for Beginners
Sigmund Freud INFORMATIONAL TEXT

431 The Secret Life of Salvador Dalí
Salvador Dalí INFORMATIONAL TEXT

435 Rock, Ghost, Willow, Deer: A Story of Survival
Allison Adelle Hedge Coke INFORMATIONAL TEXT

439 Persepolis
Marjane Satrapi FICTION

454 The Immortal Life of Henrietta Lacks
Rebecca Skloot INFORMATIONAL TEXT

461 Vocabulary Review

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Extended Writing Project and Grammar

464 Plan
Organizing Narrative Writing
Story Beginnings

474 Draft
Improving Writing
Narrative Techniques
Transitions
Descriptive Details
Conclusions

490 Revise
Grammar: Basic Spelling Rules I
Grammar: Participles and Participial Phrases
Grammar: Colons

498 Edit and Publish

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English Language Learner Resources

500 The Kiss
INFORMATIONAL TEXT

509 Welcome to America, Mr. Harris
INFORMATIONAL TEXT

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Author Biographies



KIMBERLY BLAESER

Born on the White Earth Reservation in Minnesota to parents of Anishinaabe and German descent, Kimberly Blaeser (b. 1955) now lives in rural Wisconsin. A member of the Minnesota Chippewa tribe, Blaeser's poems, essays, and works of fiction offer glimpses into Native American life and culture. A reviewer in the Notre Dame Review notes that Blaeser's writing "remains cognizant of the continued colonization of the continent by other means."



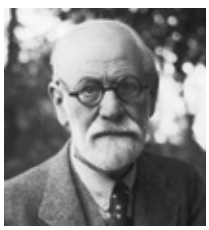
ALLISON ADELLE HEDGE COKE

Poet and educator Allison Adelle Hedge Coke (b. 1958) grew up in various locations around North America. Being of Huron, Cherokee, French Canadian, and Portuguese descent, her heritage features prominently in her work. Best known for her memoir, *Rock, Ghost, Willow, Deer* (2004), Hedge Coke's writing articulates the ways in which land, history, and identity are entwined, and sheds light on the stories that have been left out of dominant historical narratives.



SALVADOR DALÍ

Spanish visual artist Salvador Dalí (1904–1989) would self-induce a hallucinatory state to dream up the Surrealist imagery for which he is best known. He developed his signature style in the late 1920s after joining the Paris Surrealists and discovering Sigmund Freud's writings on sexuality and the subconscious. In his biography on Dalí, Ian Gibson conducts a psychoanalytic reading of the artist's life and work based on the anxiety he experienced as a youth.



SIGMUND FREUD

Sigmund Freud (1865–1939) was an Austrian neurologist who founded psychoanalysis, a set of theories and techniques around human behavior and personality that gained widespread popularity around the turn of the twentieth century. In 1900, Freud published *The Interpretation of Dream*s, in which he analyzed dreams according to his theory of the unconscious. Initially met with skepticism, Freud's ideas have proven to be highly influential in academia and popular culture alike.



RACHEL KOLB

Rachel Kolb is a writer, scholar, and disability advocate who was born with profound bilateral hearing loss. Her essays and nonfiction works address themes of language, communication, and social attitudes toward disability. Kolb's obsession as a writer is thinking about how language shapes our understanding of the world and how it might be possible to represent deafness and disability on the page.



NGO TU LAP

Ngo Tu Lap (b. 1962) and his family were forced to evacuate Hanoi, Vietnam, soon after his birth due to the impending threat of the Vietnam War. In his numerous collections of poems, works of fiction, and essay collections, Lap delves into his own personal experiences of the war and the feelings of grief and estrangement that it induced. Now a professor of film theory and criticism, Lap continues to emphasize imagery and figurative language in his writing.

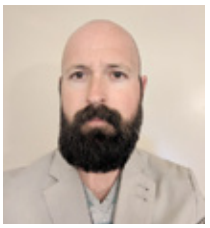
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EDNA ST. VINCENT MILLAY



After graduating from Vassar College in 1917, Edna St. Vincent Millay (1892–1950), lived a quintessentially bohemian lifestyle in Greenwich Village in New York City, epitomizing the modern, liberated woman of the 1920s. Millay, who called herself Vincent from a young age, came to be known for her progressive political stances, her frank commentary on taboo topics like feminism, and her distinct writing style, which combined modernist attitudes with traditional poetic forms.

MICHAEL PRICE



Michael Price is a science journalist based in San Diego, California, who has written articles on a wide range of topics for popular science publications. His article "Facial expressions—including fear—may not be as universal as we thought" (2016) refutes the so-called "universality thesis" of human emotion and expression that went virtually unchallenged since psychologists in the 1960s affirmed Charles Darwin's findings on the subject from the 1870s.

SANTHA RAMA RAU



Santha Rama Rau (1923–2009) was an Indian-born, Western-educated author and journalist, whose work gained popularity in the United States in the decades following World War II and India's independence. Her extensive travels throughout Africa, Asia, and Russia informed much of her writing, which included travelogues, novels, a memoir, and a Time-Life cookbook. One way her work functions now is as a document of the residual effects of British colonialism in the American public sphere.

MARJANE SATRAPI



Although she was raised by Westernized parents and has lived abroad since she was fifteen, Marjane Satrapi (b. 1969) firmly identifies as Iranian. In an interview, she compares her relationship with her native country to her relationship with her mother, saying, "She is me and I am her." *Persepolis* (2000, 2001), Satrapi's graphic memoir in two parts, tells the story of her childhood growing up in Tehran, focusing on the gaps and junctures between East and West before, during, and after the 1979 Iranian Revolution.

REBECCA SKLOOT



Science writer Rebecca Skloot is best known for her book, *The Immortal Life of Henrietta Lacks* (2010) about a woman whose cells, taken without her knowledge in 1951 while she was suffering from cervical cancer, wound up playing a key role in the development of important medical technologies including the polio vaccine and in vitro fertilization. Skloot's book, while it recognizes the importance of Lacks's unwitting contribution, raises questions about medical ethics and the racial politics of medicine.

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LITERARY FOCUS:

The Contemporary Period - Surrealism

Introduction

This informational text provides readers with background information about the historical and cultural context that gave rise to surrealism. As war dominated the beginning of the 20th century, artists responded to this bleak and violent landscape by turning inward, to a world of infinite possibility and creativity, of dreams and the unconscious mind. Inspired by the theories of Sigmund Freud, surrealist artists and writers like André Breton, Frida Kahlo, Salvador Dalí, and Guillaume Apollinaire experimented with strange new forms and styles. This period of surrealism in literature and the arts sought to transcend the limits of the conscious mind and provoke emotions in audiences around the world.

"It is dream-like, fantastical, and without a clear meaning. But it evokes an emotional response."

NOTES

1 Have you ever been in a situation where you experienced something that was unexpected or strange—not frightening or dangerous—but just kind of weird or nonsensical? For example, you see a woman dressed in a Statue of Liberty costume buying oranges at the grocery store and it's not Halloween. Or maybe you see a man wearing a top hat and walking a rooster on a leash in your neighborhood park. Afterward, as you think about what you saw or talk with friends, you say, "That was surreal." What does it mean when something is surreal? A surreal experience doesn't make sense. It's not rational or logical. It is dream-like, fantastical, and without a clear meaning. But it evokes an emotional response. Today, we can apply the label *surreal* to incomprehensible experiences and artworks because of the artistic period known as surrealism.

Surrealism: New Art for a Broken World

2 At the end of the nineteenth century, western European nations were at the height of their powers. It was a time of prosperity—the cities of London, Paris, and Berlin were capitals of commerce and art. It was an age that prized rational thinking and realism above all else. However, the outbreak of World War I in 1914 shattered that world. Four years later, millions of people were dead, and land was scarred by trenches and battles. The artists and writers who emerged in the postwar period wanted a new way of thinking about the world and representing it in their art. They found their inspiration in the works of the German psychoanalyst Sigmund Freud. By studying his patients' dreams, Freud concluded that a person's unconscious mind was as important as his or her conscious mind. According to Freud, the unconscious mind, with its **bizarre** dreams, hazy memories, and impolite impulses, deeply influences the way people behave in the world. In 1924, French poet and critic André Breton took Freud's idea of the **unconscious** versus **conscious** and applied it to art and literature. Breton believed that rational thought and realism kept artists and writers from accessing their creativity. As he explained in *The Surrealist Manifesto*, **surreality** was the joining of outward reality with the dreams and fantasy from one's unconscious mind. Thus, surrealism became a movement of artists and writers who tapped into their unconscious minds to make art that was strange and fantastical.

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3 Surrealism lent itself well to the visual arts. Some artists, such as Salvador Dalí, René Magritte, Joan Miró, Paul Nash, and Max Ernst focused on painting, while others, like American photographer Man Ray and sculptor Jean Arp focused on other media. The work of these artists was often difficult to interpret and considered **avant garde**, or ahead of its time. Despite this difficulty, surrealism spread from its emergence in Europe in the 1920s around the world. The personal works of renowned Mexican artist Frida Kahlo and the elaborate collages and films of American artist Joseph Cornell were heavily shaped by the surrealists.

Surrealists' Style

4 Each of the surrealists had a distinct style of exploring and expressing the unconscious, but ultimately they fell into two groups. Some, like Dalí and Magritte, created works that incorporated identifiable objects from the real world but arranged them in strange, often nightmarish scenes. A classic example is Dalí's *The Persistence of Memory*, which features several clocks that appear to be melting in a desert setting. Viewers recognize the clocks, but the fact that they are melting and in a desert is irrational and unsettling. Magritte's paintings are characterized by faceless men and women standing against a blue sky filled with white, fluffy clouds. Their faces are often obscured by a cloth or replaced by an object, such as an apple. First-time viewers usually experience confusion as they gaze at the images, and they struggle to make an interpretation. Other surrealists, like Miró and Arp preferred to create surreal art that they considered "organic" or "absolute." Their works mixed abstract shapes, colorful blobs, and chaotic lines that evoke a strong response in viewers and can not be easily described or interpreted. Max Ernst's *Ubu Imperator* reflects these features. Comprised of a red, tower-like structure with arms that seems to be spinning on a top, this painting defies easy interpretation.



Ubu Imperator by Max Ernst, 1923

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5 The great Spanish artist Pablo Picasso's style was partly borrowed from and reinforced by the surrealists. Picasso did not need to tap into his unconscious to unleash his creative genius, yet one of his most memorable works, *Guernica*, which he painted in 1937, is considered a surrealist masterpiece. Painted in black and white like a photograph, it combines disturbing symbols, such as a bull's head and a wounded horse, and contorted human-like figures to convey the pain and betrayal of the bombardment of a Spanish town by Nazi and Italian forces. Like *Guernica*, Paul Nash represents the chaos of war in his painting *Totes Meer* (German for "Dead Sea"). He depicts an aircraft graveyard from World War II as a sea of metal plane parts, with wings replacing waves breaking against the shore.



Totes Meer (Dead Sea) by Paul Nash, 1942

6 Many surrealist artists were also writers. Like surrealist art, surrealist poetry was deeply influenced by the unconscious. The poetry was characterized by the **juxtaposition** or unexpected placement of contrasting words, ideas, and symbols. The effect of the juxtaposition was surprising. For example, Breton's poem "Freedom of Love" describes his wife by juxtaposing unusual and unsettling imagery: "My wife with the hair of a wood fire . . . With the waist of an otter in the teeth of a tiger." Breton and Dalí used automatic writing or **automatism** to tap into their unconscious minds. Automatic writing might be compared to freewriting. The result is often chaotic and full of bizarre descriptions and incomplete or meandering sentences, as in Dali's partly fictional autobiography.

7 French poet and writer Guillaume Apollinaire actually coined the term 'surrealism' and his book of poetry, *Calligrammes,* is considered one of the most important of the twentieth century. Apollinaire's surrealist poems are known for their unusual shapes, as the construction of the lines often mirrors the content of the poem. For instance, in the calligramme "La Colombe Poignardée et le Jet D'Eau," which translates to 'The Stabbed Dove and the

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Fountain of Water,' the lines form the shape of a dove and a fountain of water. In Apollinaire's poem "Visée," or 'Aim,' about warfare, the lines spread across the page like bullets emanating from a fortress.



Calligrammes by Guillaume Apollinaire.

8 **Major Concepts**

- **The Conscious and The Unconscious**—By emphasizing dream and fantasy elements in their work, surrealist artists attempted to bridge the real world and the unconscious. Surrealists drew on Sigmund Freud's theories about the unconscious mind that were based on his work with dreams.

- **Representing the Unconscious**—Surrealist painters, sculptors, and photographers created visual works using imagery that defied interpretation and even description. Surrealist writers invented bizarre or illogical plot events and dreamlike descriptions that defied readers' expectations.

9 **Style and Form**

- **Real Versus Surreal**—Some surrealist artwork featured clear and obvious representations of objects and people from the real world. For example, Dalí's work often includes landscapes and natural objects. Magritte's work incorporated recognizable human forms. Surrealist artists and writers incorporated imagery and metaphors that were outlandish, complicated, strange, and shocking.

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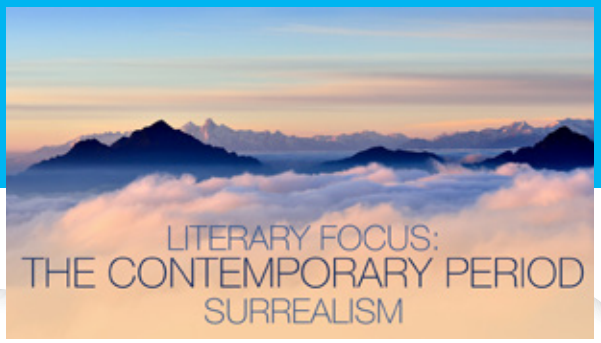
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- **Breaking from Tradition**—Surrealist writers focused not on plot and other traditional genre characteristics; instead they focused on abstract, dreamlike, or fantasy language, imagery, and structures that defied logic and interpretation. Surrealist writing used bizarre juxtapositions of words and images to express contrasting and often inexplicable ideas.

10 Surrealism emerged in a world destroyed by war. Its followers rejected the philosophy, politics, and the artistic and literary principles of previous generations. They wanted to create art and literature that was absolute, pure, and a reflection of their unconscious minds. Surrealism thrived for two decades, but after a second world war, people craved stability, and the art world moved in a different direction. Some artists today, like the Japanese novelist Haruki Murakami and the American filmmaker David Lynch, continue to borrow dreamlike plots and fantastical characters and events from the surrealists. Many recent movies and shows incorporate these surrealistic elements to engage viewers and to reveal a character's unconscious. As a consumer of popular culture, where do you notice the influence of surrealism?

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Literary Focus

Read "Literary Focus: The Contemporary Period – Surrealism." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is the definition of *surrealism*? Explain why the paintings by Max Ernst and Paul Nash are examples of surrealism.

2. Why did surrealists take up Freud's ideas about the unconscious mind? Explain, citing evidence from the text and the images to support your response.

3. What did Salvador Dalí contribute to surrealism? Explain, citing specific examples.

4. Use context clues to determine the meaning of the word **juxtaposition**. Write your best definition, along with the words and phrases that were most helpful in determining the word's meaning. Then, check a dictionary to confirm your understanding.

5. The word ***avant-garde*** is a French word that literally means "advance guard." The word was used in English in a military context for centuries before it became associated with the art world. With this information in mind, write your best definition of the word **avant garde** as it is used in this text. Cite any words or phrases that were particularly helpful in coming to your conclusion.

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By Any Other Name

INFORMATIONAL TEXT
Santha Rama Rau
1951



Introduction

Novelist and memoirist Santha Rama Rau (1923–2009) was born in India to a distinguished family of doctors and civil servants. She grew up at a time when India was being ruled by the British, and in her autobiography, Rau explores the power dynamic that existed between the British Empire and Indians. In the excerpt, Rau details the treatment Indian children received at an Anglo-Indian school.

“It was an entirely usual, wonderful evening.”

NOTES

1 At the Anglo-Indian day school in Zorinabad to which my sister and I were sent when she was eight and I was five and a half, they changed our names. On the first day of school, a hot, windless morning of a north Indian September, we stood in the headmistress’s study and she said, “Now you’re the new girls. What are your names?”

2 My sister answered for us. “I am Premila, and she”—nodding in my direction—“is Santha.”

3 The headmistress had been in India, I suppose, fifteen years or so, but she still smiled her helpless inability to cope with Indian names. Her rimless half-glasses glittered, and the precarious bun on the top of her head trembled as she shook her head. “Oh, my dears, those are much too hard for me. Suppose we give you pretty English names. Wouldn’t that be jolly? Let’s see, now—Pamela for you, I think.” She shrugged in a baffled way at my sister. “That’s as close as I can get. And for you” she said to me, “how about Cynthia? Isn’t that nice?”

4 My sister was always less easily **intimidated** than I was, and while she kept a stubborn silence, I said, “Thank you,” in a very tiny voice.

5 We had been sent to that school because my father, among his responsibilities as an officer of the civil service, had a tour of duty to perform in the villages around that steamy little provincial town, where he had his headquarters at that time. He used to make his shorter inspection tours on horseback, and a week before, in the stale heat of a typically post monsoon day, we had waved goodbye to him and a little procession—an assistant, a secretary, two bearers, and the man to look after the bedding rolls and luggage. They rode away through our large garden, still bright green from the rains, and we turned back into the twilight of the house and the sound of fans whispering in every room.

6 Up to then, my mother had refused to send Premila to school in the British-run establishments of that time, because, she used to say, “you can bury a dog’s tail for seven years and it still comes out curly, and you can take a Britisher

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away from his home for a lifetime and he still remains insular." The examinations and degrees from entirely Indian schools were not, in those days, considered valid. In my case, the question had never come up, and probably never would have come up if Mother's extraordinary good health had not broken down. For the first time in my life, she was not able to continue the lessons she had been giving us every morning. So our Hindi books were put away, the stories of the Lord Krishna as a little boy were left in midair, and we were sent to the Anglo-Indian school.

7 That first day at school is still, when I think of it, a remarkable one. At that age, if one's name is changed, one develops a curious form of dual personality. I remember having a certain **detached** and disbelieving concern in the actions of "Cynthia," but certainly no responsibility. Accordingly, I followed the thin, erect back of the headmistress down the veranda to my classroom feeling, at most, a passing interest in what was going to happen to me in this strange, new atmosphere of School.

8 The building was Indian in design, with wide verandas opening onto a central courtyard, but Indian verandas are usually white-washed, with stone floors. These, in the tradition of British schools, were painted dark brown and had matting on the floors. It gave a feeling of extra intensity to the heat.

9 I suppose there were about a dozen Indian children in the school—which contained perhaps forty children in all—and four of them were in my class. They were all sitting at the back of the room, and I went to join them.

10 I sat next to a small, solemn girl who didn't smile at me. She had long, glossy black braids and wore a cotton dress, but she still kept on her Indian jewelry—a gold chain around her neck, thin gold bracelets, and tiny ruby studs in her ears. Like most Indian children, she had a rim of black kohl around her eyes. The cotton dress should have looked strange, but all I could think of was that I should ask my mother if I couldn't wear a dress to school, too, instead of my Indian clothes. I can't remember too much about the proceedings in class that day, except for the beginning. The teacher pointed to me and asked me to stand up. "Now, dear, tell the class your name." I said nothing.

11 "Come along," she said, frowning slightly. "What's your name, dear?"

12 "I don't know," I said, finally.

13 The English children in front of the class—there were about eight or ten of them—giggled and twisted around in their chairs to look at me. I sat down quickly and opened my eyes very wide, hoping in that way to dry them off. The little girl with the braids put out her hand and very lightly touched my arm. She still didn't smile.

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14 Most of that morning I was rather bored. I looked briefly at the children's drawings pinned to the wall, and then concentrated on a lizard clinging to the ledge of the high, barred window behind the teacher's head. Occasionally it would shoot out its long yellow tongue for a fly, and then it would rest, with its eyes closed and its belly palpitating, as though it were swallowing several times quickly. The lessons were mostly concerned with reading and writing and simple numbers—things that my mother had already taught me—and I paid very little attention. The teacher wrote on the easel blackboard words like "bat" and "cat," which seemed babyish to me: only "apple" was new and incomprehensible.

15 When it was time for the lunch recess, I followed the girl with braids out onto the veranda. There the children from the other classes were assembled. I saw Premila at once and ran over to her, as she had charge of our lunchbox. The children were all opening packages and sitting down to eat sandwiches. Premila and I were the only ones who had Indian food—thin wheat chapatties, some vegetable curry, and a bottle of buttermilk. Premila thrust half of it into my hand and whispered fiercely that I should go and sit with my class, because that was what the others seemed to be doing.

16 The enormous black eyes of the little Indian girl from my class looked at my food longingly, so I offered her some. But she only shook her head and plowed her way solemnly through her sandwiches.

17 I was very sleepy after lunch, because at home we always took a siesta. It was usually a pleasant time of day, with the bedroom darkened against the harsh afternoon sun, the drifting off into sleep with the sound of Mother's voice reading a story in one's mind, and, finally, the shrill, fussy voice of the ayah waking one for tea.

18 At school, we rested for a short time on low, folding cots on the veranda, and then we were expected to play games. During the hot part of the afternoon we played indoors, and after the shadows had begun to lengthen and the slight breeze of the evening had come up we moved outside to the wide courtyard.

19 I had never really grasped the system of competitive games. At home, whenever we played tag or guessing games, I was always allowed to "win"—"because," Mother used to tell Premila, "she is the youngest, and we have to allow for that." I had often heard her say it, and it seemed quite reasonable to me, but the result was that I had no clear idea of what "winning" meant.

20 When we played twos-and-threes that afternoon at school, in accordance with my training, I let one of the small English boys catch me, but was naturally rather puzzled when the other children did not return the courtesy. I ran about

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for what seemed like hours without ever catching anyone, until it was time for school to close. Much later I learned that my attitude was called "not being a good sport," and I stopped allowing myself to be caught, but it was not for years that I really learned the spirit of the thing.

21 When I saw our car come up to the school gate, I broke away from my classmates and rushed toward it yelling, "Ayah! Ayah!" It seemed like an eternity since I had seen her that morning—a wizened, affectionate figure in her white cotton sari, giving me dozens of urgent and useless instructions on how to be a good girl at school. Premila followed more **sedately**, and she told me on the way home never to do that again in front of the other children.

22 When we got home we went straight to Mother's high, white room to have tea with her, and I immediately climbed onto the bed and bounced gently up and down on the springs. Mother asked how we had liked our first day of school. I was so pleased to be home and to have left that peculiar Cynthia behind that I had nothing whatever to say about school, except to ask what "apple" meant. But Premila told Mother about the classes, and added that in her class they had weekly tests to see if they had learned their lessons well.

23 I asked, "What's a test?"

24 Premila said, "You're too small to have them. You won't have them in your class for donkey's years." She had learned the expression that day and was using it for the first time. We all laughed enormously at her wit. She also told Mother, in an aside, that we should take sandwiches to school the next day. Not, she said, that she minded. But they would be simpler for me to handle.

25 That whole lovely evening I didn't think about school at all. I sprinted barefoot across the lawns with my favorite playmate, the cook's son, to the stream at the end of the garden. We quarreled in our usual way, waded in the tepid water under the lime trees, and waited for the night to bring out the smell of the jasmine. I listened with fascination to his stories of ghosts and demons, until I was too frightened to cross the garden alone in the semidarkness. The ayah found me, shouted at the cook's son, scolded me, hurried me in to supper—it was an entirely usual, wonderful evening.

26 It was a week later, the day of Premila's first test, that our lives changed rather abruptly. I was sitting at the back of my class, in my usual inattentive way, only half listening to the teacher. I had started a rather guarded friendship with the girl with the braids, whose name turned out to be Nalini (Nancy in school).

27 The three other Indian children were already fast friends. Even at that age it was apparent to all of us that friendship with the English or Anglo-Indian children was out of the question. Occasionally, during the class, my new friend

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and I would draw pictures and show them to each other secretly. The door opened sharply and Premila marched in. At first, the teacher smiled at her in a kindly and encouraging way and said, "Now, you're little Cynthia's sister?"

28 Premila didn't even look at her. She stood with her feet planted firmly apart and her shoulders rigid, and addressed herself directly to me. "Get up," she said. "We're going home."

29 I didn't know what had happened, but I was aware that it was a crisis of some sort. I rose obediently and started to walk toward my sister.

30 "Bring your pencils and your notebook," she said.

31 I went back to them, and together we left the room. The teacher started to say something just as Premila closed the door, but we didn't wait to hear what it was.

32 In complete silence we left the school grounds and started to walk home. Then I asked Premila what the matter was. All she would say was "We're going home for good."

33 It was a very tiring walk for a child of five and a half, and I dragged along behind Premila with my pencils growing sticky in my hand.

34 I can still remember looking at the dusty hedges, and the tangles of thorns in the ditches by the side of the road, smelling the faint fragrance from the eucalyptus trees and wondering whether we would ever reach home. Occasionally a horse-drawn tonga passed us, and the women, in their pink or green silks, stared at Premila and me trudging along on the side of the road. A few coolies and a line of women carrying baskets of vegetables on their heads smiled at us. But it was nearing the hottest time of day, and the road was almost deserted. I walked more and more slowly, and shouted to Premila, from time to time, "Wait for me!" with increasing **peevishness**. She spoke to me only once and that was to tell me to carry my notebook on my head, because of the sun.

35 When we got to our house the ayah was just taking a tray of lunch into Mother's room. She immediately started a long, worried questioning about what are your children doing back here at this hour of the day.

36 Mother looked very startled and very concerned, and asked Premila what had happened.

37 Premila said, "We had our test today, and she made me and the other Indians sit at the back of the room, with a desk between each one."

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38 Mother said, “Why was that, darling?”

39 “She said it was because Indians cheat.” Premila added. “So I don’t think we should go back to that school.”

40 Mother looked very distant, and was silent a long time. At last she said, “Of course not, darling.” She sounded displeased.

41 We all shared the curry she was having for lunch, and afterward I was sent off to the beautifully familiar bedroom for my siesta. I could hear Mother and Premila talking through the open door.

42 Mother said, “Do you suppose she understood all that?”

43 Premila said, “I shouldn’t think so. She’s a baby.”

44 Mother said, “Well, I hope it won’t bother her.”

45 Of course, they were both wrong. I understood it perfectly, and I remember it all very clearly. But I put it happily away, because it had all happened to a girl called Cynthia, and I never was really particularly interested in her.

By Santha Rama Rau, 1951. Used by permission of Jai Bowers, sole proprietor of the Estate of Santha Rama Rau.

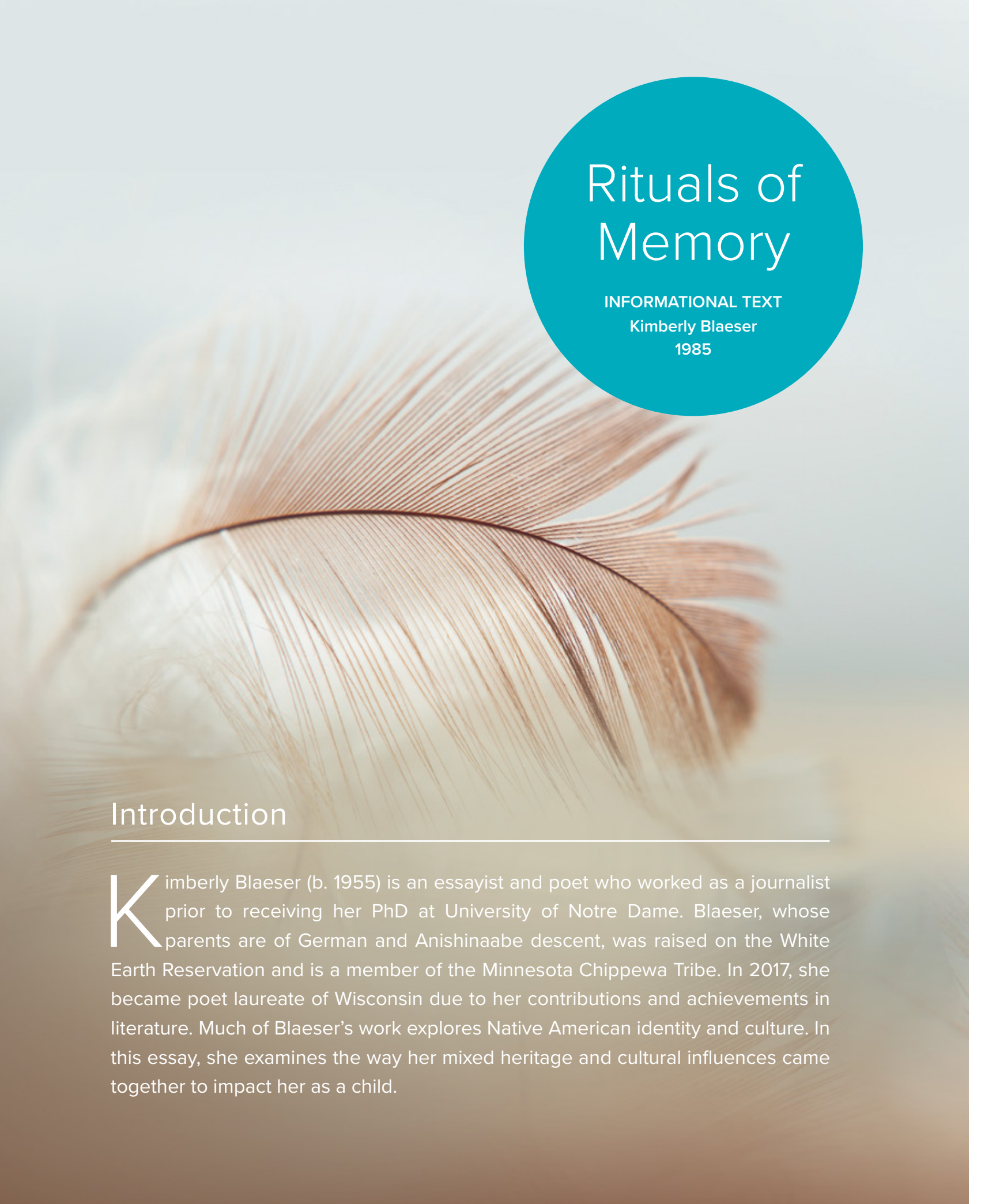
PERSONAL RESPONSE

WRITE

In this short memoir, the narrator’s personal growth relates to her name. To what extent do you believe our names affect our experience of life? Quote evidence from the text and use personal anecdotes to support your opinion.

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Rituals of Memory

INFORMATIONAL TEXT
Kimberly Blaeser
1985

Introduction

Kimberly Blaeser (b. 1955) is an essayist and poet who worked as a journalist prior to receiving her PhD at University of Notre Dame. Blaeser, whose parents are of German and Anishinaabe descent, was raised on the White Earth Reservation and is a member of the Minnesota Chippewa Tribe. In 2017, she became poet laureate of Wisconsin due to her contributions and achievements in literature. Much of Blaeser's work explores Native American identity and culture. In this essay, she examines the way her mixed heritage and cultural influences came together to impact her as a child.

"No matter how far our experience takes us from our origins, our lives remain connected."

1 Memory begins with various wonders. For my friend Mary, it began with hair. Her hair grew tightly curled, so strong the spirals defied taming. Brushing and combing brought tears. When Mary tried to run her fingers through her hair as she saw others do, her fingers became hopelessly captured by the curls: Hair, she **deduced**, must grow in loops, out of our head at one point, back into it at another. Because her locks had never been cut, the loops never broken, her fingers became entangled in the loops. Perhaps that story delights me because it stands as a wonderful example of our always innocent attempts to explain the world. Or perhaps because it seems a fine metaphor for the looped relationships of family, place, and community, the innate patterns of ourselves that always keep us returning. No matter how long our lives, no matter how far our experience takes us from our origins, our lives remain connected, always loop back to that center of our identity, our spirit.

2 I believe we belong to the circle and, for our survival, we will return in one way or another to renew those rhythms of life out of which our sense of self has **emerged**. Some of us have a physical place and a people we return to. We also have what Gerald Vizenor calls the "interior landscapes" of our imaginative and spiritual lives. Perhaps our strongest link to the sacred center, the pulsing core of being, is memory and the storytelling and ceremonies that feed it—our own rituals of memory. My memories entangle themselves oddly among the roots of several cultures: Native American, perhaps foremost in my mind, but also a German Catholic background, the culture of rural America, the close looping of small towns in the Midwest, and what I guess could be called Minnesota wilderness culture. But these several cultures did not always exist in opposition or in isolation from one another. I remember Memorial Day celebrations when my father joined the Legionnaires[1] in their visits to all the graveyards in Mahnomen and Nay-Tah-Waush. Uniformed, sometimes sweating in the early summer heat, they marched to the sites, stood at attention as taps was played, and then, as a gesture of salute to the fallen veterans, they shot over the graves. Each year, through late morning and early afternoon, we followed the men on these tours. We stood, moved to

1. **Legionnaires** refers in this context to members of the American Legion, a war veterans' organization with roughly two million members around the world

NOTES

SAMPLE ANNOTATION

Context and Connotation – Word Relationships

The synonyms "curls," "spirals," and "loops" make me think about meaning. The author repeats "loop" in the context of the synonyms "captured" and "entangled," so this suggests the complexity of memories.

SAMPLE ANNOTATION

Interpreting Figurative Language

The author compares her inner, spiritual life to a landscape—a setting for the stories she shares. She compares her memories to loops. These metaphors convey an atmosphere of peace and creativity.

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goose bumps by the lonely trumpet tune, scrambling with all the other children for spent casings when each ceremony was concluded. The last site on their schedule was the Indian burial grounds close to the BAB landing. As a child I saw nothing unusual about a dozen American Legionnaires marching back on the little wooded path and paying solemn respect to those Indian warriors who I would later realize were really of another nation. On this march through the tall grasses and hazelnut bushes that crowded the path, my older brother and I often fell in step. Several times I marched beside Sig Tveit and his trumpet, his arm linked through mine.

3 We stood, all of us—those descended from settlers of Norwegian, German, or other European origins, and those descended from Anishinaabe or other Indian people. Together in a moment out of ordinary time, we paused in the little opening at the wooden grave houses, **oblivious** to the wood ticks, which must later be picked carefully from our clothes and our flesh, oblivious to the buzzing of mosquitoes or sand flies, oblivious as well to the more trivial tensions of contemporary politics. We stood together in a great ceremonial loop of our humanity, in our need to remember our ancestors and the lives they lived, together in our desire to immerse ourselves in their honor, to always carry those memories forward with us, to be ourselves somehow made holy by the ritual of those memories. We emerged quiet from those little woods, from that darker place of memory, into the too bright sunshine of a late May day in the twentieth century.

4 And then we arrived back at the sandy beach. The men brought out drinks from the trunks of their cars, laughter and talk sprang up, picnic foods came out, and people would disperse again—to their own families.

5 I don't know if the Legionnaires still march back into the woods each year. I like to believe they do. For that kind of experience has helped me keep balance when the strands of my mixed heritage seem to pull one against another. However unconscious, it was a moment of crossover, a moment when the borders of culture were nullified by the greater instincts of humanity to remember and to give honor.

6 Perhaps the Memorial Days of those early years have become one of the watermarks of my life because they brought to ceremonial focus the many tellings of the past that filled up the hours and days of my childhood. As children, we were never so much taught as storied. All work and play had memories attached.

7 "Indians," Ed Castillo says, "can hold more than one thing sacred." With school being my double life. I went to Catholic grade school, where I earned a reputation for being quiet, obedient, pious, and bright. I learned my Baltimore Catechism[2]—"Who made you?"

2. **Catechism** a summary of Christian principles and doctrines written in the form of questions and answers

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8 *"God made me." "Why did God make you?" "God made me because he loves me."*—learned my singsong phonics——*ba be bi bu, ca ci ca cu, da de di da du*——studied my spelling—*i before e, except after c, or when it sounds like a as in neighbor and weigh*. In between school days, we gathered hazelnuts, went partridge hunting, fished, had long deer-hunting weekends, went to powwows, went spearing and ice fishing, played canasta and whist, learned the daisy chain, beaded on looms, made fish house candles, sausage, and quilts. No one then questioned the necessity or value of our school education, but somehow I grew up knowing it wasn't the only—maybe not even the most important—education I would need, and sometimes we stole time from that education for the other one. My parents might keep us home from school or come and get us midday for some more lovely adventure on a lake or in the woods. I'm still thankful for those stolen moments, because now I know by heart not only the Hail Mary, the Our Father, and the National Anthem, but the misty prayers water gives off at dawn and the ancient song of the loon: I recognize not only the alphabet and the parts of the English sentence, but the silhouetted form of the shipoke[3] and the **intricate** language of a beaver's teeth and tail.

9 My life at school and in the Catholic Church is officially recorded and documented—dates of baptism, First Communion and confirmation, quarterly grade reports, attendance records—just as my academic life is later documented at universities in Minnesota, Indiana, and Wisconsin. But for my other education, practical and spiritual, I have no grades or degrees, no certificates to commemorate the annual rituals. I have some **tangibles** of those processes—a jingle dress, fans of feathers, sometimes photos—but mostly I have stories, dreams, and memories.



The Persistence of Memory by surrealist painter Salvador Dalí

By Kimberly Blaeser, 2000. From *Here First: Autobiographical Essays by Native American Writers* (Random House). Used by permission of Kimberly Blaeser.

3. **shipoke** a dark-colored bird belonging to the heron family

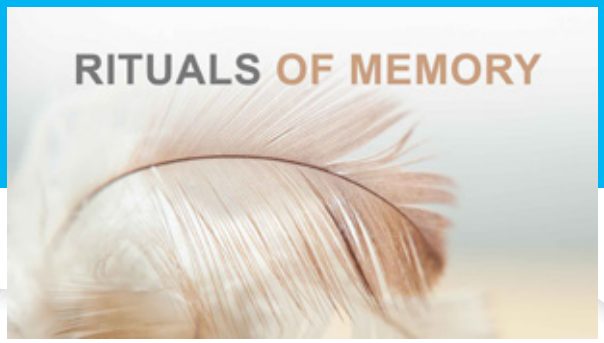
SAMPLE ANNOTATION

Structure – Informational Text Structure

The author uses the word but to show contrast between her official education, which is recorded in documents, and her spiritual education, recorded in memories. The contrast between European and Native American cultural influence is a key concept.

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First Read

Read "Rituals of Memory." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. The author frequently revisits her memories of certain people and places. Describe the people and places, supporting your description with evidence from the text.

2. During the author's youth, how did the American Legionnaires pay tribute to fallen Indian warriors? Explain, citing evidence from the text.

3. The author values her academic experiences but describes other experiences that were equally important for her learning. What were those experiences? Cite evidence from the text in your answer.

4. The Latin root *oblivisci* means "to forget." With this information in mind, what do you think **oblivious** means? Write your best definition of the word *oblivious*.

5. What is the meaning of the word **tangibles** as it is used in the text? Write your best definition, along with a brief explanation of how you arrived at 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 the impact of multiple text structures in informational texts, note the following:

- ✓ signal words and phrases that indicate a specific text structure, such as:
  - description, or a central idea followed by elaboration—signal words include *details, for example, in particular, specifically, such as*
  - problem and solution—signal words include *a consequence of, a possible solution to, challenge of, dilemma, issue*
  - chronological—signal words include *before, following, previously, prior to, then, when, after*
  - compare and contrast—signal words include *also, as opposed to, in contrast to, both, but, instead of, on the other hand, similarly, however*
  - cause and effect—signal words include *as a result, because of, consequently, since, so, therefore*
  - sequence—signal words include *first, second, third, finally, last, next*
- ✓ how multiple text structures support the development of key concepts and convey the author's purpose
- ✓ how the author uses text structures to support the central idea

STEP 2: To analyze how multiple text structures convey a purpose and meaning in informational texts, use the following questions as a guide:

- ✓ What is the author's purpose and central idea?
- ✓ What text structures does the author use in individual sections of text?
- ✓ How do text structures support the development of key concepts and convey the author's purpose?
- ✓ How do the text structures support the development of the central idea?

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Reread paragraph 4 of "Rituals of Memory." 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: What text structure does the author use in this passage?

- A. problem and solution
- B. chronological
- C. cause and effect
- D. compare and contrast

Part B: What impact does the text structure identified in Part A have on the work as a whole?

- A. This text structure explains the effects of the Memorial Day celebrations and follows a paragraph about causes.
- B. This text structure provides a clear solution in response to problems that the author remembers having.
- C. This text structure supports a logical and cohesive organization of events that happened in the past.
- D. This text structure compares and contrasts the Memorial Day celebrations that the author liked best.

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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 have literal and figurative meanings
- ✓ figures of speech, such as:
  - allusion: an indirect reference to literature, art, or history, such as "Churchillian leadership"
  - idiom: a figurative expression that cannot be understood literally, such as "he finally saw the light"
  - imagery: a description that appeals to the senses, such as "the dewy grass was damp under his feet"
  - meiosis: an understatement, such as saying "I did okay" after winning a marathon
  - metaphor: a comparison of two dissimilar things, such as "my car is a furnace after being parked in the sun all day"
- ✓ sound devices, such as:
  - onomatopoeia: the use of a word as an imitation of a natural sound, such as *buzz* and *hiss*

STEP 2: To analyze 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 support the writer's 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 atmosphere, of the text?

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Reread paragraph 8 of "Rituals of Memory." Complete the chart by matching the quotation to each figurative language. Then, write a sentence to explain the mood created by this use of figurative language.

YOUR TURN

PRACTICE

Quotations	
A	". . . the misty prayers water gives off at dawn . . ."
B	". . . the Hail Mary, the Our Father, and the National Anthem . . ."
C	"I'm still thankful for those stolen moments . . ."

Figurative Language	Quotation	Mood
idiom		
allusion		
metaphor		

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Reading Skill: Context and Connotation – Word Relationships

CHECKLIST

DISCUSS AND ANNOTATE

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 and homophones

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 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?
- ✓ How is the unfamiliar word or phrase related to other words?
- ✓ How can clues in the surrounding text—such as synonyms and antonyms—help me make inferences about the meanings of unfamiliar words or phrases?
- ✓ Have I consulted a dictionary or thesaurus to confirm my inferences about denotative and connotative meanings?

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Reread paragraph 8 of "Rituals of Memory." 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: How does Kimberly Blaeser suggest that "Hail Mary, Our Father, and the National Anthem," though different texts, are synonymous?

- ○ A. Blaeser contrasts these prayers and the song with Native American songs and prayers.
- ○ B. Blaeser identifies all of them as songs and capitalizes them.
- ○ C. Blaeser explains that she knows them all "by heart."
- ○ D. Blaeser explains that these spoken words are part of religious rituals.

Part B: What is the connotative meaning of the titles "the Hail Mary, the Our Father, and the National Anthem" used synonymously in this passage?

- ○ A. The prayers and the anthem have a positive connotation in the passage.
- ○ B. The prayers and the anthem have a negative connotation in the passage.
- ○ C. The prayers and the anthem have a neutral but formal connotation in the passage.
- ○ D. The prayers and the anthem have a neutral but angry connotation in the passage.

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Reread "Rituals of Memory." 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 the clause, "we were never so much taught as storied" in paragraph 5. Explain how the author uses the relationship between the words "taught" and "storied" to provide specific connotations for both words in the context of her culture.

2. Choose two examples of words the author uses in a figurative way. Explain the effect of this language on the mood of this text and on your understanding of her key ideas about memory.

3. Locate instances of description, chronology, and cause and effect in "Rituals of Memory." Evaluate the examples and analyze the impact each structure has on the text.

4. In the excerpt from her memoir *By Any Other Name*, Anglo Indian writer Santha Rama Rau describes a memory of her education, "Accordingly, I followed the thin, erect back of the headmistress down the veranda to my classroom feeling, at most, a passing interest in what was going to happen to me in this strange, new atmosphere of School." Compare the language of Rau's memory with that of Native American writer Kimberly M. Blaeser. Discuss how both authors share the past and make it part of their present and future.

EXPOSITORY

WRITE

What is one metaphor or other example of figurative language Kimberly M. Blaeser uses to capture her perspective on how her mixed ancestry shapes her memory? What are the connotative and denotative meanings of this language? In your response, cite evidence as you determine how the author's language creates mood and shapes her ideas about the topic of memory.

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Seeing at the Speed of Sound

INFORMATIONAL TEXT
Rachel Kolb
2013

Introduction

Born and raised in Albuquerque, New Mexico, Rachel Kolb is a writer and activist whose work explores issues and experiences within the Deaf community. Despite profound bilateral hearing loss, Rachel Kolb has pursued advanced education in literature at the world's most prestigious universities; she attended Stanford University and was a Rhodes Scholar at Oxford. In this autobiographical essay, Kolb narrates the various challenges and triumphs she has encountered when lipreading.

"Sometimes I feel guilty that I lipread at all."

1 I AM SITTING in my office during a summer internship. **Absorbed** by my computer screen, I do not notice when my manager enters the room, much less when he starts talking. Only when a sudden hand taps my shoulder do I jump. He is gazing expectantly at me.

2 "I'm sorry, I didn't hear you come in," I say.

3 "Oh, right." His expression changes: to surprise, and then to caution. He proceeds to say something that looks like, "Would you graawl blub blub vhoom mwarr hreet twizzolt, please?" I haven't the faintest idea what he said. I have no excuse, for I was looking straight at him. But despite my attention, something went wrong. He spoke too fast; my eyes lost focus.

4 "Um, could you repeat that, please?" I ask.

5 His eyebrows raise, but he nods and says it again. I sit up straighter, attempt to concentrate, but again it reaches my eyes as a garbled mess.

6 "It's fine," he answers. "I'll send you an email."

7 Well, at least I understood *that* part, I think as he walks out.

8 Lipreading, on which I rely for most social interaction, is an **inherently** tenuous mode of communication. It's essentially a skill of trying to grasp with one sense the information that was intended for another. When I watch people's lips, I am trying to learn something about sound when the eyes were not meant to hear.

9 Spoken words occur in my blind spot, a vacancy of my perception. But if I watch a certain way, I can bring them into enough focus to guess what they are. The brain, crafty as it is, fills in the missing information from my store of knowledge.

10 Want an example?
---- the ---- before --------- when ---------- the house
not --- cre ---------- even ---- m------

NOTES

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

The dictionary definition of garbled is "reproduce a sound in a distorted way." She calls the sound a "mess," so a word with a negative connotation makes sense.

SAMPLE ANNOTATION

Paraphrasing and Summarizing

Reading the first sentence without the clause and identifying hard words is helpful. My paraphrase is "Lipreading is always an uncertain method of communication, even though Kolb depends on it to interact with people."

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SAMPLE ANNOTATION

Structure – Print and Graphic Features

Kolb uses a series of dashes in paragraph 10 to indicate the kinds of gaps she experiences with lipreading. She also breaks the essay into specific sections by using opening words in all caps. This structure mimics how communication works for her.

11 Do you recognize the opening of "The Night Before Christmas"? Perhaps so, because in American culture the poem is familiar enough for one to fill in the blanks through memory. Filling in the blanks is the essence of lipreading, but the ability to decipher often depends on factors outside of my control.

12 IT IS MY FIRST WEEK as a freshman at Stanford, and I feel lost. Instead of coasting through routine interactions with people familiar to me, I have thrown myself into a place where almost nothing is predictable. I sit down at a table of strangers. One of them, I realize, is the guy from the room next to mine. "What's your name?" I ask him.

13 He answers, but I frown.

14 "Could you say that again?" I say.

15 He does, but I still do not understand. The name starts with a B, and ends with a Y, but it is not a name I have seen before. Bobby, Barry, Buddy—none of them match what I saw on his face.

16 My neighbor, sensing my struggle, mumbles, "Just call me Ben."

17 Later that day I find out his name is Benamy.

18 EVEN THE MOST skilled lipreaders in English, I have read, can discern an average of 30 percent of what is being said. I believe this figure to be true. There are people with whom I catch almost every word—people I know well, or who take care to speak at a reasonable rate, or whose faces are just easier on the eyes (for lack of a better phrase). But there are also people whom I cannot understand at all. On average, 30 percent is a reasonable number.

19 But 30 percent is also rather unreasonable. How does one have a meaningful conversation at 30 percent? It is like functioning at 30 percent of normal oxygen, or eating 30 percent of recommended calories—possible to subsist, but difficult to feel at your best and all but impossible to excel. Often I stick with contained discussion topics because they maximize the number of words I will understand. They make the conversation feel safe. "How are you?" "How's school?" "Did you have a nice night?" Because I can anticipate that the other person will say "Fine, how are you?" or "Good," I am at lower risk for communication failure.

20 My companions could be discussing any topic in the universe: the particulate nature of matter, the child who keeps wetting the bed, the villa in Nice that they visited last summer. And, because the human mind is naturally erratic in conversation, ever distractible, ever spontaneous, this is just what will end up happening. How am I to predict the unpredictable? The infinity of the universe,

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and of man's mind, strikes me as immensely beautiful—but also very frightening.

21 I don't like superficial remarks and predictable rejoinders, but staying in shallow waters is better than sinking. So long as I preserve my footing, I keep up the appearance of being able to converse—to other people and, more important, to myself.

22 "YOU KNOW, you could be a spy," David, who lives in my dorm, tells me as we are sitting at brunch.

23 "Why do you say that?" I ask.

24 "Because"—he leans in excitedly—"because you could look through binoculars and lipread and understand everything people are saying!"

25 "Oh." I smile and cross my arms.

26 "Could you understand those people over there?" David points to a couple at another table.

27 "Maybe," I say, without trying. I dare not explain that they're too far away.

28 THE TERM "LIPREADING" implies that the skill is, in a sense, exactly like reading—in which the words on the page are clear and perfectly legible. "Can you read my lips?" strangers ask when they meet me. (Never mind that the question is inherently illogical: If I couldn't lipread, how on earth could I answer?) As they ask it, I can see the other, unspoken questions reeling in their heads—What if she can't? What will I do then? *Mime?*

29 When I answer that, yes, I can lipread, they relax. Then they prattle on as if all preconditions are off. Because I can "read" their lips, I must therefore be able to "read" everything they say. After all, it would be absurd for me to protest that I can sometimes read the words in a book, but sometimes not. Either you can read, or you can't. (Likewise, either you can hear perfectly—meaning hear and understand everything—or you can't hear at all. Forget hearing aids and microphones and other assistive devices.)

30 "How did you learn to lipread?" is another common query. I do not have a satisfactory answer. The truth is, I can't explain it. No more than I could explain how I learned to walk, or than anyone else could explain how she learned to hear and understand language. "Practice," I usually answer. Since I entered a mainstreamed public school in first grade, there have been no other deaf people **occupying** center stage in my life. My world is primarily a hearing one, and I learned to deal with this reality at a very young age. There was no reason to sign with anyone besides close friends and family, no reason to

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expect anyone to communicate on my terms. Surrounded by hearing people all the time, my only option has been to adapt, and lipreading is the skill that I have practiced most.

31 But this answer is too simple. The foundation for my success with communication was laid in my earliest years, at a deaf preschool. That was perhaps the only time in my life when I experienced full communication access each day. Everyone—students, teachers, speech therapists, parents, siblings—signed. From ages 2 to 5, I lived, breathed and conversed with people like me—at least, as alike as a young child understands. There was no reason for me to doubt myself or my abilities, so I grew fluent and confident with language. I learned its nuances, its facial and emotional expressions. I learned that it was not inaccessible, as it would sometimes later seem.

32 Self-confidence fuels the desire to practice and protects against the degradation of communication breakdown; but my ability to lipread is attributable not only to my own efforts, but also to the contributions of others. When I was less than a year old, my parents started me in speech therapy, which I continued for 18 years. There, I encountered the visual and physical fragments of the sound that was so absent from my world. This sound was mysterious to me. I could not grasp it—even with hearing aids—but I could see it. Under the tutelage of a succession of speech therapists, with support from my family, I became a student of its aftereffects.

33 In teaching me how to make sound's shapes with my own mouth, they taught me how to focus on their faces with the deepest intensity. Like a detective-in-training, I learned to recognize consonantal stops, the subtle visual differences between a "d" and a "g." (On the other hand, "p" and "b" are all but impossible to distinguish by lipreading alone, because their only difference is that one is voiced and one is not.) I learned how to zone in on the minutest changes in the muscles of the face. Over many years of drills and refinement, I learned how to construct the appearance of functioning like a hearing person. But I did not hear: I saw.

34 IT IS THE FIRST WEEK of first grade, and the teacher has instructed us to line up by the door so we can follow her, duckling-like, to lunch. I do not know that she has asked us to line up in alphabetical order. My interpreter, who is usually around, seems to have disappeared. Satisfied to follow the other children, I take a spot in line and wait. Only then do I realize that my peers are talking, that they are rearranging themselves. I frown when the girl in front of me says something.

35 "Uh, what?" I say, not understanding her.

36 She says it again, to no avail.

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37 "What?" I repeat, frustrated at the way the words brush off her lips and fly away.

38 She repeats herself. This time I understand that it is a question. Well, most questions are easily answerable with "yes" or "no."

39 I decide fast, "Yes." Surely a positive response will make the girl happy.

40 Instead, she frowns, and I realize I have said the wrong thing. Panicking, I tell her, "No," then, "Um, I don't know."

41 She giggles, as if I have said something funny, and whispers to a friend. Then she says it again—and everything clears in a rush. "What's your last name?"

42 As I answer, a cold surge rises in my chest. Without knowing it, I have made myself look too dumb to say my own name.

43 SOMETIMES I FEEL GUILTY that I lipread at all. I fear that I am betraying myself by accepting the conventions of the hearing world. I fear that I lack balance—that I am abandoning the communication tactics that work for me, in order to throw myself headlong at a system that does not care about my needs. When I attempt to function like a hearing person, am I not sacrificing my integrity to a game that I lack the tools to tackle, a game that in the end makes me look slow or stupid?

44 Deaf people—meaning Deaf people who live solely in the Deaf community, and hold on to an inherent pride in their Deafness—often speak of communicating as they please and letting the hearing world "deal with it." They believe in the beauty and, dare I say it, the superiority of sign language. Spoken language, compared with the visual nuances of signing, might as well be caveman guttural grunts.

45 When I lipread, I leave the clarity of sign language behind. I attempt to communicate with hearing people on their terms, with no expectation that they will return the favor. The standards I am striving for seem ridiculous: I am trying singlehandedly to cross the chasm of disability. Might not my stubbornness be of more harm than good?

46 I struggle with this. Some days I wonder what it would be like if I refused to speak. I could roll out of bed one morning, decide to take control of my communication on my terms, and make everyone write it down or sign, as other Deaf people do. Some days I resent myself. I wonder if I am weak, ashamed or overly anxious to please.

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47 I AM 12 and at a summer camp for the deaf. The entire group has just gone whitewater rafting and is stopping to get ice cream. My peers line up by the counter, signing to each other about the flavors they want. I smile and join, finding the conversation perfectly normal. But when the clerk speaks to us, the other kids freeze like mice after the shadow of a hawk has swooped over the grass.

48 With a jolt, I realize that they have no means with which to understand this hearing woman. Most do not speak, go to deaf schools, have never had reason to learn to lipread. Their barrier is the same as mine, but completely—instead of partially—insurmountable.

49 "What did you say?" I ask the store attendant, looking her in the eye. My voice feels thick from disuse, but still I am aware of its clarity. The other kids stare at me, their hands slack.

50 "I said, would you like a free sample?" the attendant says. I understand her and sign the message to the others. They nod, and sign which flavors they want to taste. I repeat, speaking, to the attendant.

51 After the ordering, when I finally sit down, my own ice cream in hand, I feel strangely lightheaded. This—being able to endow spoken words with meaning, rather than having them translated by somebody else—is new for me. Because I have so often felt powerless, I have never realized the power that I possess.

52 What would I do, I wonder, if I could not lipread? How could I ever stand it?

53 SOME PEOPLE ARE all but impossible for me to lipread. People with thin lips; people who mumble; people who speak from the back of their throats; people with dead-fish, unexpressive faces; people who talk too fast; people who laugh a lot; tired people who slur their words; children with high, babyish voices; men with moustaches or beards; people with any sort of accent.

54 Accents are a visible tang on people's lips. Witnessing someone with an accent is like taking a sip of clear water only to find it tainted with something else. I startle and leap to attention. As I explore the strange taste, my brain puzzles itself trying to pinpoint exactly what it is and how I should respond. I dive into the unfamiliar contortions of the lips, trying to push my way to some intelligible meaning. Accented words pull against the gravity of my experience; like slime-glossed fish, they wriggle and leap out of my hands. Staring down at my fingers' muddy residue, my only choice is to shrug and cast out my line again.

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55 Some people, though not inherently difficult to understand, make themselves that way. By viewing lipreading as a mysterious and complicated thing, they make the process harder. They over-enunciate, which distorts the lips like a funhouse mirror. Lips are naturally beautiful, especially when words float from them without thought; they ought never be contorted in this way. There are other signs, too: nervous gestures and exaggerated expressions, improvised sign language, a tic-like degree of smiling and nodding.

56 I sense that such people are terrified of not being understood. What they do not realize is that, when they are not at ease, I cannot be either. I am used to asking for repetition when I miss something, but if I do, such people will only freeze. In their minds, they have not tried hard enough. They turn this into a failing—instead of an unfortunate circumstance.

57 Encountering people who are nervous about lipreading gives me a strange **complex.** I wish only for them to be comfortable, not agitated or guilty. I want them to perceive me as more skilled, more normal, more approachable than they first thought. I do not want them to see me struggle. If I detect nervousness in a companion, I do my best to gloss it over—and present a semblance of normalcy, not the chaos I feel inside.

58 But despite its frustrations and misunderstandings, lipreading is sustenance for me. I once heard that prominent deaf educator Madan Vasishta said that he would rather have an incomplete conversation with a hearing person, one on one, than a conversation using a sign-language interpreter in which he understood everything. I take his point: The rawness of unfiltered contact surpasses even the reassurance provided by translation.

59 When the connection clicks, when I can read the curve and flow of a person's face, my **ebullience** soars. Our exchange is less like taking wild guesses at my own risk, and more like using the deftness of strategy and skill. I interact with hearing people as if I am one of their own. That they don't notice, don't remember that I am deaf! However unconscious, that is the greatest compliment of all.

60 DANIEL IS FROM Singapore. He speaks English, but his accent makes his syllables march in dizzying formations. To my eyes, his every utterance is bewildering.

61 Most people, once they figure out that I have such difficulty understanding them, stop trying. They feel the breakdown in the air, as I do, and they cannot tolerate its weight. But not Daniel. One day, he walks into my dorm room, says hi, and looks down to type on his cell phone. Thinking him sidetracked, I look out the window and wait. But soon he comes closer and shows me the screen.

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62 *How are you today?* it says.

63 I grin. I want to leap up and hug him. "I'm fine," I announce. "How are you?"

64 He types: *I'm pretty good. Sorry about my accent. I know it makes it hard.*

65 "It's all right," I say. "I really wish I could understand you."

66 Daniel shrugs and smiles. *How are your classes? Have you written anything new lately?*

67 Anyone passing by in the hallway, hearing only my voice, would find this an odd, one-sided conversation. But, for me, it is perfect clarity.

68 EVERYONE HAS an Achilles heel,[1] something that exposes her weaknesses. Mine is darkness. When it is dark, my appearance of communicative normalcy no longer stands. No speaker, no understanding can reach me. There is no way for me to penetrate any mind but my own, or to grasp whatever words other minds might exchange.

69 That sounds bleak, but it isn't really. With utter darkness comes resignation, a kind of peace. When it is completely dark, the responsibility for communication is no longer mine. Lipreading, writing, seeing: There is nothing more that I can do. I am free to retreat into the solace of my thoughts—which, in the end, is where I can feel most comfortable.

70 It's dim lighting, or bad visual aesthetics, that is a torment. When there is even the slightest sliver of light, there is still a chance. When lighting conditions are impractical or when I cannot squarely see the person who is talking, I still try. More often than not, I frustrate myself in the effort.

71 With lipreading, each day brings a moment in which I literally cannot do it anymore. I grow too tired of the guessing game that I can never quite win. The muscles behind my eyes ache from the strain. (Hearing is very different from sight, in that it does not involve muscular tension. I think of ears as very passive, whereas eyes are continuously moving to focus and see.) Often my corneas go dry; my vision gets blurry. The words on people's lips melt away, sliding down their faces like condensation on glass. I am back in the blind spot again.

72 THE AUDIOLOGIST sits in the booth, where I see her face from my seat in a soundproof testing room. It is time for the tests I take every few years to monitor the ongoing status of my hearing, sometimes for official disability

1. **Achilles heel** in Greek mythology, the warrior Achilles was invincible except for a small area of his heel; in modern usage, it refers to a person's weakest or most vulnerable trait

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documentation. We have just finished a tone-recognition test, and now she will ask me to repeat back the sentences she reads. It is, of course, pointless to say that I will not be able to do it.

73 She places a piece of paper over her mouth, and I hear her voice as garbled noise, individual units barely distinguishable. I sit helpless, but once in a while take a guess. At most, I catch a word, or two. After nearly 40 sentences, I struggle to remain composed. This, such a simple exercise for anyone else, but for me —

74 I see her lower the paper from her face. My eyes latch onto her clear, articulate lips. "The bag of candy was on the shelf," she says.

75 "The bag of candy was on the shelf," I say, instantly smiling.

76 "The rabbit ran into the hole," she says.

77 "The rabbit ran into the hole."

78 We continue, then she wags her eyebrows and turns off her microphone. A new trick! "The mouse stole the cheese," she says, soundlessly. Any hearing person would spin into murkiness, but I can see, and that is enough.

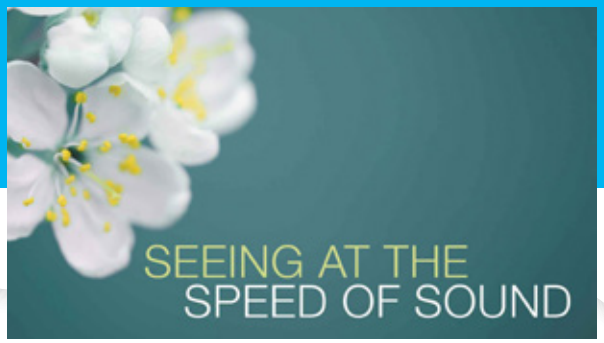
79 "The mouse stole the cheese," I say, wanting to laugh.

80 Several more, almost perfectly, before she lays down her pencil. We gaze at each other. "You're amazing, you know that?" she says, and I glance down, letting my eyes take a rest. I smile and I smile.

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First Read

Read "Seeing at the Speed of Sound." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. At summer camp, what does the author learn about her ability to read lips? Use evidence from the text to support your answer.

2. The author writes "Spoken language, compared with the visual nuances of signing, might as well be caveman guttural grunts." How does the video "Can You Read My Lips?" illustrate this claim? Cite specific details from the video to support your answer.

3. What does the author say is her "Achilles heel"? How does she go on to describe what this is like? Use evidence from the text to support your answer.

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

5. Use context clues to determine the meaning of the word **complex** as it is used in "Seeing at the Speed of Sound." Write your definition of *complex*, 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 the impact of print and graphic text features, note the following:

- ✓ print features, such as:
  - titles and headings
  - separated sections, boldface 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
- ✓ features of digital texts, such as:
  - audio, videos, hyperlinks, and interactive elements
- ✓ where the author chose to include text features
- ✓ how the text features affect readers

STEP 2: To analyze the impact and use of multiple features, 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 each text feature?
- ✓ How do the text features work together to impact the way readers experience the text?
- ✓ How would different choices by the author change the way the text is read?

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Reread paragraphs 18–19 of "Seeing at the Speed of Sound" and watch the video clip in the digital lesson. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best expresses the main emphasis of the text passage?

   - A. Lipreaders comprehend an average of 30 percent of what is being said, but this is not enough to communicate successfully.
   - B. Most people only comprehend 30 percent of the average conversation, but often miss important information.
   - C. Kolb can, on average, comprehend 30 percent of any conversation, so she gets by.
   - D. Kolb uses analogies to explain how much 30 percent of anything really is.

2. Which statement best expresses the emphasis of the video clip?

   - A. Kolb describes what she is attempting to do when she lipreads.
   - B. Kolb motivates other people to learn how to lipread.
   - C. Kolb teaches other people how to lipread.
   - D. Kolb explains how she lost her hearing.

3. What is emphasized more strongly in the video clip than in the passage?

   - A. In the video clip, Kolb translates lipreading into spoken language, which is not in the passage.
   - B. The video clip explains how people use lipreading to successfully communicate, which the passage omits.
   - C. The video clip demonstrates, more specifically than the passage, how much Kolb might miss as she tries to piece together information though lipreading.
   - D. The video clip presents analogies to show what a lipreader can miss when trying to follow a conversation, more than the passage does.

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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 individuals, events, and ideas
- ✓ words that inspire an emotional reaction
- ✓ context clues, words or phrases that come earlier or later in the passage
- ✓ figurative language, such as:
  - 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, 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 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?
- ✓ What is the context, genre, or subject of the text?
- ✓ How do these words relate to the phrases around them?
- ✓ Do these words create a positive, negative, or neutral emotion?

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Reread paragraph 69 of "Seeing at the Speed of Sound" to answer question 1. Reread paragraphs 20–21 of "Seeing at the Speed of Sound" to answer question 2. 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: What is the denotative meaning of the word *resignation* as it is used in this sentence?

   - ○ A. sighting something again
   - ○ B. accepting something unacceptable but inevitable
   - ○ C. the act of retiring from a job
   - ○ D. a document conveying someone's intention of retiring from a job

   Part B: Which context clue best supports the specific meaning of the word *resignation* from Part A?

   - ○ A. "I can feel most comfortable"
   - ○ B. "That sounds bleak, but it isn't really"
   - ○ C. "There is nothing more that I can do"
   - ○ D. "I am free to retreat into the solace of my thoughts"

2. What does Kolb mean by the idiom "staying in shallow waters" in paragraph 21?

   - ○ A. She enjoys swimming in shallow waters rather than deep waters.
   - ○ B. She prefers to speak carefully and slowly rather than quickly.
   - ○ C. Sometimes she has to reply in a general way because she does not hear everything.
   - ○ D. She usually has to ask people to repeat their comments in a simpler way so she can follow along.

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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
  - Important words and phrases might include proper names, places, or statistics.
- ✓ Confusing or unfamiliar words, phrases, or passages
  - Determine the meanings of these words and find synonyms you can use in their place.
- ✓ Figurative language and expressions
  - Think about the idea the writer is trying to convey and then restate that idea in your own words.
- ✓ Long, complicated sentences
  - Focus on one section of the sentence at a time and then put together all your paraphrased sections.
- ✓ The order in which events and ideas appear
- ✓ The text's length

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

- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ Which words, phrases, or passages are confusing or unfamiliar and need to be checked?
- ✓ If I summarized, did I summarize only the most important details?
- ✓ Does my restatement maintain the original meaning of the text in the same order and about the same length?

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Reread paragraph 21 of "Seeing at the Speed of Sound." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which of the following best paraphrases this paragraph?

- A. Regular conversations can be boring, but I have always been afraid of drowning. So I try to talk to other people to prevent that fear from overcoming me and the people with whom I am trying to communicate.
- B. Lipreading is challenging, but it's better than not lipreading.
- C. I dislike small talk, but it's better to have some communication than none. Therefore, I keep trying to read lips because conversations are important to other people and to me.
- D. Casual conversation can bore other people, but I welcome it. As long as I can keep talking to others, I can make connections between them and me . . . and that is a worthwhile effort.

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Close Read

Reread "Seeing at the Speed of Sound." 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 the author's use of the word *Deaf* in paragraph 44. Explain both the connotative and denotative meanings of this word and their impact on the author's message in this paragraph.

2. Compare the video of Rachel Kolb with her essay, "Seeing at the Speed of Sound." Analyze what each medium brings to the subject, as well as what one medium can do that the other cannot. Cite specific features from each medium in your response.

3. Identify the text structures Rachel Kolb uses in her text. Explain the impact of at least two structures on her development of key ideas.

4. Paraphrase the content of paragraph 28 in the essay. Evaluate Kolb's point of view as it is expressed in this section.

5. Explain how Kolb's past understanding of the deaf world and lipreading inform her life going forward. Cite evidence from the essay and video in your response.

ARGUMENTATIVE

WRITE

In your opinion, which medium—the essay or the video—is a more effective medium for conveying the challenges and triumphs Kolb has encountered while lipreading? Use evidence from the essay and video, including features, to support your claim.

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From Behind a Covered Window

POETRY

Ngo Tu Lap
(translated by Martha Collins)
2007

Introduction

As a professor of film theory and criticism at Vietnam National University, Ngo Tu Lap (b. 1962) places particular emphasis on imagery and figurative language. His poetry paints stunning visuals, using imagery of nature to express complex human emotions. Poet and translator Martha Collins (b. 1940) translated "From Behind a Covered Window" from Lap's book, *Black Stars*, which places his childhood after the Vietnam War in conversation with his understanding of life across the world. In this poem, Lap depicts a contemplative speaker, who questions both the meaning of self and the meaning of time.

"Is there only myself?"

NOTES

Is there, out there, a sky
Sunny or windy or **humid** with autumn
A sky at dawn, or a sunset sky?

Are there, out there, human faces
Strange or familiar
Happy or hurting
Friendly faces, or faces like beasts'?

Is there, out there, a nothingness
With no future, and no past?
Was it I who drew the curtains across the window?

Is there, out there, dark earth
That buries all **flesh** that once was beauty
That buries all **glances**, all shut lips?

Is there only this place?
Is there only this late afternoon?
Is there only myself?

From Black Stars by Ngo Tu Lap, translated by Martha Collins (Minneapolis: Milkweed Editions, 2013). Copyright © 2013 by Ngo Tu Lap and Martha Collins. Reprinted with permission from Milkweed Editions. milkweed.org

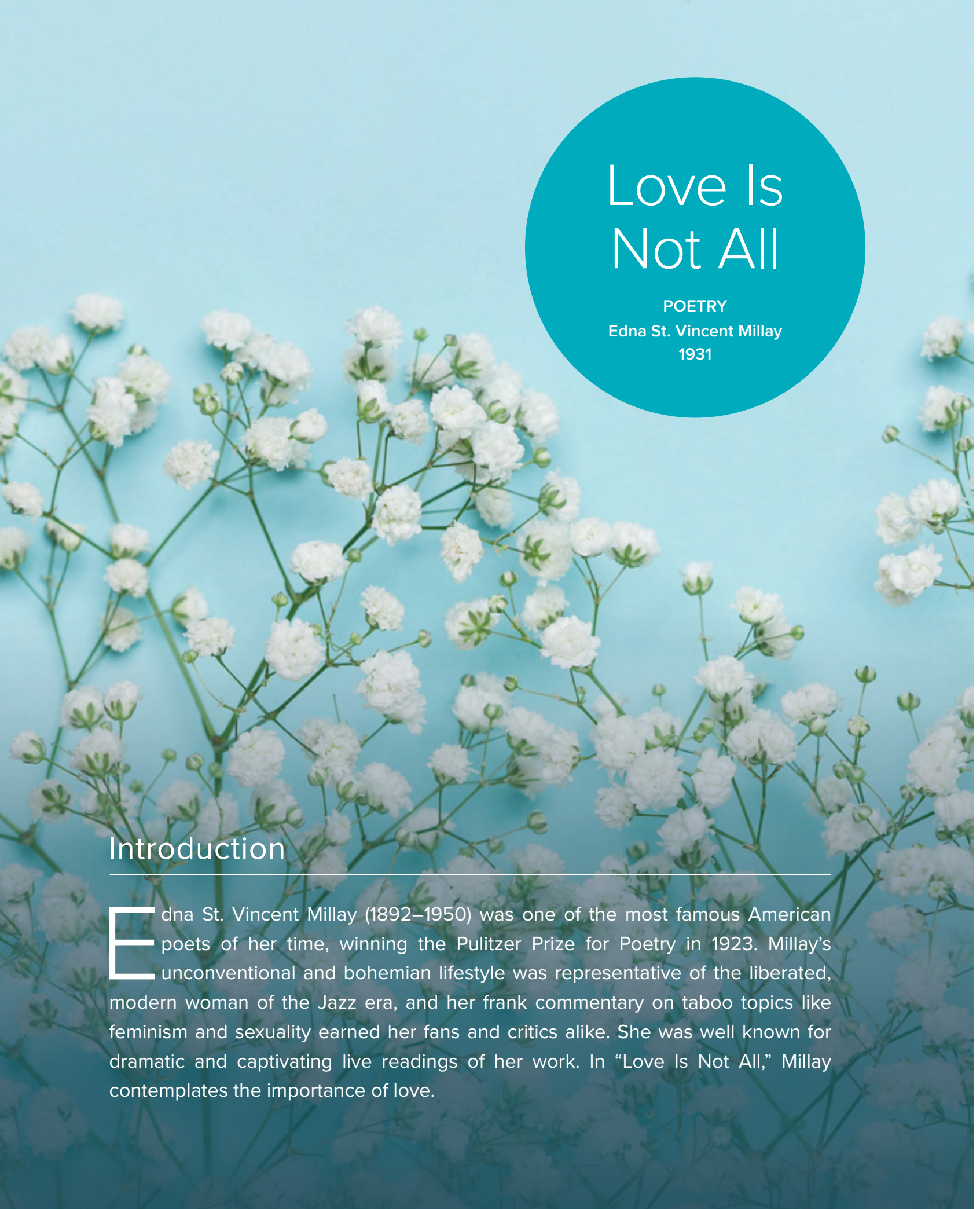
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NARRATIVE

WRITE

In this poem, the speaker questions the nature of existence. Write a narrative involving a narrator or character who is a questioner, not unlike Socrates in Plato's *Republic*. Use dialogue and descriptive details to bring this narrator or character to life for the reader.

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Love Is Not All

POETRY
Edna St. Vincent Millay
1931

Introduction

Edna St. Vincent Millay (1892–1950) was one of the most famous American poets of her time, winning the Pulitzer Prize for Poetry in 1923. Millay's unconventional and bohemian lifestyle was representative of the liberated, modern woman of the Jazz era, and her frank commentary on taboo topics like feminism and sexuality earned her fans and critics alike. She was well known for dramatic and captivating live readings of her work. In "Love Is Not All," Millay contemplates the importance of love.

"I might be driven to sell your love for peace . . ."

Love is not all: it is not meat nor drink
Nor **slumber** nor a roof against the rain;
Nor yet a floating **spar** to men that sink
And rise and sink and rise and sink again;
Love can not fill the thickened lung with breath,
Nor clean the blood, nor set the **fractured** bone;
Yet many a man is making friends with death
Even as I speak, for lack of love alone.
It well may be that in a difficult hour,
Pinned down by pain and moaning for **release**,
Or nagged by want past **resolution's** power,
I might be driven to sell your love for peace,
Or trade the memory of this night for food.
It well may be. I do not think I would.

Edna St. Vincent Millay, "Love is not all: it is not meat nor drink" from *Collected Poems*. Copyright 1931, © 1958 by Edna St. Vincent Millay and Norma Millay Ellis. Used with the permission of The Permissions Company, Inc., on behalf of Holly Peppe, Literary Executor, The Millay Society, www.millay.org.

NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

The speaker uses metaphors that compare love to food and shelter to explain that love is not a basic need. The speaker's honesty is refreshing, and her casual manner creates a welcoming mood.

SAMPLE ANNOTATION

Poetry

The speaker uses language with dramatic connotations, including "pain and moaning." But in the final couplet, the speaker's tone sounds casual as she thinks about whether she would exchange love for something practical.

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First Read

Read "Love Is Not All." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Refer to one or more details from the text to support your understanding of the poem's title and how it relates to the content of the sonnet.

2. How might you describe the poet's reasons or purpose for writing this poem? Use details from the text to develop and support your answer.

3. What do the final lines of the poem tell you about the speaker? Support your answer with textual evidence.

4. Use context clues to determine the meaning of the word **fractured** as it is used in line 6. Write your definition of *fractured* and tell how you found and verified it.

5. Read the following dictionary entry:

   resolution
   res•o•lu•tion *noun*

   1. Clarity in a picture or screen
   2. The end of a conflict
   3. The decision to continue doing something

   Which definition most closely matches the meaning of **resolution** in line 11? Write the correct definition of *resolution* 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 authors create multiple layers of meaning and ambiguity in a poem, note the following:

- ✓ the literary period in which the poem was written
- ✓ the poem's meaning, audience, and purpose
- ✓ the poetic form, such as:
  - the sonnet: a poem that has fourteen lines with a rhythmic pattern with alternating stressed and unstressed syllables
- ✓ diction, including figurative language and words with multiple implications or connotations
- ✓ the mood and tone of the poem

STEP 2: To analyze how an author creates multiple layers of meaning and ambiguity in a poem, consider the following questions:

- ✓ When was the poem written? How does historical context influence the poem's meaning?
- ✓ How does the poetic form—including structural features—create layers of meaning and ambiguity?
- ✓ How does the poet's use of diction and figurative language create layers of meaning, including ambiguous meaning?
- ✓ How do shifts in the poem's mood or tone create ambiguous meaning?
- ✓ How do other poetic elements create layers of meaning and ambiguity in a poem?

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Reread lines 5–9 of "Love Is Not All." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which sentence best describes the relationship between structure and meaning in lines 5–9?

- A. It creates a steady, rhythmic quality, suggesting the speaker is unconcerned about love.
- B. It mimics the image of a lung breathing air in and out, suggesting love's ease.
- C. It echoes the structure of a Petrarchan sonnet, signaling the speaker's shifting attitude in line 9.
- D. It emphasizes the words *fill* and *lung*, showing that love is physical rather than emotional.

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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 have literal and figurative meanings
- ✓ figures of speech, such as:
  - metaphor: a comparison of two dissimilar things, such as "my car is a furnace after being parked in the sun all day"
  - personification: a metaphor that represents a nonhuman thing as a person, such as "the party died down"
- ✓ sound devices that the author uses, such as:
  - alliteration: a repetition of initial consonant sounds, such as "loss of love"

STEP 2: To analyze 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 support the writer's 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 atmosphere, of the text?

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Reread lines 1–14 of "Love Is Not All." Complete the chart by writing the type of figurative language for each quotation. Then, write a sentence to identify the mood that this figurative language helps create.

YOUR TURN

PRACTICE

Types of Figurative Language		
alliteration	metaphor	personification

Figurative Language	Quotation	Mood
	"roof against the rain"	
	"Nor yet a floating spar to men that sink"	
	"making friends with death"	

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Close Read

Reread "Love Is Not All." 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. A slant rhyme occurs when words have similar end sounds but not an exact rhyme. Identify the only slant rhyme in the poem and explain how it conveys the speaker's attitude toward love.

2. Locate two examples of metaphor in "Love Is Not All." Analyze how these examples of figurative language create mood.

3. In "Love Is Not All," lines 9–12 mark a shift in the speaker's tone. Identify context clues, figurative language, and word relationships that suggest the meaning of the phrase "nagged by want past resolution's power." Then analyze these highlighted details to determine the connotative and denotative meanings of the phrase.

4. *Explicit* means "stated clearly and in detail," and *implicit* means "implied but not stated directly." Explain what the speaker of "Love Is Not All" says, both explicitly and implicitly, about how the past impacts the future.

COMPARATIVE ANALYSIS

WRITE

Both Edna St. Vincent Millay and Ngo Tu Lap express uncertainty in their poems. However, they do so from different perspectives and through different poetic forms. Whereas Millay uses the tightly structured form of a sonnet, Ngo Tu Lap uses the more open format of free verse. Analyze an extract from each poem to show how these poets use form, language, and sound to create multiple layers of meaning around the topic of uncertainty.

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Facial expressions —including fear— may not be as universal as we thought

INFORMATIONAL TEXT
Michael Price
2016

Introduction

Michael Price is a science writer based in San Diego, California. He frequently writes about animals, genetics, technology, and the history of science. In this piece, he explores whether facial expressions are "universal"—that is, whether people all over the world use the same expressions to express the same emotions.

"... these facial behaviors are not pancultural, but are instead culturally specific."

NOTES

1 When you're smiling, it may feel like the whole world is smiling with you, but a new study suggests that some facial expressions may not be so universal. In fact, several expressions commonly understood in the West—including one for fear—have very different meanings to one indigenous, isolated society in Papua New Guinea.[1] The new findings call into question some widely held tenets of emotional theory, and they may undercut emerging technologies, like robots and artificial intelligence programs tasked with reading people's emotions.

2 For more than a century, scientists have wondered whether all humans experience the same basic range of emotions—and if they do, whether they express them in the same way. In the 1870s, it was the central question Charles Darwin explored in *The Expression of the Emotions in Man and Animals*. By the 1960s, emeritus psychologist Paul Ekman, then at the University of California (UC) in San Francisco, had come up with an accepted **methodology** to explore this question. He showed pictures of Westerners with different facial expressions to people living in isolated cultures, including in Papua New Guinea, and then asked them what emotion was being conveyed. Ekman's early experiments appeared conclusive. From anger to happiness to sadness to surprise, facial expressions seemed to be universally understood around the world, a biologically innate response to emotion.

3 That conclusion went virtually unchallenged for 50 years, and it still features **prominently** in many psychology and anthropology textbooks, says James Russell, a psychologist at Boston College and corresponding author of the recent study. But over the last few decades, scientists have begun questioning the methodologies and assumptions of the earlier studies.

4 Psychologist Carlos Crivelli was one of them. In 2011, he was working with his colleague, psychologist José-Miguel Fernández-Dols, at the Autonomous University of Madrid. Together, they came up with a plan to investigate Ekman's initial research in Papua New Guinea. Crivelli and longtime friend and research partner, Sergio Jarillo, an anthropologist at the American Museum of Natural History in New York City, traveled to the Trobriand Islands off Papua New Guinea's east coast, where about 60,000 indigenous Trobrianders live. These horticulturists and fishermen have been historically

SAMPLE ANNOTATION

Paraphrasing and Summarizing

Summary: In the 1960s Ekman came up with a method to test the universality of facial expressions, showing pictures of Westerners with different expressions to people in isolated cultures. He found they were able to recognize the expressions.

1. **Papua New Guinea** a heavily rural island nation north of Australia

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NOTES

isolated from both mainland Papua New Guinea and the outside world. To learn all that they could, Crivelli and Jarillo embedded themselves in the local culture. They were adopted by host families and took clan names; Crivelli became "*Kelakasi*" and Jarillo, "*Tonogwa*." They spent many months learning the local language, Kilivila.

5 When it came time to begin the study, they didn't need translators or local guides. They simply showed 72 young people between the ages of 9 and 15 from different villages photos from an established set of faces used in psychological research. The researchers asked half the Trobrianders to link each of the faces to an emotion from a list: happiness, sadness, anger, fear, disgust, or hunger. The other half was given a different task.

6 Crivelli found that they matched smiling with happiness almost every time. Results for the other combinations were mixed, though. For example, the Trobrianders just couldn't widely agree on which emotion a scowling face corresponded with. Some said this and some said that. It was the same with the nose-scrunching, pouting, and a neutral expression. There was one facial expression, though, that many of them did agree on: a wide-eyed, lips-parted gasping face (similar to above) that Western cultures almost universally associate with fear and submission. The Trobrianders said it looked "angry."

7 Surprised, Crivelli showed a different set of Trobrianders the same faces, but he couched his questions in stories—e.g., "Which of these people would like to start a fight?"—to draw out more context. They, too, associated the gasp face with threatening behavior, Crivelli reports today in the Proceedings of the National Academy of Sciences. "The **implications** here are really big," he says. "It strongly suggests that at least these facial behaviors are not pancultural, but are instead culturally specific."



A young Trobriander from the village of Kaulaka points to a gasping face, indicating that he recognizes it as a threat display. CARLOS CRIVELLI AND SERGIO JARILLO

8 That's not to say that emotions don't elicit natural physiological reactions, Russell explains, but the study suggests that reactions and interpretations can vary from culture to culture. With the gasp face, for example, Russell speculates that the expression could be a natural response to urgent, distressing situations. Whereas Western culture has tied that expression to *feeling* fear, it might be that the Trobrianders associate the expression with *instilling* it. Crivelli agrees, and points to another culture whose ritualized

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dances feature a similar expression in a threatening fashion: the Māori of New Zealand.

9 Based on his research, Russell champions an idea he calls "**minimal** universality." In it, the finite number of ways that facial muscles can move creates a basic template of expressions that are then filtered through culture to gain meaning. If this is indeed the case, such cultural diversity in facial expressions will prove challenging to emerging technologies that aspire to decode and react to human emotion, he says, such as emotion recognition software being designed to recognize when people are lying or plotting violence.

10 "This is novel work and an interesting challenge to a tenet of the so-called universality thesis," writes Disa Sauter, a psychologist at the University of Amsterdam, in an email. She adds that she'd like to see the research replicated with adult participants, as well as with experiments that ask people to produce a threatening or angry face, not just interpret photos of expressions. "It will be crucial to test whether this pattern of 'fear' expressions being associated with anger/threat is found in the production of facial expressions, since the universality thesis is primarily focused on production rather than perception."

11 Social psychologist Alan Fridlund at UC in Santa Barbara, says the researchers' level of immersion in the Trobrianders' culture gives them a unique perspective on threat displays, and not relying on translators improves the study's accuracy. "I think the real strength of this paper is that it knows its participants so well," he says.

12 But he adds that the snapshot method may not be the best way to analyze how people view different facial expressions—after all, in everyday life, people see facial expressions in the context of what's going on around them, he says. Another problem has to do with the study design—"happiness" was the only positive emotion that Trobrianders were given as an option, Fridlund says, which may have biased the results. For example, if the researchers had included "amusement" or "contentment" as answers, the apparent agreement over smiling might have disappeared.

13 Despite agreeing broadly with the study's conclusions, Fridlund doubts it will sway hardliners convinced that emotions bubble forth from a common fount. Ekman's school of thought, for example, arose in the post-World War II era when people were seeking ideas that reinforced our common humanity, Fridlund says. "I think it will not change people's minds. People have very deep reasons for adhering to either universality or cultural diversity."

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NOTES

SAMPLE ANNOTATION

Structure – Informational Text Structure

The reader notes the word if, which signals a cause and effect text structure. The structure emphasizes a key point: "cultural diversity in facial expressions" could have a strong impact on technological developments.

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First Read

Read "Facial expressions—including fear—may not be as universal as we thought." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Describe the studies conducted by psychologist Paul Ekman on facial expression and the conclusions he reached. How did his studies affect the fields of psychology and anthropology? Cite evidence from the text in your answer.

2. How did work by psychologist Carlos Crivelli counter Paul Ekman's conclusions? Use evidence from the text to explain your answer.

3. What problems still prevent a definitive conclusion about the universality of facial expressions? Cite evidence from the text in your answer.

4. Use context clues to determine the meaning of the word **prominently** as it is used in the text. Write your best definition of *prominently*, along with a brief explanation of how you arrived at its meaning.

5. Keeping in mind that the Latin word *minimus* means "small," determine the meaning of the word **minimal** as it is used in the text. Write your definition of *minimal*, and explain which clues helped you figure it out.

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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 the impact of multiple text structures in informational texts, note the following:

- ✓ patterns in individual sections of text that reveal different text structures, such as:
  - description, or a central idea followed by elaboration—signal words include *details, for example, in particular, specifically, such as*
  - compare and contrast—signal words include *also, as opposed to, in contrast to, both, but, instead of, on the other hand, similarly, however*
  - cause and effect—signal words include *as a result, because of, consequently, since, so, therefore*
- ✓ how multiple text structures impact a reader's ability to distinguish key concepts and identify the author's purpose
- ✓ how the author uses text structures to support a central idea

STEP 2: To analyze how multiple text structures convey a purpose and meaning in informational texts, use the following questions as a guide:

- ✓ What is the author's purpose and central idea?
- ✓ What text structures does the author use in individual sections of text?
- ✓ How do text structures support the development of key concepts and convey the author's purpose?
- ✓ How do the text structures support the development of the central idea?

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Reread paragraphs 11–12 of "Facial expressions—including fear—may not be as universal as we thought." 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 text structure does the author use in paragraphs 11–12 to present one scholar's assessment of the research?

- A. description
- B. cause and effect
- C. problem and solution
- D. compare and contrast

Part B: Which statement best describes the impact of the text structure you identified in Part A?

- A. This text structure helps readers understand that the study was flawed, and therefore the claim that facial expressions might not be universal cannot be supported.
- B. This text structure allows the author to point out strengths and weaknesses of the study, which allows readers to make their own judgments about the universality of facial expressions.
- C. This text structure allows the author to state his own opinion on whether the study was done scientifically, which results in readers agreeing with the author's point of view.
- D. This text structure allows the author to present multiple problems with the study and why it should be conducted again, which helps the reader understand that the findings cannot be trusted.

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Reading Skill: Paraphrasing and Summarizing

Facial expressions—including fear—may not be as universal as we thought

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
  - Important words and phrases might include proper names, places, or statistics.
- ✓ Long, complicated sentences
  - Focus on one section of the sentence at a time and then put together all your paraphrased sections.

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 from a text, consider the following questions:

- ✓ Do I understand the meaning of the text?
- ✓ Which words, phrases, or passages are confusing or unfamiliar and need to be checked?
- ✓ Are there any long, complicated sentences that should be analyzed in parts?
- ✓ Does my restatement maintain the original meaning, same order, and about the same length of the original?

STEP 4: To summarize content from a text, consider the following questions:

- ✓ What are the answers to the basic *who, what, where, when, why,* and *how* questions?
- ✓ In what order should I put the most important information to make my summary logical?

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Reread paragraphs 8–9 of "Facial expressions—including fear—may not be as universal as we thought." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which is the most accurate paraphrase of the last two sentences from paragraph 8?

- A. "While Crivelli sees that the Maori interpret certain expressions as instilling fear, Western culture sees the expression as showing fear."
- B. "Western culture ties an expression to showing fear, while others see the expression as causing fear in others. Crivelli has seen this same expression in the Maori dance rituals."
- C. "Crivelli agrees with the Maori about the expression of fear on certain faces."
- D. "Crivelli speculates that the expression could be something unique to Western culture."

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Close Read

Reread "Facial expressions—including fear—may not be as universal as we thought." 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 references to various research studies in the article, including information about the researchers' formal titles and fields of study. Consider how the author chooses to organize information about these studies, and analyze the impact of this structure on the author's purpose and meaning.

2. Paraphrase the opening paragraph of the article. Then write a brief, objective summary of the article, using only those details that are needed to develop or explain the key ideas.

3. Think about the role that perception plays in humans' understanding of themselves, according to the article. Explain how this research could change future interactions of humans across cultures.

EXPOSITORY

WRITE

Consider how the author organizes and integrates evidence, details, examples, and descriptions to communicate information about recent changes in emotional theory. Analyze the impact of these text structures, including how they develop key ideas and communicate the author's purpose for writing. Support your ideas with evidence from the text.

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Dream Psychology: Psychoanalysis for Beginners

INFORMATIONAL TEXT
Sigmund Freud
1920

Introduction

Psychoanalysis—a set of theories and techniques surrounding human development, personality and behavior—was popularized around the turn of the 20th century by Austrian neurologist Sigmund Freud (1856–1939). Initially, Freud's theories on the conscious and unconscious mind were viewed with a heavy skepticism by the medical community, but his work ultimately proved to be highly influential, and today he is considered the founding father of an entire field of study. In this excerpt from *Dream Psychology*, Freud discusses the relevance of dreams according to his hypothesis, and offers up a dream of his own as a case study.

"I perceive that it is wrong to regard the dream as psychically unimportant."

NOTES

from Chapter I: Dreams Have a Meaning

1 In what we may term "prescientific days" people were in no uncertainty about the **interpretation** of dreams. When they were recalled after awakening they were regarded as either the friendly or hostile manifestation of some higher powers, demoniacal and Divine. With the rise of scientific thought the whole of this expressive mythology was transferred to psychology; today there is but a small minority among educated persons who doubt that the dream is the dreamer's own psychical act.



Freud's iceberg theory of the mind held that the majority of human thought is beneath the surface.

2 But since the downfall of the mythological hypothesis an interpretation of the dream has been wanting. The **conditions** of its origin; its relationship to our psychical life when we are awake; its independence of disturbances which, during the state of sleep, seem to compel notice; its many peculiarities repugnant to our waking thought; the **incongruence** between its images and the feelings they engender; then the dream's evanescence, the way in which, on awakening, our thoughts thrust it aside as something bizarre, and our reminiscences mutilating or rejecting it—all these and many other problems have for many hundred years demanded answers which up till now could never have been satisfactory. Before all there is the question as to the meaning of the dream, a question which is in itself double-sided. There is, firstly, the psychical significance of the dream, its position with regard to the psychical processes, as to a possible biological function; secondly, has the dream a meaning—can sense be made of each single dream as of other mental **syntheses**?

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3 Three tendencies can be observed in the estimation of dreams. Many philosophers have given currency to one of these tendencies, one which at the same time preserves something of the dream's former over-valuation. The foundation of dream life is for them a peculiar state of psychical activity, which they even celebrate as elevation to some higher state. Schubert, for instance, claims: "The dream is the liberation of the spirit from the pressure of external nature, a detachment of the soul from the fetters of matter." Not all go so far as this, but many maintain that dreams have their origin in real spiritual excitations, and are the outward manifestations of spiritual powers whose free movements have been hampered during the day ("Dream Phantasies," Scherner, Volkelt). A large number of observers acknowledge that dream life is capable of extraordinary achievements—at any rate, in certain fields ("Memory").

4 In striking contradiction with this the majority of medical writers hardly admit that the dream is a psychical phenomenon at all. According to them dreams are provoked and initiated exclusively by stimuli proceeding from the senses or the body, which either reach the sleeper from without or are accidental disturbances of his internal organs. The dream has no greater claim to meaning and importance than the sound called forth by the ten fingers of a person quite unacquainted with music running his fingers over the keys of an instrument. The dream is to be regarded, says Binz, "as a physical process always useless, frequently morbid." All the peculiarities of dream life are explicable as the incoherent effort, due to some physiological stimulus, of certain organs, or of the cortical elements of a brain otherwise asleep.

5 But slightly affected by scientific opinion and untroubled as to the origin of dreams, the popular view holds firmly to the belief that dreams really have got a meaning, in some way they do foretell the future, whilst the meaning can be unravelled in some way or other from its oft bizarre and enigmatical content. The reading of dreams consists in replacing the events of the dream, so far as remembered, by other events. This is done either scene by scene, *according to some rigid key*, or the dream as a whole is replaced by something else of which it was a *symbol*. Serious-minded persons laugh at these efforts—"Dreams are but sea-foam!"

6 One day I discovered to my amazement that the popular view grounded in superstition, and not the medical one, comes nearer to the truth about dreams. I arrived at new conclusions about dreams by the use of a new method of psychological investigation, one which had rendered me good service in the investigation of phobias, obsessions, illusions, and the like, and which, under the name "psycho-analysis," had found acceptance by a whole school of investigators. The manifold **analogies** of dream life with the most diverse conditions of psychical disease in the waking state have been rightly insisted upon by a number of medical observers. It seemed, therefore, *a*

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priori,[1] hopeful to apply to the interpretation of dreams methods of investigation which had been tested in psychopathological processes. Obsessions and those peculiar sensations of haunting dread remain as strange to normal consciousness as do dreams to our waking consciousness; their origin is as unknown to consciousness as is that of dreams. It was practical ends that impelled us, in these diseases, to fathom their origin and formation. Experience had shown us that a cure and a consequent mastery of the obsessing ideas did result when once those thoughts, the connecting links between the morbid ideas and the rest of the psychical content, were revealed which were heretofore veiled from consciousness. The procedure I employed for the interpretation of dreams thus arose from psychotherapy.[2]

• • •

7 I will now point out where this method leads when I apply it to the examination of dreams. Any dream could be made use of in this way. From certain motives I, however, choose a dream of my own, which appears confused and meaningless to my memory, and one which has the advantage of brevity. Probably my dream of last night satisfies the requirements. Its content, fixed immediately after awakening, runs as follows:

8 *"Company; at table or table d'hôte. . . . Spinach is served. Mrs. E.L., sitting next to me, gives me her undivided attention, and places her hand familiarly upon my knee. In defence I remove her hand. Then she says: 'But you have always had such beautiful eyes.'. . . . I then distinctly see something like two eyes as a sketch or as the contour of a spectacle lens. . . ."*

9 This is the whole dream, or, at all events, all that I can remember. It appears to me not only obscure and meaningless, but more especially odd. Mrs. E.L. is a person with whom I am scarcely on visiting terms, nor to my knowledge have I ever desired any more cordial relationship. I have not seen her for a long time, and do not think there was any mention of her recently. No emotion whatever accompanied the dream process.

10 Reflecting upon this dream does not make it a bit clearer to my mind. I will now, however, present the ideas, without premeditation and without criticism, which **introspection** yielded. I soon notice that it is an advantage to break up the dream into its elements, and to search out the ideas which link themselves to each fragment.

1. ***a priori*** (Latin) "what comes first," a term denoting reasoning or knowledge that comes before observation or analysis, or is self-evident
2. **psychotherapy** a practice in which mental health disorders are treated using psychological means, often with the guidance of a counselor or therapist

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11 *Company; at table or table d'hôte.* The recollection of the slight event with which the evening of yesterday ended is at once called up. I left a small party in the company of a friend, who offered to drive me home in his cab. "I prefer a taxi," he said; "that gives one such a pleasant occupation; there is always something to look at." When we were in the cab, and the cab-driver turned the disc so that the first sixty hellers were visible, I continued the jest. "We have hardly got in and we already owe sixty hellers. The taxi always reminds me of the table d'hôte. It makes me avaricious and selfish by continuously reminding me of my debt. It seems to me to mount up too quickly, and I am always afraid that I shall be at a disadvantage, just as I cannot resist at table d'hôte the comical fear that I am getting too little, that I must look after myself." In far-fetched connection with this I quote:

12 "To earth, this weary earth, ye bring us,

To guilt ye let us heedless go."

13 Another idea about the table d'hôte. A few weeks ago I was very cross with my dear wife at the dinner-table at a Tyrolese health resort, because she was not sufficiently reserved with some neighbors with whom I wished to have absolutely nothing to do. I begged her to occupy herself rather with me than with the strangers. That is just as if I had *been at a disadvantage at the table d'hôte*. The contrast between the behavior of my wife at the table and that of Mrs. E.L. in the dream now strikes me: *"Addresses herself entirely to me."*

14 Further, I now notice that the dream is the reproduction of a little scene which transpired between my wife and myself when I was secretly courting her. The caressing under cover of the tablecloth was an answer to a wooer's passionate letter. In the dream, however, my wife is replaced by the unfamiliar E.L.

15 Mrs. E.L. is the daughter of a man to whom I *owed money*! I cannot help noticing that here there is revealed an unsuspected connection between the dream content and my thoughts. If the chain of associations be followed up which proceeds from one element of the dream one is soon led back to another of its elements. The thoughts evoked by the dream stir up associations which were not noticeable in the dream itself.

16 Is it not customary, when some one expects others to look after his interests without any advantage to themselves, to ask the innocent question satirically: "Do you think this will be done *for the sake of your beautiful eyes*?" Hence Mrs. E.L.'s speech in the dream. "You have always had such beautiful eyes," means nothing but "people always do everything to you for love of you; you have had *everything for nothing*." The contrary is, of course, the truth; I have always paid dearly for whatever kindness others have shown me. Still, the fact that *I had a ride for nothing* yesterday when my friend drove me home in his cab must have made an impression upon me.

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17 In any case, the friend whose guests we were yesterday has often made me his debtor. Recently I allowed an opportunity of requiting him to go by. He has had only one present from me, an antique shawl, upon which eyes are painted all round, a so-called Occhiale, as a *charm* against the *Malocchio*. Moreover, he is an *eye specialist*. That same evening I had asked him after a patient whom I had sent to him for *glasses*.

18 As I remarked, nearly all parts of the dream have been brought into this new connection. I still might ask why in the dream it was *spinach* that was served up. Because spinach called up a little scene which recently occurred at our table. A child, whose *beautiful eyes* are really deserving of praise, refused to eat spinach. As a child I was just the same; for a long time I loathed *spinach*, until in later life my tastes altered, and it became one of my favorite dishes. The mention of this dish brings my own childhood and that of my child's near together. "You should be glad that you have some spinach," his mother had said to the little gourmet. "Some children would be very glad to get spinach." Thus I am reminded of the parents' duties towards their children. Goethe's words—

19 "To earth, this weary earth, ye bring us,

To guilt ye let us heedless go"—

20 take on another meaning in this connection.

21 Here I will stop in order that I may recapitulate the results of the analysis of the dream. By following the associations which were linked to the single elements of the dream torn from their context, I have been led to a series of thoughts and reminiscences where I am bound to recognize interesting expressions of my psychical life. The matter yielded by an analysis of the dream stands in intimate relationship with the dream content, but this relationship is so special that I should never have been able to have inferred the new discoveries directly from the dream itself. The dream was passionless, disconnected, and **unintelligible**. During the time that I am unfolding the thoughts at the back of the dream I feel intense and well-grounded emotions. The thoughts themselves fit beautifully together into chains logically bound together with certain central ideas which ever repeat themselves. Such ideas not represented in the dream itself are in this instance the antitheses *selfish, unselfish, to be indebted, to work for nothing*. I could draw closer the threads of the web which analysis has disclosed, and would then be able to show how they all run together into a single knot; I am debarred from making this work public by considerations of a private, not of a scientific, nature. After having cleared up many things which I do not willingly acknowledge as mine, I should have much to reveal which had better remain my secret. Why, then, do not I choose another dream whose analysis would be more suitable for publication, so that I could awaken a fairer conviction of the sense and cohesion of the results disclosed by analysis? The answer is, because every dream which I investigate leads to the same

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difficulties and places me under the same need of discretion; nor should I forgo this difficulty any the more were I to analyze the dream of someone else. That could only be done when opportunity allowed all concealment to be dropped without injury to those who trusted me.

22 The conclusion which is now forced upon me is that the dream is a *sort of substitution* for those emotional and intellectual trains of thought which I attained after complete analysis. I do not yet know the process by which the dream arose from those thoughts, but I perceive that it is wrong to regard the dream as psychically unimportant, a purely physical process which has arisen from the activity of isolated cortical elements awakened out of sleep.

23 I must further remark that the dream is far shorter than the thoughts which I hold it replaces; whilst analysis discovered that the dream was provoked by an unimportant occurrence the evening before the dream.

DISCUSSION

WRITE

Using Freud's method of dream analysis in this excerpt as a model, make notes to conduct an analysis of a dream of your own. Begin by briefly describing the dream you will be analyzing, noting particular thoughts or images in the dream, and what insights they may yield. In a discussion, choose one or two dreams from the group to share. You should follow Freud's basic process of analysis and use textual evidence to ground your analysis in his methods. In a reflection, explain your own dream, your insights, and how you made your analysis.

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The Secret Life of Salvador Dalí

INFORMATIONAL TEXT
Salvador Dalí
1942

Introduction

Salvador Dalí (1904–1989) was a world-famous artist from Catalonia, Spain. Highly influenced by the writing of Sigmund Freud—in particular, Freud's work on the significance of the subconscious—Dalí's art helped to define an avant garde 20th-century artistic movement known as Surrealism. Like other Surrealists, Dalí believed that the subconscious world held a greater importance than the world of the conscious mind. In this excerpt from his autobiography, he talks about attending the local communal school led by the eccentric Señor Traite, a person of "mythical prestige." He also recalls the ways in which, early on, he felt separate from other "typical" children, exploring his mind as a child and the powerful ways in which "revery and myth began to mingle."

"One single thing, and this I did with desperate eagerness: I fabricated 'false memories.'"

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Chapter Four

False Childhood Memories

1 Why had my parents chosen a school with so sensational a master as Señor Traite? My father, who was a free-thinker, and who had sprung from sentimental Barcelona, the Barcelona of "Clavé choirs[1]," the anarchists and the Ferrer trial[2], made it a matter of principle not to put me into the Christian schools or those of the Marist brothers[3], which would have been **appropriate** for people of our rank, my father being a notary and one of the most esteemed men of the town. In spite of this he was absolutely determined to put me into the communal school—Señor Traite's school. This attitude was regarded as a real eccentricity, only partly justified by the mythical prestige of Señor Traite, of whose pedagogical[4] gifts none of my parents' acquaintances had the slightest personal experience, since they had all raised their children elsewhere.

2 I therefore spent my first school year living with the poorest children of the town, which was very important, I think, for the development of my natural tendencies to megalomania. Indeed I became more and more used to considering myself, a rich child, as something precious, delicate, and absolutely different from all the ragged children who surrounded me. I was the only one to bring hot milk and cocoa put up in a magnificent thermos bottle wrapped in a cloth embroidered with my initials. I alone had an **immaculate** bandage put on the slightest scratch, I alone wore a sailor suit with insignia embroidered in thick gold on the sleeves, and stars on my cap, I alone had hair that was combed a thousand times and that smelt good of a perfume that must have seemed so troubling to the other children who would take turns coming up to me to get a better sniff of my privileged head. I was the only one, moreover, who wore well-shined shoes with silver buttons. These became, each time one of them got torn off, the occasion of a tussle

1. **Clavé choirs** popular choral groups tracing back to northern Spain in the 19th century
2. **the Ferrer trial** Francisco Ferrer was a Spanish educator who advocated for freedom of thought and was executed in 1909 by a military tribunal
3. **Marist brothers** a Catholic organization devoted to the education of young people
4. **pedagogical** relating to the theories and practice of education

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for its possession among my schoolmates who in spite of the winter went barefoot or half shod with the gaping remnants of foul, unmatched and ill-fitted *espadrilles*[5]. Moreover, and especially, I was the only one who never would play, who never would talk with anyone. For that matter my schoolmates, too, considered me so much apart that they would only come near me with some misgivings in order to admire at close range a lace handkerchief that bloomed from my pocket, or my slender and flexible new bamboo cane adorned with a silver dog's head by way of a handle.

3 What, then, did I do during a whole year in this wretched state school? Around my solitary silence the other children disported themselves, possessed by a frenzy of continual turbulence. This spectacle appeared to me wholly incomprehensible. They shouted, played, fought, cried, laughed, hastening with all the obscure avidity of being to tear out pieces of living flesh with their teeth and nails, displaying that common and ancestral dementia which slumbers within every healthy biological specimen and which is the normal nourishment, appropriate to the practical and animal development of the "principal of action." How far was I from this development of the "practical principle of action–at the other pole, in fact! I was headed, rather, in the opposite direction: each day I knew less well how to do each thing! I admired the ingenuity of all those little beings possessed by the demon of all the wiles and capable of skillfully repairing their broken pencil-boxes with the use of small nails! And the complicated figures they could make by folding a piece of paper! With what dexterity and rapidity they would undo the most stubborn laces of their *espadrilles*, whereas I was capable of remaining locked up in a room a whole afternoon, not knowing how to turn the door-handle to get out; I would get lost as soon as I got into any house, even those I was most familiar with; I couldn't even manage by myself to take off my sailor blouse which slipped over the head, a few experiments in this exercise having **convinced** me of the danger of dying of suffocation. "Practical activity" was my enemy and the objects of the external world became beings that were daily more terrifying.

4 Señor Traite, too, seated on the height of his wooden platform, wove his chain of slumbers with a consciousness more and more akin to the vegetable, and if at times his dreams seemed to rock him with the gentleness of reeds bowing in the wind, at other moments he became as heavy as a tree-trunk. He would take advantage of his brief awakenings to reach for a pinch of snuff and to **chastise**, by pulling their ears till they bled, those going beyond the limit of the usual uproar who either by an adroitly aimed wad of spittle or by a fire kindled with books to roast chestnuts managed to anticipate his normal awakening with a disagreeable jolt.

5 What, I repeat, did I do during a whole year in this wretched school? One single thing, and this I did with desperate eagerness: I fabricated "false

5. ***espadrilles*** casual, flat shoes

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memories." The difference between false memories and true ones is the same as for jewels: it is always the false ones that look most real, the most brilliant. Already at this period I remembered a scene which, by its improbability, must be considered as my first false memory. I was looking at a naked child who was being washed; I do not remember the child's sex, but I observed on one of its buttocks a horrible swarming mass of ants which seemed to be stationary in a hole the size of an orange. In the midst of the ablutions the child was turned round with its belly upward and I then thought that the ants would be crushed and that the hole would hurt it. The child was once more put back into its original position. My curiosity to see the ants again was **enormous**, but I was surprised that they were no longer there, just as there was no longer a trace of a hole. This false memory is very clear, although I cannot localize it in time.

6 On the other hand, I am perfectly sure that it was between the ages of seven and eight while I was at Señor Traite's school, forgetting the letters of the alphabet and the way to spell my name, that the growing and all-powerful sway of revery and myth began to mingle in such a continuous and imperious way with the life of every moment that later it has often become impossible for me to know where reality begins and the imaginary ends.

7 My memory has welded the whole into such a homogenous and indestructible mass that only a critically objective examination of certain events that are too absurd or clearly impossible obliges me to consider them as authentic false memories. For instance, when one of my memories pertains to events happening in Russia I am after all forced to catalogue it as false, since I have never been in that country in my life. And it is indeed to Russia that certain false memories go back.

Excerpted from *The Secret Life of Salvador Dalí* by Salvador Dalí, published by Dover Publications.

EXPOSITORY

WRITE

This excerpt from Dalí's autobiography provides a glimpse into the childhood mind of an influential artist. Explain the role that imagination played in Dalí's childhood, using textual evidence and original commentary. Then, consider your opinion on the value of imagination for adults. Based on what you read and your own experience, is imagination a form of child's play, or is it a brainpower that can benefit adults too? Explain your thinking using examples, descriptions, and the text.

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Rock, Ghost, Willow, Deer:
A Story of Survival

INFORMATIONAL TEXT
Allison Adelle Hedge Coke
2004

Introduction

The editor, poet and educator Allison Adelle Hedge Coke (b. 1958) writes of growing up as a "mixed-blood woman." A descendant of the Cherokee, Huron and Metis tribes, Hedge Coke's educational and written work focuses on the Native American experience, often with at-risk communities. These opening pages from her memoir, *Rock, Ghost, Willow, Deer: A Story of Survival*, find their power in themes common to her writing—identity, storytelling, and memory.

"All my names are good names, and I am thankful for them."

NOTES

1 I descend from mobile and village peoples, interracial, **ingenious**, adventurous, and bold. None famous, none of any more than humble means, though in this great ancestral river thoroughly bloodstreamed true, I am born from those so **devoted** to their beliefs and way of living they would eagerly choose to be **memorialized** through songs or stories of honorable doings, or maybe through sharing a bit of tobacco on special occasions, rather than by accumulating material legacies in life.

2 Before me and around me were warriors, fighters, hunters, fishers, gatherers, growers, traders, midwives, runners, avid horse people, weavers, seamstresses, artists, craftspeople, musicians, storytellers, singers, linguists, dreamers, philosophers; they were Huron, Tsa la gi (Cherokee), Muscogee, French-Canadian, Portuguese, English, Alsace-Lorraine, Irish, Welsh; and there was the insane.

3 I understood all of this by the age of three.

4 When I was a tiny child, my father would sit me up at the hardwood kitchen table near my older sister, Pumpkin, and give us seed and pony beads to string. I could barely reach the surface of what seemed then to be an **enormous** gate-leg table to work, so I propped myself up higher by sitting with my feet and knees tucked under me on the light-brown vinyl chair seat. Being included made me feel like a big girl, so I worked hard.

5 As I remember, this table was off to the side of our kitchen on the north side of the house. We lived on an unfinished road, speckled with small clusters of mixed-blood and Indian families, on East Eleventh Street in Amarillo, Texas. My family had settled there temporarily because of my father's work in the Department of Agriculture. Amarillo is supposed to be a dry place, but when I was young, sometimes in spring, the smell of rain would hang in the air for days. Mint lined our front porch; a mud puppy we called Sam and a box turtle the size of a small shaker lived under it. The grasshoppers were so fat back then we would hull them out and eat their meat for snacks, imitating my father's Depression stories, just to make an impression on other kids.

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6 I was born August 4, 1958, just north of the area. Named Allison Adele, my first name **acknowledging** a character in a book who, though slightly crippled herself, helped people who had special needs, the second honoring my mother's aunt Ivy Adele. I was told that the two names together mean "back foot soldier (rear or tail fighter) for truth (honor)." My birth certificate reads "Hedge Coke," as two words, and this is how I spell my last name. My sister's certificate reads "Hedgecoke" as one word. It varies throughout my family. My father says the name was closer to Crow (male), or Bird in the Bush, or Bush Crow originally, and we think of it in that way today still. I have other names, but they are personal—mostly unspoken. All my names are good names, and I am thankful for them. A name creates life patterns, which form and shape a life; my life, like my name, must have been formed many times over then handed to me to realize.

7 My dad has a good sense of humor, so when the nicknames come, they are from him. My toddler nickname was Baby No. The movie *Doctor No* was released locally while I was beginning to get mobile. I was into everything. My dad says he couldn't resist. He calls my sister Pumpkin Head since her face is round and full. She smiles wide, too. These are the first names we knew each other by. We see Baby No and Pumpkin Head in each other's eyes still today.

8 Each time my father starts us beading, I try my best to get my stubby fingers to shape long, bright necklaces with corn and flower patterns. He sits across from us and works on nine- and twelve-row patterns of his own. I am still young enough to be limited to stringing ponies; I finish a pattern that actually resembles my intention. My father looks it over carefully, nods, and, without saying anything about the beadwork, smiles and says my face is beaming.

9 I ask him what a beam is, and he tells me it is the stroke of sunlight pouring through a clearing in the clouds.

10 I didn't know my face could do such a thing.

11 In that kitchen my first clear memories begin. We are surrounded by cabinets, far above my reach, filled partially with flour, cornmeal, cereal, and macaroni and cheese, just as in every other house nearby. The windows are all open. Crossing the ceiling corners are cobwebs that my father saves for blood **coagulants** in case we get cut or step on nails barefoot. If a spider happens out onto the linoleum floor, he scoops it up with his bare hands and carries it outside, allowing it to be free to make webs elsewhere. He says the spider brought both pottery and weaving to The People and we should respect her for doing so.

Excerpted from *Rock, Ghost, Willow, Deer: A Story of Survival* by Allison Adelle Hedge Coke, published by University of Nebraska Press.

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PERSONAL RESPONSE

WRITE

In this excerpt from her memoir *Rock, Ghost, Willow, Deer: A Story of Survival*, Allison Hedge Coke traces her understanding of who she is back to the moment at which her "first clear memories" began. Mimicking the style of her memoir, write your own personal essay recounting your first clear memory.

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Persepolis

FICTION
Marjane Satrapi
2000

Introduction

First published in 2000, the critically acclaimed graphic novel *Persepolis* is based on the childhood experiences of Marjane Satrapi (b. 1969), who grew up in Iran during the Islamic Revolution. The title is a reference to the ancient capital of the Persian Empire. In the chapter presented here, entitled "The Shabbat," rumors have begun to spread that Iraq is on the verge of using ballistic missiles against the people of Iran. The Iran–Iraq War began on September 22, 1980, when Iraq invaded Iran following a long history of border disputes. Iraq planned to annex the oil-rich Khuzestan Province and the east bank of the Shatt al-Arab, a river formed by the union of the Tigris and Euphrates Rivers. Initially, Satrapi's family is skeptical. But when the rumors turn out to be true, no place is safe. And when a missile explodes in Satrapi's neighborhood, her life is changed forever.

"When the sirens went on, it meant we had three minutes to know if the end had come."

NOTES

SAMPLE ANNOTATION

Literary Elements

The living room setting, in combination with characters' relaxed posture, conveys a comfortable mood. However, this mood contrasts with the grave tone of their conversation. These elements work together to show the complex ways that the historical setting affected individuals and families.

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NOTES

SAMPLE ANNOTATION

Literary Elements

Missiles and clouds of smoke illustrate the intensity and scale of the attacks on Tehran. Sharp visual contrast and vivid imagery add tension and convey an anxious mood.

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NOTES

SAMPLE ANNOTATION

Perspective and Point of View

These panels show how an explosion interrupted a normal day. First-person, limited point of view builds tension because readers don't know if Marjane's family is safe. This helps readers understand that the war prevented the author from being carefree as a teenager.

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NOTES

SAMPLE ANNOTATION

Perspective and Point of View

Marjane looks worried but wants to believe that no one was home when the missile hit. Her mom looks away. The three dots suggest that she has a more pessimistic perspective. This interaction shows how the author was still childlike and innocent before she learned the truth about what happened.

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First Read

Read *Persepolis*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why is Marji's mother shocked at the price of jeans? Cite evidence from the text to support your answer.

2. After the missile attacks start, why does Marji's family remain in Tehran? Support your answer using evidence from the text.

3. When Marji learns that the missile destroyed their neighbor's house, why does her mother try to change the subject? Cite evidence from the text to support your answer.

4. Given that *circum* is a Latin root meaning "around" and *spect* is a Latin root meaning "to see," write your best definition of **circumspect**. Then use an online or print dictionary to verify the meaning.

5. Using context clues, write your best defintion of the word **euphoria** as it is used in the text. Then describe which clues helped you figure it out.

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Reading Skill: Literary Elements

Persepolis

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify key literary elements, note the following:

- ✓ characters' thoughts, actions, and dialogue that contribute to characterization
- ✓ major conflicts and events that contribute to plot
- ✓ places and historical context that contribute to setting
- ✓ themes, or messages about life
- ✓ characters' or narrator's tone

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 key elements enhance or add layers of meaning or style in a literary text, consider the following questions:

- ✓ What is the mood, or the emotional atmosphere, of the story?
- ✓ What is the tone, or the speaker's or narrator's attitude?
- ✓ How do individual elements convey literal meaning, mood, tone, and author's purpose?
- ✓ How do key elements work in combination to convey literal meaning, mood, tone, and author's purpose?
- ✓ How do key elements contribute to style—that is, how do they contribute to diction, syntax, grammar, and figurative language?

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Reread pages 137–138 of *Persepolis*. Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which of the following statements best explains how plot and characterization develop layers of meaning in this multiple-panel sequence?

- A. The narrator finds her family safe at home after a bomb explodes in their neighborhood, and these panels convey a message about how Iranians were too afraid to help each other during this difficult time.
- B. The narrator finds her family safe at home after a bomb explodes in their neighborhood, and these panels convey how the mood of uncertainty and violence impacted families and communities.
- C. The narrator has negative interactions with the taxi driver and the soldier after a bomb exploded in her neighborhood, and these panels convey a message about how violence causes stress.
- D. The narrator has positive interactions with the taxi driver and the soldier after a bomb exploded in her neighborhood, and these panels convey a message about how economic anxiety inspires kind actions.

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Reading Skill: Perspective and Point of View

Persepolis

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 coming-of-age experiences and conflicting perspectives in a text, note the following:

- ✓ key characters and conflicts
- ✓ how the text depicts a character's coming of age
- ✓ what the narrator knows and reveals
- ✓ how one character's words and actions express opinions about other characters and events
- ✓ how the author represents different perspectives through dialogue or events
- ✓ how a first-person narrator's perspective compares and contrasts with other characters' perspectives

STEP 2: To analyze coming-of-age experiences reflected in a text and how the author represents conflicting perspectives, consider the following questions:

- ✓ What is the narrative point of view?
- ✓ How does the narrator's perspective of other characters, events, or ideas convey meaning?
- ✓ Which perspectives are represented in the text? How does the author develop each perspective?
- ✓ How do the various perspectives conflict or overlap throughout the text?
- ✓ How does the author's development of conflicting perspectives reflect a coming-of-age experience?

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Reread page 140 of *Persepolis*. 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: How do Marjane's perspective and her mother's perspective differ in these panels?

- A. Her mother is trying to be realistic, while Marjane refuses to acknowledge what happened.
- B. Her mother thinks it is better to lie to Marjane, while Marjane wants to know the truth.
- C. Her mother wants to protect Marjane, while Marjane needs to see what really happened.
- D. Her mother wants Marjane to be more careful, while Marjane wants to live life normally.

Part B: How do the conflicting perspectives identified in Part A help readers understand the author's coming-of-age experience?

- A. They show that parental interference can help maintain childhood innocence.
- B. They show that the horrors of war make young people grow up faster than they should.
- C. They show that memories of traumatic events experienced in childhood can fade in time.
- D. They show that hiding the truth from a young person can have lasting effects.

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Close Read

Reread *Persepolis*. 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. Analyze how Marji's interactions with other characters and the setting add layers to her character.
2. Think about the parallel events of *Persepolis*, including the war from the outside world vs. the day-to-day life of an ordinary Iranian family. Analyze how showing conflicting perspectives creates emotional effects such as tension and empathy.
3. Reading the text with a focus on the interaction between character and plot, explain how *Persepolis* changes in terms of mood and tone.
4. The author of this memoir includes elements of literature with nonfiction. Explain how the illustrations add to the text of the memoir.
5. Evaluate the text to explain how, in creating *Persepolis* and telling her story as a graphic novel, Marjane Satrapi's past changed her future.

LITERARY ANALYSIS

WRITE

Explain the unique and shared coming-of-age experiences of the people depicted in the graphic novel *Persepolis* and the memoir *Rock,Ghost, Willow, Deer: A Story of Survival*. Select evidence from each text to support your response.

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The Immortal Life of Henrietta Lacks

INFORMATIONAL TEXT
Rebecca Skloot
2010

Introduction

studysync tv

Author Rebecca Skloot (b. 1972) was a freshman biology student when she learned of a unique and moving human story. It was a tale of medical discoveries, ethics, race, and big business—and the struggles of an underprivileged family in East Baltimore. Though scientists worldwide know her as HeLa, at the center of this controversy is Henrietta Lacks. She was a poor black tobacco farmer whose cells were removed without her consent as she lay dying of cervical cancer in 1951. The years Skloot spent researching Henrietta exposed the truth—those cells taken from Lacks and kept alive have contributed to great medical breakthroughs including the polio vaccine, cloning, and much more, yet Lacks had remained unknown and her family was never compensated. The world has benefited and many people have profited from Henrietta without even knowing she existed.

"Like guinea pigs and mice, Henrietta's cells have become the standard laboratory workhorse."

NOTES

Excerpt from Prologue

THE WOMAN IN THE PHOTOGRAPH

1 There's a photo on my wall of a woman I've never met, its left corner torn and patched together with tape. She looks straight into the camera and smiles, hands on hips, dress suit neatly pressed, lips painted deep red. It's the late 1940s and she hasn't yet reached the age of thirty. Her light brown skin is smooth, her eyes still young and playful, **oblivious** to the tumor growing inside her—a tumor that would leave her five children motherless and change the future of medicine. Beneath the photo, a caption says her name is "Henrietta Lacks, Helen Lane or Helen Larson."

2 No one knows who took that picture, but it's appeared hundreds of times in magazines and science textbooks, on blogs and laboratory walls. She's usually identified as Helen Lane, but often she has no name at all. She's simply called HeLa, the code name given to the world's first immortal human cells—*her* cells, cut from her cervix just months before she died.

3 Her real name is Henrietta Lacks.

4 I've spent years staring at that photo, wondering what kind of life she led, what happened to her children, and what she'd think about cells from her cervix living on forever—bought, sold, packaged, and shipped by the trillions to laboratories around the world. I've tried to imagine how she'd feel knowing that her cells went up in the first space missions to see what would happen to human cells in zero gravity, or that they helped with some of the most important advances in medicine: the polio vaccine, chemotherapy, cloning, gene mapping, in vitro fertilization. I'm pretty sure that she—like most of us—would be shocked to hear that there are trillions more of her cells growing in laboratories now than there ever were in her body.

5 There's no way of knowing exactly how many of Henrietta's cells are alive today. One scientist estimates that if you could pile all HeLa cells ever grown onto a scale, they'd weigh more than 50 million metric tons—an inconceivable

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number, given that an individual cell weighs almost nothing. Another scientist calculated that if you could lay all HeLa cells ever grown end-to-end, they'd wrap around the Earth at least three times, spanning more than 350 million feet. In her prime, Henrietta herself stood only a bit over five feet tall.

6 I first learned about HeLa cells and the woman behind them in 1988, thirty-seven years after her death, when I was sixteen and sitting in a community college biology class. My instructor, Donald Defler, a gnomish balding man, paced at the front of the lecture hall and flipped on an overhead projector. He pointed to two diagrams that appeared on the wall behind him. They were schematics of the cell reproduction cycle, but to me they just looked like a neon-colored mess of arrows, squares, and circles with words I didn't understand, like "MPF Triggering a Chain Reaction of Protein Activations."

7 I was a kid who'd failed freshman year at the regular public high school because she never showed up. I'd transferred to an alternative school that offered dream studies instead of biology, so I was taking Defler's class for high-school credit, which meant that I was sitting in a college lecture hall at sixteen with words like *mitosis* and *kinase inhibitors* flying around. I was completely lost.

8 "Do we have to memorize everything on those diagrams?" one student yelled.

9 Yes, Defler said, we had to memorize the diagrams, and yes, they'd be on the test, but that didn't matter right then. What he wanted us to understand was that cells are amazing things: There are about one hundred trillion of them in our bodies, each so small that several thousand could fit on the period at the end of this sentence. They make up all our tissues—muscle, bone, blood—which in turn make up our organs.

10 Under the microscope, a cell looks a lot like a fried egg: It has a white (the *cytoplasm*) that's full of water and proteins to keep it fed, and a yolk (the *nucleus*) that holds all the genetic information that makes you *you*. The cytoplasm buzzes like a New York City street. It's crammed full of molecules and vessels endlessly shuttling **enzymes** and sugars from one part of the cell to another, pumping water, nutrients, and oxygen in and out of the cell. All the while, little cytoplasmic factories work 24/7, cranking out sugars, fats, proteins, and energy to keep the whole thing running and feed the nucleus—the brains of the operation. Inside every nucleus within each cell in your body, there's an identical copy of your entire **genome**. That genome tells cells when to grow and divide and makes sure they do their jobs, whether that's controlling your heartbeat or helping your brain understand the words on this page.

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11 Defler paced the front of the classroom telling us how mitosis—the process of cell division—makes it possible for embryos to grow into babies, and for our bodies to create new cells for healing wounds or replenishing blood we've lost. It was beautiful, he said, like a perfectly choreographed dance.

12 All it takes is one small mistake anywhere in the division process for cells to start growing out of control, he told us. Just *one* enzyme misfiring, just *one* wrong protein activation, and you could have cancer. Mitosis goes **haywire**, which is how it spreads.

13 "We learned that by studying cancer cells in culture," Defler said. He grinned and spun to face the board, where he wrote two words in enormous print: HENRIETTA LACKS.

14 Henrietta died in 1951 from a vicious case of cervical cancer, he told us. But before she died, a surgeon took samples of her tumor and put them in a petri dish. Scientists had been trying to keep human cells alive in culture for decades, but they all eventually died. Henrietta's were different: they reproduced an entire generation every twenty-four hours, and they never stopped. They became the first immortal human cells ever grown in a laboratory.

15 "Henrietta's cells have now been living outside her body far longer than they ever lived inside it," Defler said. If we went to almost any cell culture lab in the world and opened its freezers, he told us, we'd probably find millions—if not billions—of Henrietta's cells in small vials on ice.

16 Her cells were part of research into the genes that cause cancer and those that suppress it; they helped develop drugs for treating herpes, leukemia, influenza, hemophilia, and Parkinson's disease; and they've been used to study lactose digestion, sexually transmitted diseases, appendicitis, human longevity, mosquito mating, and the negative cellular effects of working in sewers. Their **chromosomes** and proteins have been studied with such detail and precision that scientists know their every quirk. Like guinea pigs and mice, Henrietta's cells have become the standard laboratory workhorse.

17 "HeLa cells were one of the most important things that happened to medicine in the last hundred years," Defler said.

18 Then, matter-of-factly, almost as an afterthought, he said, "She was a black woman." He erased her name in one fast swipe and blew the chalk from his hands. Class was over.

19 As the other students filed out of the room, I sat thinking, *That's it? That's all we get? There has to be more to the story.*

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20 I followed Defler to his office.

21 "Where was she from?" I asked. "Did she know how important her cells were? Did she have any children?"

22 "I wish I could tell you," he said, "but no one knows anything about her."

23 After class, I ran home and threw myself onto my bed with my biology textbook. I looked up "cell culture" in the index, and there she was, a small parenthetical:

24 In culture, cancer cells can go on dividing indefinitely, if they have a continual supply of nutrients, and thus are said to be "immortal." A striking example is a cell line that has been reproducing in culture since 1951. (Cells of this line are called HeLa cells because their original source was a tumor removed from a woman named Henrietta Lacks.)

25 That was it. I looked up HeLa in my parents' encyclopedia, then my dictionary: No Henrietta.

26 As I graduated from high school and worked my way through college toward a biology degree, HeLa cells were omnipresent. I heard about them in histology, neurology, pathology; I used them in experiments on how neighboring cells communicate. But after Mr. Defler, no one mentioned Henrietta.

27 When I got my first computer in the mid-nineties and started using the Internet, I searched for information about her, but found only confused snippets: most sites said her name was Helen Lane; some said she died in the thirties; others said the forties, fifties, or even sixties. Some said ovarian cancer killed her, others said breast or cervical cancer.

28 Eventually I tracked down a few magazine articles about her from the seventies. *Ebony* quoted Henrietta's husband saying, "All I remember is that she had this disease, and right after she died they called me in the office wanting to get my permission to take a sample of some kind. I decided not to let them." *Jet* said the family was angry—angry that Henrietta's cells were being sold for twenty-five dollars a vial, and angry that articles had been published about the cells without their knowledge. It said, "Pounding in the back of their heads was a gnawing feeling that science and the press had taken advantage of them."

29 The articles all ran photos of Henrietta's family: her oldest son sitting at his dining room table in Baltimore, looking at a genetics textbook. Her middle son in military uniform, smiling and holding a baby. But one picture stood out

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more than any other: in it, Henrietta's daughter, Deborah Lacks, is surrounded by family, everyone smiling, arms around each other, eyes bright and excited. Except Deborah. She stands in the foreground looking alone, almost as if someone pasted her into the photo after the fact. She's twenty-six years old and beautiful, with short brown hair and catlike eyes. But those eyes glare at the camera, hard and serious. The caption said the family had found out just a few months earlier that Henrietta's cells were still alive, yet at that point she'd been dead for twenty-five years.

30 All of the stories mentioned that scientists had begun doing research on Henrietta's children, but the Lackses didn't seem to know what that research was for. They said they were being tested to see if they had the cancer that killed Henrietta, but according to the reporters, scientists were studying the Lacks family to learn more about Henrietta's cells. The stories quoted her son Lawrence, who wanted to know if the immortality of his mother's cells meant that he might live forever too. But one member of the family remained voiceless: Henrietta's daughter, Deborah.

31 As I worked my way through graduate school studying writing, I became fixated on the idea of someday telling Henrietta's story. At one point I even called directory assistance in Baltimore looking for Henrietta's husband, David Lacks, but he wasn't listed. I had the idea that I'd write a book that was a biography of both the cells and the woman they came from—someone's daughter, wife, and mother.

32 I couldn't have imagined it then, but that phone call would mark the beginning of a decadelong adventure through scientific laboratories, hospitals, and mental institutions, with a cast of characters that would include Nobel laureates, grocery store clerks, convicted felons, and a professional con artist. While trying to make sense of the history of cell culture and the complicated ethical debate surrounding the use of human tissues in research, I'd be accused of conspiracy and slammed into a wall both physically and metaphorically, and I'd eventually find myself on the receiving end of something that looked a lot like an exorcism. I did eventually meet Deborah, who would turn out to be one of the strongest and most resilient women I'd ever known. We'd form a deep personal bond, and slowly, without realizing it, I'd become a character in her story, and she in mine.

33 Deborah and I came from very different cultures: I grew up white and agnostic in the Pacific Northwest, my roots half New York Jew and half Midwestern Protestant; Deborah was a deeply religious black Christian from the South. I tended to leave the room when religion came up in conversation because it made me uncomfortable; Deborah's family tended toward preaching, faith healings, and sometimes voodoo. She grew up in a black neighborhood that was one of the poorest and most dangerous in the country; I grew up in a

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NOTES

safe, quiet middle-class neighborhood in a predominantly white city and went to high school with a total of two black students. I was a science journalist who referred to all things supernatural as "woo-woo stuff"; Deborah believed Henrietta's spirit lived on in her cells, controlling the life of anyone who crossed its path. Including me.

34 "How else do you explain why your science teacher knew her real name when everyone else called her Helen Lane?" Deborah would say. "She was trying to get your attention." This thinking would apply to everything in my life: when I married while writing this book, it was because Henrietta wanted someone to take care of me while I worked. When I divorced, it was because she'd decided he was getting in the way of the book. When an editor who insisted I take the Lacks family out of the book was injured in a mysterious accident, Deborah said that's what happens when you piss Henrietta off.

35 The Lackses challenged everything I thought I knew about faith, science, journalism, and race. Ultimately, this book is the result. It's not only the story of HeLa cells and Henrietta Lacks, but of Henrietta's family—particularly Deborah—and their lifelong struggle to make peace with the existence of those cells, and the science that made them possible.

Excerpted from THE IMMORTAL LIFE OF HENRIETTA LACKS by Rebecca Skloot, copyright © 2010, 2011 by Rebecca Skloot. Used by permission of Crown Books, an imprint of the Crown Publishing Group, a division of Random House LLC. All rights reserved.

EXPOSITORY

WRITE

In this excerpt from the prologue of *The Immortal Life of Henrietta Lacks*, Rebecca Skloot establishes her purpose for writing. How does the author use multiple text structures, such as a description and sequence, to help the reader understand the purpose of the book she has written about Lacks?

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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 simile, by comparing the word with a random object such as a magnet, a pencil, a palm tree, or a bicycle. Comparing a vocabulary word to an unrelated object asks you to analyze the word in relation to another, reinforcing the word's meaning. (ex. A ***thesis*** is like a magnet because it exerts a force over the points you choose to make.)

2. Select a word that contrasts with one of the vocabulary words in some way, and explain a key difference between the words. Identifying a contrasting word will help you think more specifically about the vocabulary word's meaning. (ex. Outlining contrasts with ***automatism*** because when I outline, I am carefully planning what I will write about instead of writing down everything that comes to mind without thought.)

3. Use vocabulary words to describe a surrealist drawing or painting posted on StudySync or found through research. Using vocabulary words descriptively will help you learn the words in context. (ex. Max Ernst's *Ubu Imperator* is ***bizarre***, but I think its meaning is related to the ***topic*** of leadership because Ernst has ***juxtaposed*** a figure wearing symbols of power with dry, deserted land.)

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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 surrealism, a form of art that breaks from tradition by combining elements in unexpected ways to provoke a response from the audience. In addition, you have read texts that show how memories shaped future lives. Think of a modern work of art—a text, painting, movie, or song—that you think is influenced by surrealism. How does the art demonstrate surrealist characteristics? How would the work be different without those characteristics? What memories or other ideas does it evoke? In your discussion, use as many Literary Focus and Academic Vocabulary words as you can.

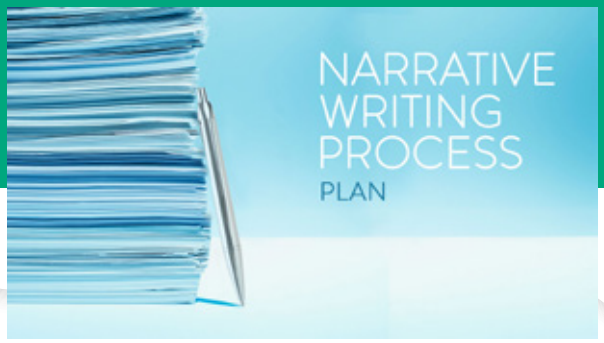
After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

"Those who cannot remember the past are condemned to repeat it," wrote the Spanish American philosopher George Santayana. This quotation is often used as a reminder about the importance of memory. What we remember about our lives and about our history—as well as what we forget—influences the choices we make in the future.

Writing Prompt

How can memories change our future?

From this unit or any other unit, reflect on texts that deal with the memories and dreams of individuals. Create an original narrative in which the protagonist is driven to action by the recurrence of a significant memory. Use what you have learned from these texts and your own prior knowledge to inform your writing. You may choose to write about an imagined character or you may write a personal narrative reflecting your own experiences. Be sure to describe the memory and to make the connection between this memory and the primary conflict of your narrative. Remember to include the following:

- ✓ a well-developed protagonist and other characters
- ✓ a plot that includes pivotal moments
- ✓ a distinct conflict and resolution
- ✓ a clear setting
- ✓ dialogue and descriptive details
- ✓ 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 relevant descriptive details and a purposeful structure with a series of events that contain a beginning, middle, and end. The characteristics of fiction writing include:

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

In addition to these characteristics, narrative writers also carefully craft their work through their use of dialogue, details, word choice, and figurative language. These choices help to 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 narrative.

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Before you get started on your own narrative, read this final version that one student, Monica, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of narrative writing that Monica included in her narrative.

NOTES

STUDENT MODEL

READ AND ANNOTATE

"Help Me! I'm Lost (Again)!"

1 Okay, I'm lost in the woods, and nobody knows where I am. Great. It's getting dark, and my phone is almost dead, and I don't have any food or water. Was that a raindrop I felt? Sigh. It's not like I didn't expect this to happen. I knew it was a bad idea to agree to go on this hike, but Nola told me that I needed to get over my fear of getting lost, which it turns out is not so much a fear as a prediction.

2 Ever since I was a kid, I have had a terrible sense of direction. Give me a map, a compass, a smart phone with GPS, it doesn't matter—I always get lost. The memory of the first time I ever got lost is forever imprinted on my mind. I was four or five, and Dad had taken me to one of those big box hardware stores. It was around Halloween. I drove Dad crazy talking about the princess-pirate-astronaut-cowgirl costume I wanted to wear. Dad was asking an employee for help with finding something when I heard this weird laughing sound: *harharharharhar*. Curious, I wandered around a corner and I came face-to-face with the Halloween display—a whole warehouse wall of life-sized animatronic ghouls and skeletons. The one making all the noise was a spooky-eyed skeleton whose jaw moved as it cackled. A huge hairy spider bounced around in its rib cage for that extra creepy special effect. Naturally, I screamed like a banshee, and then I ran. I ran up and down every aisle in the store in search of my dad, wailing my head off. My dad, the store employee, and several concerned customers finally found me curled up and sobbing in the rug department.

3 Twelve years later, here I am stranded in the woods. How did this happen? Let's see . . . Nola and I were walking along the Yellow Trail—it was supposed to be the easiest—and then we both said, "Oh, look at that!" at the exact same second. I thought we were both talking about the same thing. I snapped my picture with my phone and when I looked up, Nola was gone. Gone!

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NOTES

4 I take a deep breath and try to push away the feeling of panic that is rising like flood waters around me. Dad told me what to do if I got lost. I think hard until I remember. "Don't panic" was number one. Check, sort of. "Stay on the path." I look down at the rocky path beneath my feet. Check. "Don't wander off." Well, too late on that one. "Use the whistle." The whistle! I pull out from my pocket the cheap yellow plastic whistle that I won at the spring fling carnival. I raise it to my lips and blast it hard. Tweeeee!

5 Miraculously, I hear Nola's voice. "Monica?" I turn to see her startled face. "There you are! I stopped to take a picture of that butterfly. When I turned around you were gone. Where did you go?"

6 Butterfly? I didn't see a butterfly. I saw a . . . ?—No way!—I pull out my phone, click open my photo app, and gasp at what I see before handing it over to my friend.

7 "Wow, Monica. That's a *really* big spider," Nola says. She sounds impressed. I'm impressed too. Since my encounter with the rib cage spider all those years ago, I haven't been too crazy about spiders either.

8 "I wonder if maybe after you took the picture of this spider you freaked out a little bit, like when you were little. You must have taken off down the trail. You weren't that far ahead of me. Just around the bend," Nola says.

9 "Really? I felt completely lost," I say.

10 Nola smiles kindly at me. She says, "Well, we picked the easy trail for you, remember. It's just a big circle. If you had kept going, you would have ended up at the ranger station by the parking lot. You weren't too lost." Then she adds, "Besides, I put a tracker tile in your jacket pocket just in case. Your dad gave it to me to use. He says he has a drawer full of them just for you."

11 For some reason, I start to giggle. I feel a little embarrassed, but mostly I feel relieved. I may never develop a reliable sense of direction, but I know two things now. One is that you can conquer your fears—I have a picture of a humongous, hairy spider to prove that. The other is that it doesn't matter if I can't navigate my way out of a paper bag as long as I have good friends like Nola—and tracker tiles!

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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 organizing narrative writing to help you begin prewriting.

- **Purpose**: What kind of memory do you want to write about? Will it be one you yourself have experienced, or will you invent one? What is its impact?
- **Audience**: Who is your audience and what message do you want to express to your audience?
- **Setting**: Where and when will your story take place? How might the setting of your story affect the characters and the conflict?
- **Characters**: What types of characters will you write about? Will you be the protagonist of your story or will you make up a character?
- **Plot**: What challenges might the characters face? What events will lead to the resolution of the conflict while keeping a reader engaged?
- **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 will happen 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 back 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:

- Exposition
  - > Who is the narrator and who are the characters (or individuals) in the narrative?
  - > Will the story be told from one or multiple points of view?
  - > Where will (or did) the story take place?
- Rising Action
  - > What conflict or problem will the characters (or individuals) involved have to resolve?
- Climax
  - > What event is the narrative moving toward?
  - > Have I created a smooth progression of experiences or plot events?
- Falling Action
  - > What events take place after the climax? How do these events show that the protagonist has changed or refused to change?
- Resolution
  - > How do I resolve the conflict? How do I want things to end?

Whether or not you choose a 5-part structure, here are some strategies to help you create a smooth progression of experiences or events in your narrative:

- Establish a context
  - > choose a setting and a situation, problem, or observation that characters will have to face and resolve
  - > use cause-and-effect relationships or a sequential structure to create a smooth progression of experiences or events
  - > decide how the conflict will be be resolved
- Introduce a narrator and/or characters
  - > characters (or individuals) can be introduced all at once or over the course of the narrative
  - > choose one or multiple points of view, either first or third person
    - o a first-person narrator can be a participant or character in the story
    - o a third-person narrator tells the story as an outside observer

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YOUR TURN

PRACTICE

Complete the chart below by placing each event in its correct place in the narrative sequence.

Events	
A	She realizes that this old memory makes her feel good and recalls more of her earliest childhood.
B	She vows to go home and come back with her mom and dad and revisit her past.
C	The main character gets lost driving through an unfamiliar neighborhood.
D	She suddenly sees a home she has only previously seen in old family pictures. She realizes it was her parents' home when she was a baby and somehow she remembered it.
E	She starts to recognize landmarks, although she doesn't remember ever being there before.

Plot Element	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.

Outline	Summary
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

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Writing Skill: Story Beginnings

Before you write the opening of your narrative, ask yourself the following questions:

- What do readers need to know about the narrator, characters, the setting, and the main character's conflict and perspective?
- How much exposition should I include before the main action of the story starts?
- How will I establish the story's mood or tone?
- How will I interest readers and create tension in the story?

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 and reactions to show the character's perspective.
  - > Change the frequency of the action to adjust your story's pace.
- Description
  - > Use specific details and precise language to help readers imagine the setting.
  - > Use vivid descriptions and sensory details to establish a mood or tone and interest readers.
- Dialogue
  - > Use dialogue to reveal aspects of the setting or conflict.
  - > Use a character's internal thoughts to show the character's perspective.
- Point of View
  - > Use the narrator's voice to establish point of view:
    - o first person: narrator is a character in the story
    - 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 another draft of Monica's opening. Which sentence below, if added, would change the whole tone or mood of the narrative?

> Okay, I'm lost in the woods, and nobody knows where I am. Great. It's getting dark, and my phone is almost dead, and I don't have any food or water. Was that a raindrop I felt? Sigh. It's not like I didn't expect this to happen. I knew it was a bad idea to agree to go on this hike, but Nola told me that I needed to get over my fear of getting lost, which it turns out is not so much a fear as a prediction.

- A. I'm afraid of the dark and I really hate being out of contact with civilization.
- B. Of the many adventures I have had during my life, perhaps a hike I took in the woods was the most revealing.
- C. I have a list of terrible things that happen to me on hikes.
- D. I really don't enjoy hiking, but Nola was sure I would change my mind.

2. Monica wants to improve the beginning of a previous draft of her story. Which sentence could reasonably be added to give more expository information about the narrator if inserted after the underlined sentence?

> Okay, I'm lost in the woods, and nobody knows where I am. Great. It's getting dark, and my phone is almost dead, and I don't have any food or water. Was that a raindrop I felt? Sigh. <u>It's not like I didn't expect this to happen.</u>

- A. I saw that a course in nature survival is offered by the park service.
- B. Park rangers around the world know that hikers often fail to plan for the weather.
- C. Weather this time of year is often unpredictable.
- D. I'd listened to the weather report before we left, but I ignored it, of course.

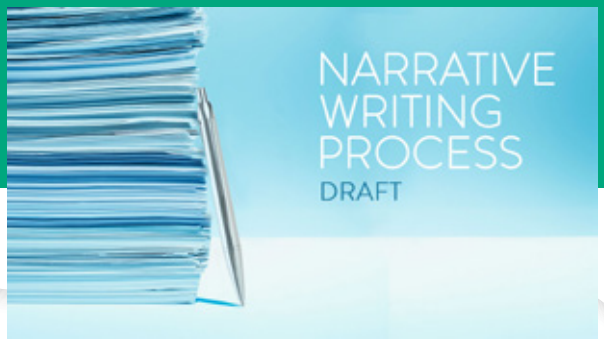
STORY BEGINNINGS

WRITE

Use the questions on the previous page to revise the beginning of your narrative.

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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 conflict and its cause clear to readers? Have I included only relevant details and nothing extraneous that might confuse my readers?
- ☐ **Organization:** Does the sequence of events in my narrative make sense? Do I want to start with the significant memory or treat it as a flashback? Will readers be engaged by the sequence of events and keep reading to find out what happens next?
- ☐ **Ideas and Details:** Does my writing flow together naturally, or is it choppy? Will my readers be able to easily follow and understand descriptions of the characters, settings, and events?

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 Monica's narrative. You will see places where she has revised parts of her narrative as she's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Monica will revise as she works toward her final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

"Help Me! I'm Lost (Again)!"

~~Okay, I'm lost. In the woods. Nobody knows where I am. Great. It's getting dark and my phone is almost dead and I don't have any food or water. It's not like I didn't expect this to hapen. I knew it was a bad idea to agree to go on this hike. But Nola told me that I needed to get over my fear of geting lost, which it turns out is not so much a fear as a predicion.~~

Okay, I'm lost in the woods. Nobody knows where I am. Great. It's getting dark, and my phone is almost dead, and I don't have any food or water. Was that a raindrop I felt? Sigh. It's not like I didn't expect this to happen. I knew it was a bad idea to agree to go on this hike, but Nola told me that I needed to get over my fear of getting lost, which it turns out is not so much a fear as a prediction.

~~Every since I was a kid, I have had a terible sense of direction. Give me a map, a compass, a smart phone with GPS, it doesn't matter, I always get lost. The first time I ever got lost is stuck in my mind, I was four or five, and Dad had taken us to the hardware store. It was around Halloween. Dad was asking for help finding something when I heard this wierd sound. Curious, I went around a corner and I came face-to-face with the Halloween display. The one making all the noise was a skeleton whose jaw moved as they laughed. A spider bounced around in their rib cage. I totally lost it. I ran and ran up and down every ailse in the store. My dad found me in the rug department.~~

Ever since I was a kid, I have had a terrible sense of direction. Give me a map, a compass, a smart phone with GPS, it doesn't matter—I always get lost. The memory of the first time I ever got lost is forever imprinted on my mind. I was four or five, and Dad had taken me to one of those big box hardware stores. It was around Halloween. I drove Dad crazy talking about the princess-pirate-astronaut-cowgirl costume I wanted to wear. Dad was asking an employee for help

Improving Writing

Monica keeps one of her sentence fragments, "Great," to show how the narrator thinks. She adds commas to her fourth sentence to separate the clauses. She includes an additional description: "Was that a raindrop I felt? Sigh." This, she decides, gives the moment more humor and also suspense. She also joins the last three sentences together to change the rhythm and create a sense of urgency. Finally, she corrects the spelling errors.

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NOTES

Descriptive Details

Monica uses exact language and sensory details to help readers imagine the setting and focus on the action. She replaces "stuck in my mind" with "forever imprinted on my mind." She adds onomatopoeia ("harharharharhar") and a vivid verb ("cackled") to help readers imagine what she heard in the hardware store.

Transitions

Monica adds a time transition, "Twelve years later," to show that the flashback story she told about being with her father and being scared by a display spider happened in the past, when she also got lost. She then adds other transitional phrases to show shifts in time ("at the exact same second") and sudden jumps in thought ("when I looked up") that clarify the order of events.

with finding something when I heard this weird laughing sound: *harharharharhar*. Curious, I wandered around a corner and I came face-to-face with the Halloween display—a whole warehouse wall of life-sized animatronic ghouls and skeletons. The one making all the noise was a spooky-eyed skeleton whose jaw moved as it cackled. A huge hairy spider bounced around in its rib cage for that extra creepy special effect. Naturally, I screamed like a banshee, and then I ran. I ran up and down every aisle in the store in search of my dad, wailing my head off. My dad, the store employee, and several concerned customers finally found me curled up and sobbing in the rug department.

~~I am stranded in the woods. How did this happen? Nola and I were walking along the Yellow Trail and then we both said, "Oh, look at that!" I snapped my picture with my phone. I looked up. Where was Nola?~~

Twelve years later, here I am stranded in the woods. How did this happen? Let's see . . . Nola and I were walking along the Yellow Trail—it was supposed to be the easiest—and then we both said, "Oh, look at that!" at the exact same second. I thought we were both talking about the same thing. I snapped my picture with my phone and when I looked up, Nola was gone. Gone!

~~I take a deep breath and try to push away a feeling of panic Dad gave me advice for if I got lost. I think hard until I remember. That's right! He said not to panic, stay on the path, don't wander off, and use the whisle. I pull the whislte out from my pocket. I raise them to my lips and blast them hard. It makes a loud noise in the quiet woods.~~

I take a deep breath and try to push away the feeling of panic that is rising like flood waters around me. Dad told me what to do if I got lost. I think hard until I remember. "Don't panic" was number one. Check, sort of. "Stay on the path." I look down at the rocky path beneath my feet. Check. "Don't wander off." Well, too late on that one. "Use the whistle." The whistle! I pull out from my pocket the cheap yellow plastic whistle that I won at the spring fling carnival. I raise it to my lips and blast it hard. Tweeeee!

I hear Nola's voice. "Monica?" I turn to see her face. "There you are! I stopped to take a picture of that butterfly. When I turned around you were gone. Where did you go?"

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NOTES

Butterfly? I didn't see a butterfly. I saw a . . . ? No way! I pull out my phone, click open my photo ap, and gasp at what I see. Before I handed it over to my freind for how Nola would react.

Nola says: "Wow, Monica. That's a *really* big spider." She had sounded impressed. I'm impressed too since my enconter with the rib cage spider all those years ago, I haven't been too crazy about them either.

"I wonder if maybe after you took the picture of this spider you freaked out a little bit, like when you were little. You must have taken off down the trail. You weren't that far ahead of me. Just around the bend."

"Really? I felt compleatly lost"

She says, "Well, we picked the easy trail for you, remember. Its just a big circle. If you had kept going, you would have ended up at the ranger station. You weren't to lost." Nola smiles kindly at me. Then she adds, "Besides, I put a tracker tile in your pocket just in case. Your dad gave it to me."

~~I feel releived. I may never develop a reliable sense of direction. I know two things now. One is that you can conquer your fears. The other is that it doesn't matter if I can't navigate. I have good friends like Nola—and tracker tiles!~~

For some reason, I start to giggle. I feel a little embarrassed, but mostly I feel relieved. I may never develop a reliable sense of direction, but I know two things now. One is that you can conquer your fears—I have a picture of a humongous spider to prove that. The other is that it doesn't matter if I can't navigate my way out of a paper bag as long as I have good friends like Nola—and tracker tiles!

Narrative Techniques

Monica includes some dialogue to help show her thought process as the narrative approaches its climax. In addition, she wants to add more sensory language to slow down the pace of the narrative and create a more suspenseful tone around the climax.

Conclusions

The details she added, such as "I start to giggle" and "I feel a little embarrassed," show that Monica can laugh at herself. The addition of other humorous details gives her narrative deeper emotions while also maintaining the original humor, making a stronger conclusion.

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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 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:
  - > 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. Monica 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?

> Okay, I'm lost. In the woods. Nobody knows where I am. Great. It's getting dark and my phone is almost dead and I don't have any food or water. It's not like I didn't expect this to hapen. I knew it was a bad idea to agree to go on this hike. But Nola told me that I needed to get over my fear of geting lost. Which it turns out is not so much a fear as a predicion.

- ○ A. You should use more formal language.
- ○ B. You include lots of good details here.
- ○ C. I would like to see dialogue with other characters.
- ○ D. Combining the first sentences would help clarify the plot.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Monica's writing?

> Okay, I'm lost. In the woods. Nobody knows where I am. Great. It's getting dark and my phone is almost dead and I don't have any food or water. It's not like I didn't expect this to hapen. I knew it was a bad idea to agree to go on this hike. But Nola told me that I needed to get over my fear of geting lost. Which it turns out is not so much a fear as a predicion.

- ○ A. I like the sense of the dark coming on.
- ○ B. I don't like the name "Nola."
- ○ C. The details make me want to know more about the events to come.
- ○ D. I want to know more about the narrator's fear.

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: Narrative Techniques

As you begin to develop techniques you will use to write your narrative, use this checklist to ask yourself the following questions:

- What story do I want to tell?
- How should I narrate it?
- What narrative techniques can I use to strengthen the setting, characters, and plot?
- How can I set an appropriate pace to create tension and establish tone, or attitude toward the subject, and mood, or emotional atmosphere?

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

Read each excerpt below from a previous draft of Monica's story. Then, complete the chart by identifying the narrative technique for each excerpt.

Excerpts	
A	A huge hairy spider bounced around in its cage for that extra creepy effect.
B	The memory of the first time I ever got lost is forever imprinted on my mind. I was four or five, and Dad had taken me to one of those big box hardware stores. It was around Halloween.
C	I take a deep breath and try to push away the feeling of panic that is rising like flood waters around me. Dad told me what to do if I got lost. I think hard until I remember. "Don't panic" was number one. Check, sort of. "Stay on the path . . ."
D	Naturally, I screamed, and then I ran. I ran up and down every aisle in the store in search of my dad, wailing my head off. My dad, the store employee, and several concerned customers finally found me curled up and sobbing in the rug department.
E	"Really? I felt completely lost," I say. Nola smiles kindly at me. She says, "Well, we picked the easy trail for you, remember. It's just a big circle. If you had kept going, you would have ended up at the ranger station by the parking lot. You weren't too lost."

Narrative Techniques	Excerpt
Description	
Dialogue	
Flashback	
Foreshadowing	
Juxtaposition	

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YOUR TURN

PRACTICE

Read each excerpt below from a previous draft of Monica's story. Then, complete the chart by identifying the narrative technique for each excerpt.

	Excerpts
A	How did this happen? Let's see . . . Nola and I were walking along the Yellow Trail—it was supposed to be the easiest—and then we both said, "Oh, look at that!" at the exact same second. I thought we were both talking about the same thing. I snapped my picture with my phone and when I looked up, Nola was gone. Gone!
B	"Monica?" I turn to see her startled face.
C	Curious, I wandered around a corner and I came face-to-face with the Halloween display—a whole warehouse wall of life-sized animatronic ghouls and skeletons. The one making all the noise was a spooky-eyed skeleton whose jaw moved as it cackled.
D	I feel a little embarrassed, but mostly I feel relieved. I may never develop a reliable sense of direction, but I know two things now. One is that you can conquer your fears—I have a picture of a humongous, hairy spider to prove that.
E	"Twelve years later, here I am stranded in the woods."

Narrative Technique	Excerpt
Narration	
Pacing	
Perspective	
Stream of Consciousness	
Theme or Reflection	

NARRATIVE TECHNIQUES

WRITE

Use the questions in the checklist to revise a section of your fictional or personal narrative.

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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;
- how events build on previous events and create a unified story.

Next, reread your current draft and note areas in your essay where

- the order of events is unclear or illogical
- when changes in time or setting are confusing or unclear, such as:
  - > 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 sequence, signal shifts from one time frame or setting to another, and show the relationships among experiences and events, using the following questions as a guide:

- Do the events of the rising action, climax, falling action, and resolution flow smoothly?
- Are there better transitional words, phrases, or clauses that I can use to show shifts in time, setting, and relationships between experiences and events?
  - > Transitions such as *moreover*, *likewise*, and *by the same token* show relationships between experiences and events.
  - > Transitions such as *simultaneously* or *afterward* signal shifts in time and settings.

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YOUR TURN

PRACTICE

Read the transitions below. Then, complete the chart by placing each transition in the correct place in the outline so the plot of this narrative story is represented in a clear and logical order.

Transition Options	
A	As I was cleaning out the garage, I came across a box inside a box inside another box. That's it! I suddenly remembered.
B	When I was a child, I had hidden a valuable ring my grandmother gave me but I couldn't remember where I put it and I was just sick about it.
C	Without a pause, I ran back to my bedroom and dug out a large plastic Easter egg. Inside was another egg, and another, and then, grandma's ring!
D	At that moment, I swore I would either wear that ring or keep it tied to my bedpost so I would never lose it again.
E	This is a true story that began ten years ago.

Outline	Transition
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

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YOUR TURN

PRACTICE

Complete the chart by writing transitions that you will use to establish your narrative sequence.

Outline	Transition
Exposition	
Rising Action	
Climax	
Falling Action	
Resolution	

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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
- where figurative language could be used to convey experiences and events, including:
  - > **metaphor:** words or phrases for one thing that are used to refer to another thing in order to show or suggest that they are similar
  - > **simile:** comparisons of two unlike things, often introduced by *like* or *as*
  - > **personification:** a figure of speech that gives human qualities to a thing, an idea, or an animal
  - > **hyperbole:** an exaggerated statement not meant to be taken literally
  - > **idiom:** expressions that have one meaning, but that meaning is different from the literal definition of the individual words
  - > **allusion:** an indirect reference to a person, a place, a thing, or an idea of historical, cultural, literary, or political significance
  - > **meiosis:** presenting something as less significant or important than it really is
- where sound devices are used, including:
  - > **alliteration:** the repetition of initial consonant sounds in two or more neighboring words or syllables
  - > **onomatopoeia:** the use of a word (such as *buzz* or *hiss*) as an imitation of a natural sound
- places where you want to tell how something looks, sounds, feels, smells, or tastes, such as for experiences, objects, events, characters, or setting

To use precise words and phrases, descriptive details, and sensory language to convey a vivid picture of the experiences, events, setting, and characters, consider the following questions:

- What are the most important aspects of the experiences and events that I want to convey in my writing? Focus on providing descriptive language for these important parts of the story.
- Have I included descriptive details that help reveal the important aspects of 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, feelings, smells, or tastes, so that readers can clearly visualize the important details of the events, setting, and characters in my story?
- What can I refine or revise in my word choice to make sure that the reader can visualize 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 Monica's story. Monica wants to add touch and sight details to the underlined sentence. Which sentence best adds those details?

> I ran and ran up and down every aisle in the store looking for my dad. Finally, Dad found me. <u>I was sobbing in the rug department.</u>

- ○ A. I was sobbing on a rough, red carpet in the rug department.
- ○ B. I was wailing loudly in the rug department.
- ○ C. I was sobbing on a big rug in the rug department.
- ○ D. I was crying my eyes out by myself in the rug department wondering where my dad was.

2. Below is a section from a previous draft of Monica's story. Monica wants to revise the underlined sentence to include a more precise action verb and figurative language. Which sentence best accomplishes this goal?

> <u>Curious, I walked around the corner.</u> There I saw the Halloween display. I screamed and started running.

- ○ A. Curious, I was around the corner.
- ○ B. Curious, I went around the sharp corner.
- ○ C. Curious, I crept like a cat around the corner.
- ○ D. Curious, I felt my way slowly around the corner.

DESCRIPTIVE DETAILS

WRITE

Use the questions on the previous page to revise a section of your fictional or personal narrative. While revising, be sure to develop the ideas of your narrative with effective use of descriptive details and figurative language in order to focus your reader's attention on important aspects of character, setting, or plot.

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Writing Skill: Conclusions

Before you write your conclusion, ask yourself the following questions:

- What important details or themes from my narraitve 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 ten minutes about what you might include in your conclusion. Don't worry about using proper grammar and 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 part of the conclusion from the final version of Monica's story. Which section of dialogue best reveals Monica's realization that the situation was not what it seemed?

> "I wonder if maybe after you took the picture of this spider you freaked out a little bit, like when you were little. You must have taken off down the trail. You weren't that far ahead of me. Just around the bend," Nola says.
>
> "Really? I felt completely lost," I say.
>
> Nola smiles kindly at me. She says, "Well, we picked the easy trail for you, remember."

- ○ A. "I wonder if maybe after you took the picture of this spider you freaked out a little bit, like when you were little."
- ○ B. "Really? I felt completely lost," I say.
- ○ C. "You weren't that far ahead of me."
- ○ D. "Well, we picked the easy trail for you, remember."

2. Read the conclusion from Monica's final version below. Which section is used to emphasize the change that has taken place in the narrator?

> For some reason, I start to giggle. I feel a little embarrassed, but mostly I feel relieved. I may never develop a reliable sense of direction, but I know two things now. One is that you can conquer your fears—I have a picture of a humongous, hairy spider to prove that. The other is that it doesn't matter if I can't navigate my way out of a paper bag as long as I have good friends like Nola—and tracker tiles!

- ○ A. For some reason, I start to giggle. I feel a little embarrassed, but mostly I feel relieved.
- ○ B. One is that you can conquer your fears—I have a picture of a humongous, hairy spider to prove that.
- ○ C. The other is that it doesn't matter if I can't navigate my way out of a paper bag as long as I have good friends like Nola—and tracker tiles!
- ○ D. I may never develop a reliable sense of direction, but I know two things now.

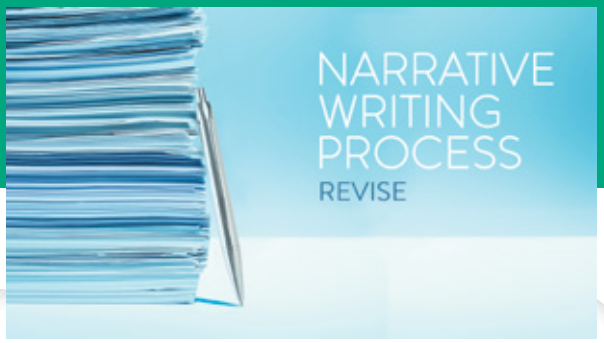
CONCLUSIONS

WRITE

Use the questions on the previous page to revise the conclusion of your narrative so that it follows logically from the events of the plot and what the characters have experienced.

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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 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		
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.	"I wonder if maybe after you took the picture of this spider you freaked out a little bit, like when you were little. You must have taken off down the trail. You weren't that far ahead of me. Just around the bend~~."~~," Nola says. "Really? I felt compleatly lost~~."~~ ," I say.
Cohesiveness		
Identify key moments exploring the conflict or leading up to the climax. Annotate content that doesn't help you move the narrative toward the climax or the resolution.	Focus on a single event and think carefully about whether it drives the story forward or keeps it standing still. If it doesn't move the narrative forward, you might consider adding or deleting details to make it more important to the plot.	Twelve years later, here I am stranded in the woods. How did this happen? Let's see . . . Nola and I were walking along the Yellow Trail—it was supposed to be the easiest—and then we both said, "Oh, look at that!" at the exact same second. I thought we were both talking about the same thing. I snapped my picture with my phone~~. I looked up. Where was Nola?~~ and when I looked up, Nola was gone. Gone!

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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 and include details that are essential.	Nola smiles kindly at me. She says, "Well, we picked the easy trail for you, remember. Its just a big circle. If you had kept going, you would have ended up at the ranger station by the parking lot. You weren't to lost." ~~Nola smiles kindly at me.~~
Style: Word Choice		
Find places where the use of precise or sensory language could help readers visualize the characters, setting, or action.	Select sentences to rewrite using specific nouns and action verbs or sensory language.	Miraculously, I hear Nola's voice. "Monica?" I turn to see her startled face. "There you are! I stopped to take a picture of that butterfly. When I turned around you were gone. Where did you go?"
Style: Sentence Effectiveness		
Think about a key event where you want your reader to feel 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 making your sentences longer or shorter to achieve the emotion you want your reader to feel.	For some reason, I start to giggle. I feel a little embarrassed~~.~~ ~~Mostly~~, but mostly I feel ~~releived~~ relieved. I may never develop a reliable sense of direction, but I know two things now. One is that you can conquer your fears~~:~~—I have a picture of a humongous, hairy spider to prove that. The other is that it doesn't matter if I can't navigate ~~when~~ my way out of a paper bag as long as~~:~~ I have good friends like Nola—and tracker tiles!

REVISE YOUR NARRATIVE

WRITE

Use the Revision Guide, as well as your peer reviews, to help you evaluate your narrative to determine areas that should be revised.

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Grammar: Basic Spelling Rules I

Examples:

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***. When adding a suffix that begins with a consonant to a word that ends with a silent ***e***, keep the ***e***.	Therefore **begrudging** neither augury Nor other **divination** that is thine, O save thyself, thy country, and thy king, Save all from this **defilement** of blood shed. *Oedipus Rex*	*Begrudging* drops the final silent *e* of *begrudge*, because the suffix starts with a vowel. *Divination* drops the final silent *e* of *divine*, because the suffix starts with a vowel. *Defilement* keeps the silent *e*, because the suffix starts with a consonant.
Always keep the original spelling of the word when you add a prefix.	It is the Nation's resilience, not its rigidity, that Texas sees reflected in the flag—and it is that resilience that we **reassert** today. Texas v. Johnson	The prefix *re-* does not change the spelling of the base word *assert*.
When ***i*** and ***e*** appear after a ***c***, the ***e*** usually comes before the ***i***. However, there are exceptions to this rule.	Let us not, I beseech you, sir, **deceive** ourselves. Speech to the Second Virginia Convention	When following a *c*, *e* comes before *i*.
When a word ends in a consonant ***+ y***, change the ***y*** to ***i*** before adding a suffix.	America is rapidly losing its position as leader of the world simply because the Democratic Administration has **pitifully** failed to provide effective leadership. Remarks to the Senate in Support of a Declaration of Conscience	The *y* at the end of *pity* is changed to an *i* before adding the suffix *-fully*.

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YOUR TURN

PRACTICE

1. How should the spelling error in this sentence be corrected?

> The democratic rules of debate and voting are violated when Napoleon uses his trained dogs to viciously attack Snowball, sieze control, and monopolize power.

- A. Change **sieze** to **seize**.
- B. Change **violated** to **violateed**.
- C. Change **monopolize** to **monopalize**.
- D. No change needs to be made to this sentence.

2. How should the spelling error in this sentence be corrected?

> The bedraggled chihuahua in the torrential rain was the most pityable creature imaginable.

- A. Change **torrential** to **torrencial**.
- B. Change **pityable** to **pitiable**.
- C. Change **imaginable** to **imagineable**.
- D. No change needs to be made to this sentence.

3. How should the spelling error in this sentence be corrected?

> By constantly discusing their shared dream, Ryne and Lennie inspire themselves to work toward an incredibly difficult goal.

- A. Change **constantly** to **constanly**.
- B. Change **discusing** to **discussing**.
- C. Change **incredibly** to **incredibally**.
- D. No change needs to be made to this sentence.

4. How should the spelling error in this sentence be corrected?

> Technological advances have brought miraculous solutions to problems as well as consequences that could not be forseen.

- A. Change **Technological** to **Technologycal**.
- B. Change **solutions** to **soluteions**.
- C. Change **forseen** to **foreseen**.
- D. No change needs to be made to this sentence.

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Grammar: Participles and Participial Phrases

Participles

A participle is a verb form. 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
Only some do—the **innately talented** ones. Outliers	The participial phrase *innately talented* modifies the pronoun *ones*.
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: 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*.	We mourn seven heroes: Michael Smith, Dick Scobee, Judith Resnik, Ronald McNair, Ellison Onizuka, Gregory Jarvis, and Christa McAuliffe. Address to the Nation on the Explosion of the Space Shuttle *Challenger*
Use a colon to introduce material that illustrates, explains, or restates the preceding material. The complete sentence after the colon is generally lowercase.	"And that's why people jump higher when they have a drop step or a few steps: they use the velocity of the descent toward the ground to compress the tendon, just like a spring." The Sports Gene
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 quote after the colon is generally capitalized.	Many years later, in a deposition, Truman recalled his reaction to Anne's queries: "My response was that on the basis of the number of children with leukemia that I was aware of at the time, and considering the population of the city of Woburn, I did not think the incidence of leukemia appeared to be increased. In essence, I dismissed her suggestion." A Civil Action

Do **not** use a colon to introduce a list if the list immediately follows a verb or a preposition.

Correct	Incorrect
The meal includes salad, soup, a main course, and dessert.	The meal includes: salad, soup, a main course, and dessert.
I went to the movie with Carmen, Celeste, and Carol.	I went to the movie with: Carmen, Celeste, and Carol.

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YOUR TURN

PRACTICE

1. Where should a colon be added to correct the sentence?

> William found this quotation to write as the conclusion to his essay on bravery "Behold the Turtle." He makes progress only when he sticks his neck out."

- A. after the word *quotation*
- B. after the word *essay*
- C. after the word *bravery*
- D. No change needs to be made to this sentence.

2. Where should a colon be added to correct the sentence?

> The weight of our problems lay before us we couldn't go backward and the unknown was ahead.

- A. after the word *us*
- B. after the word *couldn't*
- C. after the word *backward*
- D. No change needs to be made to this sentence.

3. Where should a colon be added to correct the sentence?

> "Don't forget to stop by the store and buy a jar of pickles, some ketchup, and mayonnaise for the picnic," said Mother.

- A. after the word *forget*
- B. after the word *buy*
- C. after the word *picnic*
- D. No change needs to be made to this sentence.

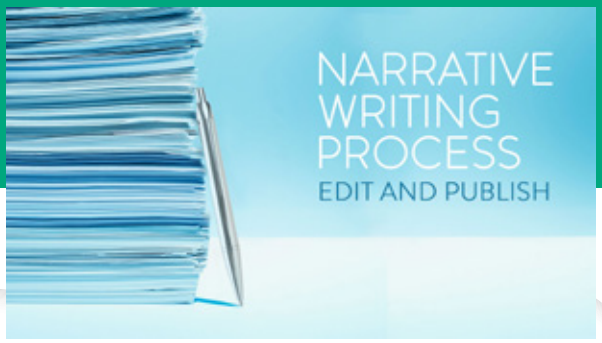
4. Where should a colon be added to correct the sentence?

> Ann added the following items to her notepad a toothbrush, toothpaste, shampoo, soap, deodorant, a comb, and a brush.

- A. after the word *following*
- B. after the word *items*
- C. after the word *notepad*
- 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 reviewed your story's narrative techniques, transitions, descriptive details, and conclusion. 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 followed the rules for using participles and participial phrases?
- ☐ Have I used colons correctly?
- ☐ Have I other punctuation correctly?
- ☐ Have I used pronouns correctly?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Monica has made:

- Added dashes to set off an interruption.
- Revised sentence structure using a participial phrase.
- Removed a misused and unnecessary prepositional phrase (with a noun clause as the object).
- Removed an incorrect use of a colon to set off a speaker in dialogue and changed sentence structure for style.
- Changed an incorrect verb phrase to the correct tense.
- Fixed a run-on sentence by adding a dependent clause.
- Replaced a pronoun that had an unclear antecedent.
- Corrected misspelled words.

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Butterfly? I didn't see a butterfly. I saw a . . . ?—No way!— I pull out my phone, click open my photo ~~ap~~ app, and gasp at what I see~~. Before~~ before ~~I handed~~ handing it over to my ~~freind~~ friend ~~for how Nora would react~~.

~~Nola says:~~ "Wow, Monica. That's a *really* big spider," Nola says. She ~~had sounded~~ sounds impressed. I'm impressed ~~too since~~ too. Since my ~~enconter~~ encounter with the rib cage spider all those years ago, I haven't been too crazy about ~~them~~ spiders either.

EDIT AND PUBLISH YOUR NARRATIVE

WRITE

Use the questions above, as well as your peer reviews, to help you evaluate your real or imagined 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 Kiss

INFORMATIONAL TEXT

Introduction

The Japanese surrender on August 14, 1945, ended World War II. When the news spread, people celebrated in the streets. A world famous photographer captured a special moment during the celebration, and the picture became famous. Why did the photo become so famous? And who were the people in the photo?

VOCABULARY

READ



maintain

to keep or continue



precise

clearly defined and accurate



elation

a feeling of great joy and happiness



version

a variation or revision of an earlier form of something



impulsively

suddenly and without serious thought

READ

READ AND ANNOTATE

NOTES

1 During World War II, the United States was involved in two "theaters," or geographical areas—Europe and the Pacific. America joined the Allied forces to end the war in Europe victoriously on V-E Day (Victory in Europe Day), May 8, 1945. Battles in the Pacific continued. Many people thought that the Japanese would **maintain** their fierce resistance and never surrender to the enemy. However, on August 14, 1945, the Japanese government surrendered. When news reached the United States, people cheerfully celebrated. The most remembered celebration occurred in Times Square in New York City. A photograph called "The Kiss" recorded that moment.

2 When news of the Japanese surrender reached New York, people ran into the streets. They were randomly hugging one another, laughing, and singing. In Times Square, the conventional formal manner of strangers changed. Sailors climbed lampposts to erect American flags. Strings of paper and confetti rained down from windows. **Elation** spread like giggles in a first-grade classroom.

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NOTES

3 In the midst of this, world-famous photographer Alfred Eisenstaedt began taking photos of the people expressing their relief and joy. Because of his expertise, he did not need time to set up a memorable picture. Methodical process turned into unplanned work. His purpose was to capture human emotion. One picture, snapped by Eisenstaedt, was that of a sailor kissing a nurse.

4 In the confusion and celebration, Eisenstaedt never got the names and addresses of the couple he photographed. Two weeks later, the photo appeared on the cover of *Life* magazine. It became the most famous kiss in American history. The main idea was to express both love and joy. The photo has become part of American culture to this day. It appears on everything from coffee mugs to calendars. People wanted to know the identity of the couple, so the search began. In 1979, Eisenstaedt believed he had found the nurse, but the sailor's identity was unknown. Had he actually found the nurse?

5 The mystery continued over the years. The question was always the same: who were these two individuals? Their faces were almost totally hidden in the photo. Many people have claimed to be the couple. Different stories have commonly appeared in articles and books. Couples, observers, and even a forensic artist confirmed those accounts. Then *The Kissing Sailor*, a book published in 2012, identified the two, who were then in their nineties. The young sailor had **impulsively** grabbed a dental assistant and kissed her. The time, according to them, was about two o'clock.

6 An online discussion, however, suggested the time was around 7:03 p.m., about the time that President Truman announced the surrender of Japan. Another person claiming to have witnessed the kiss insists it was around 6 p.m. A physicist and his team then joined the discussion. They carefully studied maps of Times Square made at the time, archival photos, and building blueprints. They believed that observing the shadows cast by the buildings in the picture itself would indicate the **precise** time of the picture. The physicist and his team insisted that the time was actually 5:51 p.m. This, of course, did not identify the pair and might dismiss the claim of the elderly couple mentioned in the book. Nonetheless, the information provided another clue about the photo.

7 By now, many observers and perhaps even the couple themselves have died, but the photograph remains an important part of American culture. In 2005, to celebrate the sixtieth anniversary of V-J Day (Victory over Japan Day), a sculptor created a 25-foot-tall **version** of the familiar kiss. The statue is called *Embracing Peace*. It was placed in Times Square for the 2015 "Kiss-In" event.

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First Read

Read "The Kiss." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why were Americans celebrating on August 14, 1945?

   Americans celebrated because _____.

2. Who took the famous photograph of a sailor kissing a stranger?

   The famous photograph was taken by _____.

3. What did one artist create to celebrate the sixtieth anniversary of V-J Day?

   One artist created _____.

4. Use context to confirm the meaning of the word *precise* as it is used in "The Kiss." Write your definition of *precise* here.

   Precise means _____.

   A context clue is _____.

5. What is another way to say that new parents feel *elation*?

   The new parents feel _____.

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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 excerpts and literal meaning of each expression below. Then, complete the chart by matching correctly the meaning of the expression as it is used in the text.

Expression Meanings	
A	People shared their joy from person to person so that everyone felt happy.
B	He took a photograph that shows how people felt that day.

Excerpt	Literal Meaning	Meaning in the Text
His purpose was to **capture human emotion**. One picture, snapped by Eisenstaedt, was that of a sailor kissing a nurse.	catch feelings, like in your hand or in a container	
Sailors climbed lampposts to erect American flags. Strings of paper and confetti rained down from windows. **Elation spread like giggles in a first-grade classroom.**	joy spread like a sound spreads through the air	

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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 do not 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 Kiss" below. Then, complete the chart by identifying the background knowledge that helps you understand each quotation.

Background Knowledge Options	
A	In the 1940s, it was common for the president to announce important news to the public over the radio.
B	Times Square is a busy intersection in New York City.
C	At midday, shadows are short because the sun is directly overhead. Later in the day, shadows appear longer.

Quotation	Background Knowledge
"In Times Square, the conventional formal manner of strangers changed. Sailors climbed lampposts to erect American flags."	
"An online discussion, however, suggested the time was around 7:03 p.m., about the time that President Truman announced the surrender of Japan."	
"They believed that observing the shadows cast by the buildings in the picture itself would indicate the precise time of the picture."	

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Close Read

NARRATIVE

WRITE

Write a story based on the text "The Kiss" and Alfred Eisenstaedt's famous photograph from V-J Day. The two main characters are the sailor and the dental assistant. Use the background knowledge and recount details from the text to write your story. Pay attention to and edit for pronouns and antecedents.

Use the checklist below to guide you as you write.

- ☐ Where do the main characters meet?
- ☐ How do the main characters feel?
- ☐ What do the main characters say?

Use the sentence frames to organize and write your narrative.

A young _____ named Ella walked through Times Square.

All around her, people celebrated _____.

A young _____ named George caught Ella's eye.

They ran toward each other and _____ in the middle of Times Square.

The two young people did not notice that a man had taken their _____.

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Welcome To America, Mr. Harris

INFORMATIONAL TEXT

Introduction

When you introduce yourself to someone, you are telling this person more than what people call you. Your name can have special meaning, and for many, a name can tell a story of culture, identity, and immigration. In the 19th and 20th centuries, people from many nations moved to America to start a new life. However, they might not have expected their names to be new as well. It is believed that some immigrants' names were changed when they became American, and others wanted to change their names to fit into their new society. Today, we celebrate Americans' differences, starting by celebrating their names.

VOCABULARY

READ



identify

to indicate who or what someone or something is



progress

to move forward toward a better outcome



official

a person of authority



myth

a traditional story, usually explaining an event in history, that hasn't been proven true

NOTES

READ

READ AND ANNOTATE

1 Everyone has a name. We may use our names hundreds of times in a single week. We say them. We read them. We write them. We often take our names for granted. Having a name is just a simple, unremarkable fact. But is it really? What would life be like without the name you grew up with?

2 Over time, we come to **identify** ourselves by our names. They often reflect our family and culture. They are a source of pride and identity. Many immigrants coming to the U.S. during the 19th and early 20th centuries had to change their names. Today that practice has almost completely stopped, and the trend has turned around. In fact, many immigrants who chose to give up their names during the last century are reclaiming them now. It may not sound like a big deal, but, in reality, it marks an important moment in American history. Today, we recognize and celebrate immigrants' contributions to building our nation.

Remembering the past to understand the present

3 From 1892 to 1954, Ellis Island in New York was one of the busiest inspection centers in the U.S. for processing immigrants. Today, almost 40% of U.S.

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NOTES

citizens have at least one relative who arrived at Ellis Island. Over 12 million people passed through the facility. During peak times, Ellis Island **officials** could interview 5,000 people per day. For a number of the immigrants, it was a tense process. People were tired, nervous, and unsure about the future.

4 As the years passed, an urban **myth** developed. The myth told how Ellis Island officials changed immigrants' names on documents without getting permission. According to the myth, the immigrant might say "My name is Hirsch." Then the official might make the name more Anglo-American on the paperwork, saying "Welcome to America, Mr. Harris." The truth is that the vast majority of immigrants passed through Ellis Island without officials changing their names. However, the very fact that this myth developed points to just how much we identify with our names.

5 One truth that may underlie that urban myth is that many immigrants did change their names. During that time in American history, immigrants often faced harsh discrimination. This discrimination made it more difficult to find work. It was not unusual to see advertisements for jobs with hurtful disclaimers like "No Irish Need Apply" or "Italians Need Not Apply." At the time, it was legal for employers to discriminate against immigrants. This practice forced many immigrants to change their names. Some anglicized their names. Others dropped their names completely and took Anglo-American names. With new names, immigrants hoped to find jobs and to prevent their children from facing the same discrimination in order to have a better life.

Changing attitudes, not names

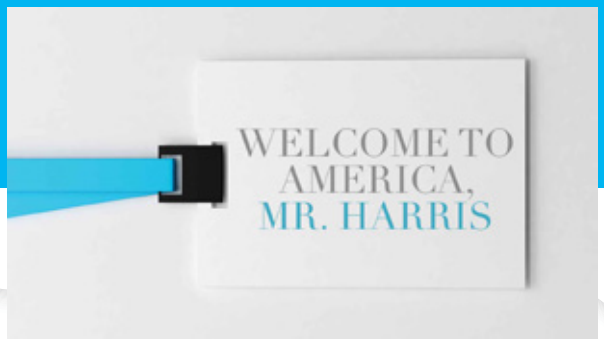
6 It's a different world today. Over the years, the majority of Americans' attitudes towards newcomers has **progressed**. Now immigrants to the U.S. rarely change their names. Some examples of famous Americans who more recently immigrated to the US and kept their names include Arnold Schwarzenegger (governor and actor), Gloria Estefan (singer), Mila Kunis (actor), Salma Hayek (producer and actor), and Dikembe Mutombo (athlete and humanitarian).

7 Why do we need to recognize and celebrate this fact? It shows that the U.S. is truly multicultural. Many Americans embrace national and cultural diversity. To protect diversity, the U.S. even ended up passing an anti-discrimination law on July 2, 1964. The Civil Rights Act prohibits discrimination in employment on the basis of race, color, sex, or ethnic origin.

8 Having to change your name because you are a new immigrant to the U.S. may seem unusual today. However, only a few generations ago, many immigrants had no other choice. They had to blend in to get work and stay safe. In the 21st century, our nation celebrates its rich cultural history. As a nation of immigrants, people who now come to the U.S. are less likely to change their names. Even with globally diverse names we can still celebrate shared values.

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First Read

Read "Welcome to America, Mr. Harris." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What popular myth developed about immigrants' names?

   The myth about immigrants' names _____.

2. According to the text, why did some immigrants change their names?

   Some immigrants changed their names _____.

3. What was the purpose of the Civil Rights Act of 1964?

   The Civil Rights Act _____.

4. Use context to confirm the meaning of the word *identify* as it is used in "Welcome to America, Mr. Harris." Write your definition of *identify* here.

   Identify means _____.

   A context clue is _____.

5. What is another way to say that someone's opinion has *progressed*?

   The person's opinion has _____.

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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.
  - 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."

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- ✓ 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 paragraph 7 from "Welcome to America, Mr. Harris." Then, answer the multiple-choice questions below.

from "Welcome to America, Mr. Harris"

(1) Why do we need to recognize and celebrate this fact? (2) It shows that the U.S. is truly multicultural. (3) Many Americans embrace national and cultural diversity. (4) To protect diversity, the U.S. even ended up passing an anti-discrimination law on July 2, 1964. (5) The Civil Rights Act prohibits discrimination in employment on the basis of race, color, sex, or ethnic origin.

1. In sentence 1, the phrasal verb *need to* means—

   - A. be attached to
   - B. look forward to
   - C. take to
   - D. be obligated to

2. In sentence 4, the phrasal verb *ended up* means—

   - A. arrived at a certain location
   - B. happened as a result
   - C. turned upside down
   - D. happened recently

3. Which phrasal verb could replace the word *celebrate* in sentence 1?

   - A. let loose
   - B. live up to
   - C. think highly of
   - D. turn up

4. Which phrasal verb could replace the word *embrace* in sentence 3?

   - A. agree with
   - B. call up
   - C. pull over
   - D. give away

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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 paragraphs 6 and 7 from "Welcome to America, Mr. Harris." Then, answer the multiple-choice questions below.

from "Welcome to America, Mr. Harris"

It's a different world today. Over the years, the majority of Americans' attitudes towards newcomers has progressed. Now immigrants to the U.S. rarely change their names. Some examples of famous Americans who more recently immigrated to the US and kept their names include Arnold Schwarzenegger (governor and actor), Gloria Estefan (singer), Mila Kunis (actor), Salma Hayek (producer and actor), and Dikembe Mutombo (athlete and humanitarian).

Why do we need to recognize and celebrate this fact? It shows that the U.S. is truly multicultural. Many Americans embrace national and cultural diversity. To protect diversity, the U.S. even ended up passing an anti-discrimination law on July 2, 1964. The Civil Rights Act prohibits discrimination in employment on the basis of race, color, sex, or ethnic origin.

1. The main idea of paragraph 6 is—

   - ○ A. Arnold Schwarzenegger did not change his name when he moved to the United States.
   - ○ B. Some names can be hard to pronounce.
   - ○ C. Many Americans welcome immigrants, and it is no longer necessary to have an Anglo-American name.
   - ○ D. Even though there has been a lot of progress for immigrants to the United States, many people still feel pressure to change their names.

2. The main idea of paragraph 7 is—

   - ○ A. The U.S. changed immigration policy after 1964.
   - ○ B. The U.S. is a diverse nation that protects individual rights.
   - ○ C. The Civil Rights Act is an important piece of legislation.
   - ○ D. There are many different kinds of discrimination.

3. A detail that best supports the main idea of paragraph 7 is—

   - ○ A. "we need to recognize and celebrate this fact"
   - ○ B. "the U.S. is truly multicultural"
   - ○ C. "the U.S. even ended up passing an anti-discrimination law"
   - ○ D. "immigrants to the U.S. rarely change their names"

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Close Read

PERSONAL RESPONSE

WRITE

Think about how your name has shaped who you are. What does your name mean to you? To what extent have your feelings about your name changed over time? Write a paragraph that answers these questions. Give details about your personal experience to support your main ideas. Pay attention to and edit for doubling final consonants when adding suffixes.

Use the checklist below to guide you as you write.

- ☐ What does your name mean to you?
- ☐ How does your name connect you to your family or culture?
- ☐ How have your feelings about your name changed over time?

Use the sentence frames to organize and write your personal response.

My name is _____. My name means _____.

I _____ my name. The reason for this is _____.

When I was younger, _____.

The reason for this is _____.

For example, _____.

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FLORIDA

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UNIT 4

The Ties That Bind

What brings us back to one another?

Genre Focus: **DRAMA**

Texts

Paired Readings

524 Literary Focus: The Renaissance Period

530 Macbeth (Act I, Scene iii)
William Shakespeare **DRAMA**

545 Antigone
Sophocles **DRAMA**

560 What to the Slave Is the Fourth of July?
Frederick Douglass **ARGUMENTATIVE TEXT**

566 House Divided Speech
Abraham Lincoln **ARGUMENTATIVE TEXT**

569 Claudette Colvin Explains Her Role in the Civil Rights Movement
Roni Jacobson **INFORMATIONAL TEXT**

579 Cherokee Family Reunion
Larissa Fasthorse **DRAMA**

584 Funny in Farsi: A Memoir of Growing Up Iranian in America
Firoozeh Dumas **INFORMATIONAL TEXT**

594 On the Painting of the Sistine Chapel
Michelangelo di Lodovico Buonarroti Simoni **POETRY**

597 Sábado Gigante
Daniel Chacón **FICTION**

602 La Juanita
Alice Dunbar-Nelson **FICTION**

616 Kindness
Naomi Shihab Nye **POETRY**

619 Vocabulary Review

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Extended Oral Project and Grammar

622 Plan
Evaluating Sources
Organizing an Oral Presentation
Audience, Purpose, and Perspective

641 Draft
Improving Writing
Rhetorical Strategies
Evidence and Elaboration
Communicating Ideas
Sources and Citations

661 Revise
Grammar: Noun Phrases
Grammar: Adjectival and Adverbial Phrases

668 Edit and Present

English Language Learner Resources

670 The Game Ritual
FICTION

680 Twisted Texting
DRAMA

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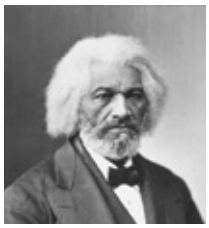
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Author Biographies



DANIEL CHACÓN

Voicing his belief that there is a degree of cultural specificity to how people view reality, Texas-based Latino writer Daniel Chacón (b. 1962) said in an interview, "The movement of poetry and the movement of fiction are like walking into a landscape." His stories offer intimate portrayals of characters struggling with the difficulty of constructing their own identities while resisting the pressure to conform to social norms.



FREDERICK DOUGLASS

A vital leader in the abolitionist movement, Frederick Douglass (1818–1895) was the first African American to serve as a United States official and was nominated for vice president of the United States. He was well-regarded in his time as a brilliant and eloquent speaker. Douglass's autobiographical writings, including *Narrative of the Life of Frederick Douglass, An American Slave*, offer a portrait of slavery from the point of view of the enslaved, a much-needed contribution to literature that continues to be widely read.



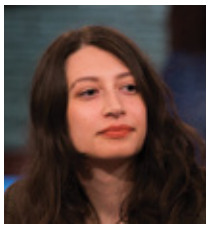
ALICE DUNBAR-NELSON

As a writer and political activist, Alice Dunbar-Nelson (1875–1935) was a committed advocate for marginalized communities, especially the close-knit Creole families of her native New Orleans. Though she moved to New York City around 1895 and eventually became a central figure of the Harlem Renaissance literary movement, her work would continue to explore her African American, Anglo, Native American, and Creole heritage, and the social dynamics that contributed to racial oppression in the South.



LARISSA FASTHORSE

In an interview, playwright, director, and choreographer Larissa FastHorse translates the Lakota term hunka as "the making of relatives." FastHorse believes that chosen family is a rare blessing that, if found, should be prized above one's biological family. One of her first plays, *Cherokee Family Reunion* (2012), is about the marriage of a Cherokee man and a white woman, and their respective families' efforts to overcome cultural differences. Originally from South Dakota, she is a member of the Rosebud Sioux Tribe, Sicangu Lakota Nation.



RONI JACOBSON

Describing what compelled her to refuse to give up her seat on a public bus to a white passenger, civil rights activist Claudette Colvin said, "History had me glued to the seat." Journalist Roni Jacobson's interview with Colvin, whose protest preceded that of Rosa Parks by nine months, sheds light on the lesser-known activist, one of countless individuals whose actions, though they often went undocumented, were essential to the success of the civil rights movement.



ABRAHAM LINCOLN

Born in an Kentucky log cabin, Abraham Lincoln (1809–1865) went on to become the sixteenth president of the United States, worked to preserve our Union, and abolished slavery. Growing up, Lincoln preferred books to farm work and, totally self-educated, read his way all the way into the Illinois bar. It was his work as a lawyer that earned him the nickname "Honest Abe"; and he once had a client acquitted after using the *Farmer's Almanac* to discredit a witness's testimony.

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MICHELANGELO DI LODOVICO BUONARROTI SIMONI



In 1508, Italian Renaissance artist Michelangelo di Lodovico Buonarroti Simoni (1475–1564) was commissioned to paint the Sistine Chapel of St. Peter's Basilica in Vatican City. The original cathedral, built between 320 and 327 CE, had fallen into disrepair. The style of art and architecture in the expanded, renovated cathedral reflects the papacy's renewed interest in classical antiquity and humanist ideals at the time. Michelangelo's ceiling frescoes depicting biblical scenes including, famously, The Creation of Adam, set a new standard for portrayals of the human figure in art.

NAOMI SHIHAB NYE



Born in St. Louis, Missouri, Naomi Shihab Nye (b. 1952) has also lived in Palestine, Jerusalem, and San Antonio, Texas. Her numerous poetry collections addressing cultural differences, local life, and the everyday are often based on her travels and the people she encounters in her day-to-day life. "Kindness," one of her most beloved poems, for instance, is based on an experience she had while traveling through South America when a stranger extended a kind gesture to her in a moment of vulnerability.

WILLIAM SHAKESPEARE



English poet John Keats famously observed of William Shakespeare (1564–1616) that he possessed the power of "negative capability," or the ability to accept "uncertainties, mysteries, doubts" without "reaching after fact and reason." This ability is made manifest in Shakespeare's plays through the depth and complexity of his characters and the moral ambiguity audiences feel as a result. The tragedies in particular blur the line between hero and villain in their portrayals of human behavior and emotion.

SOPHOCLES



The Theban plays for which Sophocles (c. 497/6–406/5 BCE) is best known take place in the ancient Greek city of Thebes during and after the reign of the mythological King Oedipus. *Antigone*, the third and final of these plays, stages a conflict between familial duties and government authority, addressing themes of loyalty and the limits of free will. Sophocles's tragic plays place a greater emphasis on dialogue and character development than those written by his contemporaries.

FIROOZEH DUMAS

Having moved from Iran to Southern California at a young age, Firoozeh Dumas (b. 1965) wrote her first book, *Funny in Farsi: A Memoir of Growing Up Iranian in America* (2003), with the intent of showing her children that the commonalities between Iranian and American cultures far outweigh the differences. A humorous account of her experience as an immigrant, the memoir offers a wry take on some of the more absurd aspects of American culture.

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LITERARY FOCUS:

The Renaissance Period

Introduction

This introduction provides readers with social and cultural context for the period of European history called the Renaissance and the literature that came out of it. The Renaissance and the invention of the printing press took control of literature largely out of the hands of the church. As individuals were given more access and creativity, they drew inspiration from older texts and forms but wrote literature for far wider audiences. Renaissance authors and artists such as Leonardo da Vinci and Geoffrey Chaucer chose to portray human beings as they were, in all of their glory and their vice. Discover what made widely recognized masters in their fields such as Shakespeare and Michelangelo so different than those who had come before them.

"They prized rational thought over religious feeling."

NOTES

1 Have you ever heard someone referred to as a Renaissance man or woman? This person is a genius with many talents and overlapping interests, who seems to do everything well. For example, he might be a doctor who is also a classical pianist and a cook. She might be an architect who also is a marathon runner and speaks four languages. The Renaissance was an intellectual, artistic, and cultural movement that lasted from the 14th to 17th centuries in Europe, but its impact on life throughout the world—on the arts, government, religion, and social structures—was tremendous then and is still felt today.

A Rebirth of Learning and the Rise of Humanism

2 The word *renaissance*, from the Latin root *renāscī*, is French for "rebirth." It refers to the early 1400s, when Europeans woke up from a long period of intellectual slumber. That the word comes from Latin is appropriate, as Italy was the birthplace of the Renaissance. Around the 13th century, Europeans rediscovered many classical texts and arts that had all but disappeared during the Middle Ages. Medieval scholarship and arts had confined themselves to topics related to religious faith. In fact, the average person's life was dictated by the king and the Catholic church. Those who were educated spoke Latin, not the local language, and the Bible was the only book people who could read ever read. As new ideas spread, medieval ideas were replaced. Renaissance scholars, artists, and writers used elements of classical texts and art—including emphasis on reason, human morality, and the genres of tragedy and comedy—to transform fields such as philosophy, painting, storytelling, and theater.

3 With their emphasis on human experiences in a mostly pre-Christian era, Classical texts and art led to the rise of **humanism**, a school of thought that prioritized the human experience over the **sacred**, or divine. Humanists believed that people could rely on their intellects and physical abilities rather than God's grace to solve their problems. Most Renaissance artists were humanists, who believed human beings were **rational** yet deeply flawed. At the same time, Renaissance writers rejected Latin as their primary language and began to write in their **vernacular** languages. For the first time, Italian,

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NOTES

French, Spanish, Portuguese, and English poets began expressing themselves in their local dialects.

4 The rise of humanism did not eclipse the Church, which was still a powerful force in daily life. Church leaders harnessed the talents of Renaissance artists, such as Michelangelo, Raphael, and Leonardo da Vinci, to create artworks to adorn Rome's churches. These artists continued to mine the Bible for material, but the resulting artworks blended sacred and **profane** elements in a new way. They recreated biblical characters as real, physical, human-looking figures rather than as the one-dimensional icons that characterized religious art in the Middle Ages.



The Virgin of the Rocks by Leonardo da Vinci

The Spread of Learning and the Arts Across Europe

5 The introduction of the metal movable-type printing press in Europe in the 1450s by a German named Johannes Gutenberg accelerated the pace of learning during the Renaissance. Until the printing press, books were written and copied by hand, a long and arduous process. The printing press made it possible for many copies to be made quickly. This new technology promoted the spread of reading and created a demand for new texts written in people's native languages.

6 During the Renaissance, poetry and drama flourished. Renaissance poets and playwrights borrowed structures from classical works and used them in new ways. Renowned Italian writers include Francesco Petrarch, who invented the Italian sonnet form; Dante Alighieri, whose epic masterpiece *The Divine Comedy* describes a poet's journey through hell; and Giovanni Boccaccio, whose *The Decameron*, a series of tales about a group of nobles escaping the plague, inspired Geoffrey Chaucer's *The Canterbury Tales*. In their works, these writers explored humanist themes while respecting classical poetic forms. They employed sensory and vernacular language to convey life in the real world. One example of this blend is Michelangelo's

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NOTES

"On the Painting of the Sistine Chapel," which uses the traditional sonnet form—with a strict rhyme scheme and meter—to tell about a humorous topic using vernacular language that is often vulgar and grotesque.

7 The Italian artists and writers influenced writers in northern Europe, such as Edmund Spenser, William Shakespeare, and Christopher Marlowe in England, and Francois Rabelais in France. Shakespeare's poetry incorporates classical structures as it explores intense human emotions, such as love, ambition, rage, and fear. As a playwright, Shakespeare created characters that were truly human, not idealized or one-dimensional. In plays like *Henry V*, *Macbeth*, and *Julius Caesar*, Shakespeare was not afraid to give his monarchs flaws and faults. All of his characters—lovers, soldiers, priests, kings, and fools—were psychologically complex and multidimensional.



The School of Athens, a fresco by Raphael.

8 **Major Concepts**

- **Rediscovery of ancient and classical literature, art, and ideas**—With the reemergence of ancient and classical texts, Renaissance scholars, artists and writers rediscovered ideas and learning that had been lost for centuries. They reconnected with learning that predated and often contradicted the Christian church and its teaching on the role of humanity in the world. Renaissance literature often addresses ancient and classical ideas, such as an emphasis on reason, human morality, and the genres of tragedy and comedy.

- **Influence of Humanist philosophy**—Renaissance scholars, artists, and writers considered the human experience, not God and the Bible, to be at the center of the world. They prized rational thought over religious feeling. Humanists trusted that individuals could, through **self-actualization,** achieve intellectual and artistic greatness. They celebrated human achievements and intellect, accepted human frailties and flaws in their art, and depicted humans as real beings, not ideals.

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NOTES

Style and Form

9 Making Old Forms New

- Renaissance artists and writers borrowed from ancient works in a way that felt new and progressive. For example, artists painted people as real human beings. Poets borrowed poetic structures and devices from classical texts to explore human experience using modern language.
- Writers employed sensory language to convey real human experiences and vernacular language instead of Latin to reflect real people's experiences.

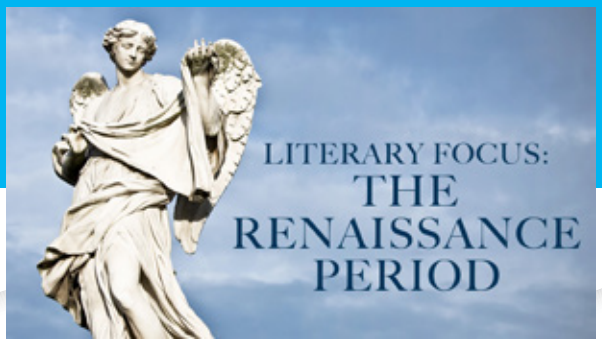
10 Blending of Sacred and Profane Elements

- The Church and the Bible still influenced art and literature during the Renaissance, but now artists represented biblical figures as real human beings, not one-dimensional or idealized figures. Characters in literature were complex, flawed, and multidimensional.

11 The second half of the Renaissance overlapped with the Reformation, a religious movement that started in 1517 in northern Europe to reform the excesses of the Catholic church. This movement was influenced by the Renaissance, with its emphasis on humanism and literacy. Reformers defied Catholic leaders by translating the Bible into vernacular languages and using the printing press to make biblical texts available to everyone, not just the clergy. Centuries later, the art and literature of the Renaissance continue to be celebrated in museums, read in schools, and performed on the world's stages. Where do you notice the influence of the Renaissance on the modern world?

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Literary Focus

Read "Literary Focus: The Renaissance Period." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Explain how the rediscovery of classical texts and art led to the rise of a humanist philosophy during the Renaissance. Be sure to cite evidence directly from the text.

2. How did Renaissance artists blend sacred and profane elements? How did Renaissance poets and playwrights do something similar by mixing classical forms and new ideas? Explain, citing evidence from the text to support your response.

3. What effect did the introduction of the printing press have on literature and literacy during the Renaissance? Cite evidence from the text to support your explanations.

4. The word **vernacular** has its root in the Latin *vernaculus*, meaning "native." With this information in mind, write your best definition of the word *vernacular* as it used in this text. Cite any words or phrases that were particularly helpful in coming to your conclusion.

5. Use context clues to determine the meaning of the word **profane**. Write your best definition, along with the words and phrases that were most helpful in determining the word's meaning. Then, check a dictionary to confirm your understanding.

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Macbeth
(Act I, Scene iii)

DRAMA
William Shakespeare
1606



Introduction

studysync tv

In Act I, Scene iii of William Shakespeare's *Macbeth*, Macbeth and his friend Banquo have just finished a bloody battle to quell a rebellion against King Duncan. On their way home, they encounter three witches eager to make predictions about both of their futures. The effect of these prophecies on Macbeth are immediate and will have far-reaching consequences in Shakespeare's great tragedy.

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: Many consider Shakespeare the greatest English-language playwright. But did he even write the 38 plays that are attributed to him? From the 19th century onward, scholars and others have called into question whether Shakespeare really wrote the plays that bear his name.

Transcript: If Shakespeare didn't write Shakespeare's works, who did? According to BBC reporter Paul Hechinger, some say it was philosopher Francis Bacon. Bacon was educated at Cambridge. He also led a literary society. Bacon was well traveled and knowledgeable in royal affairs. Some say Shakespeare's plays contain coded messages, hiding Bacon's name in the plays.

Another candidate as true author is Christopher Marlowe. Marlowe was a playwright and poet. Computer comparisons have found the word patterns of Marlowe's writing to be a near match to Shakespeare's writing. However, Marlowe died in 1593. Shakespeare's plays continued to be published until 1614. But maybe Marlowe faked his death. Or maybe Shakespeare collaborated with Marlowe.

Others suggest that lawyer Edward de Vere of Oxford wrote Shakespeare's plays. He traveled to some of the locations in Shakespeare's plays. He was even kidnapped by pirates, just like Hamlet was in the play *Hamlet!* Some claim that Hamlet was based on the true writer's life and included characters based on people in Queen Elizabeth's court. Basing characters ~~off of~~ [on] people in the Queen's court would be treason. This would be a good reason for the author to hide his identity.

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 importance of Francis Bacon's education
- B. the fact that Marlowe lived long enough to have published all of Shakespeare's plays
- C. the coincidences between Shakespeare's work and some of the candidates for "true author"
- D. the fact that Shakespeare did not have a noble background or education

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"If chance will have me king, why, chance may crown me, Without my stir."

NOTES

Act I, Scene iii

A heath near Forres.
[Thunder. Enter three Witches]

FIRST WITCH: Where hast thou been, sister?

SECOND WITCH: Killing swine.

THIRD WITCH: Sister, where thou?

FIRST WITCH: A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd:—
'Give me,' quoth I:
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

SECOND WITCH: I'll give thee a wind.

FIRST WITCH: Thou'rt kind.

THIRD WITCH: And I another.

FIRST WITCH: I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I will drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'nnights nine times nine

SAMPLE ANNOTATION

Interpreting Figurative Language

In lines 17–29, alliteration connects words to amplify meaning and show the scope of the witch's planned assault. Simile and metaphor also emphasize how the witch plans to torment the sailor. These figures of speech and sound devices create a threatening mood.

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NOTES

Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

SECOND WITCH: Show me, show me.

FIRST WITCH: Here I have a pilot's thumb,
Wreck'd as homeward he did come.

[Drum within]

THIRD WITCH: A drum, a drum!
Macbeth doth come.

ALL: The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine and thrice to mine
And thrice again, to make up nine.
Peace! the charm's wound up.

[Enter MACBETH and BANQUO]

MACBETH: So foul and fair a day I have not seen.

BANQUO: How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

MACBETH: Speak, if you can: what are you?

FIRST WITCH: All hail, Macbeth! hail to thee, thane[1] of Glamis!

SECOND WITCH: All hail, Macbeth, hail to thee, thane of Cawdor!

1. **thane** a member of the aristocracy in Anglo-Saxon times

SAMPLE ANNOTATION

Interpreting Figurative Language

Alliteration and simile emphasize the witches' terrifying appearance. The mood of the scene up to this point has been dark, and Banquo's use of hyperbole in lines 50–52 lightens the mood and provides comic relief.



Macbeth and Banquo encountering the three witches, depicted in an illustration for an edition of Shakespeare's works published in London in 1858

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NOTES

THIRD WITCH: All hail, Macbeth, thou shalt be king hereafter!

BANQUO: Good sir, why do you start; and seem to fear
Things that do sound so fair? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,
That he seems **rapt** withal: to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear
Your favours nor your hate.

FIRST WITCH: Hail!

SECOND WITCH: Hail!

THIRD WITCH: Hail!

FIRST WITCH: Lesser than Macbeth, and greater.

SECOND WITCH: Not so happy, yet much happier.

THIRD WITCH: Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!

FIRST WITCH: Banquo and Macbeth, all hail!

MACBETH: Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am thane of Glamis;
But how of Cawdor? the thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the **prospect** of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence, or why
Upon this blasted heath you stop our way
With such prophetic greeting? Speak, I charge you.

[Witches vanish]

BANQUO: The earth hath bubbles, as the water has,
And these are of them. Whither are they vanish'd?

MACBETH: Into the air; and what seem'd corporal melted
As breath into the wind. Would they had stay'd!

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NOTES

BANQUO: Were such things here as we do speak about?
Or have we eaten on the insane root
That takes the reason prisoner?

MACBETH: Your children shall be kings.

BANQUO: You shall be king.

MACBETH: And thane of Cawdor too: went it not so?

BANQUO: To the selfsame tune and words. Who's here?

[Enter ROSS and ANGUS]

ROSS: The king hath happily received, Macbeth,
The news of thy success; and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his: silenced with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as hail
Came post with post; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

ANGUS: We are sent
To give thee from our royal master thanks;
Only to herald thee into his sight,
Not pay thee.

ROSS: And, for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor:
In which addition, hail, most worthy thane!
For it is thine.

BANQUO: What, can the devil speak true?

MACBETH: The thane of Cawdor lives: why do you dress me
In borrow'd robes?

ANGUS: Who was the thane lives yet;
But under heavy judgment bears that life
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel

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NOTES

With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not;
But treasons capital, confess'd and proved,
Have overthrown him.

MACBETH: [*Aside*] Glamis, and thane of Cawdor! The greatest is behind.
[To ROSS and ANGUS]
Thanks for your **pains**.
[To BANQUO]
Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promised no less to them?

BANQUO: That trusted home
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray's
In deepest consequence.
Cousins, a word, I pray you.

MACBETH: *[Aside]* Two truths are told,
As happy **prologues** to the swelling act
Of the imperial theme.—I thank you, gentlemen.
[Aside]
This supernatural soliciting
Cannot be ill, cannot be good: if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function
Is smother'd in surmise, and nothing is
But what is not.

BANQUO: Look, how our partner's rapt.

MACBETH: *[Aside]* If chance will have me king, why, chance may crown me,
Without my stir.

SAMPLE ANNOTATION

Literary Elements

Macbeth cannot decide if the witches' predictions were good or evil, and his thinking contributes to a developing theme around moral ambiguity. This moment when he thinks about committing murder is significant because it reveals dark elements of his character to the audience.

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NOTES

BANQUO: New honors come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.

MACBETH: *[Aside]* Come what come may,
Time and the hour runs through the roughest day.

BANQUO: Worthy Macbeth, we stay upon your leisure.

MACBETH: Give me your favour: my dull brain was wrought
With things forgotten. Kind gentlemen, your pains
Are register'd where every day I turn
The leaf to read them. Let us toward the king.
Think upon what hath chanced, and, at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

BANQUO: Very gladly.

MACBETH: Till then, enough. Come, friends.

[Exeunt]

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First Read

Read *Macbeth*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why do you think Shakespeare uses the prophecy of the witches to set Macbeth's rise to power in motion? Support your answer with evidence from the text.

2. What can you tell about Macbeth and Banquo from the way each reacts to the witches' prophecy? Support your answer with evidence from the text.

3. What does *Macbeth's* use of paradox in line 149—"cannot be ill, cannot be good"—indicate about his frame of mind?

4. Explain how you can use your knowledge of Greek prefix *pro-*, meaning "prior to," as well as context clues to determine the meaning of the word **prologues** as it is used in this passage.

5. Use context clues to determine the meaning of the word **pains** as it is used in this passage from *Macbeth*. Write your definition of *pains* and explain how you arrived at it.

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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 literary elements, note the following:

- ✓ characters' thoughts, actions, and dialogue that contribute to characterization
- ✓ major conflicts, including characters' internal conflicts
- ✓ places and historical context that contribute to setting
- ✓ themes, or overarching messages
- ✓ characters' or narrator's tone

STEP 2: To analyze how key elements enhance or add layers of meaning or style in a literary text, consider the following questions:

- ✓ How does this passage contribute to plot or character development?
- ✓ How do conflicts in this passage—including characters' internal conflicts and conflicts between and among characters—advance the plot or suggest a theme?
- ✓ What is the mood and tone of this passage? How does this mood and tone enhance other key elements such as characterization, plot, or theme?
- ✓ How does characters' use of language, including figures of speech and vivid imagery, contribute to the mood and tone of the passage?

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Reread lines 98–109 of *Macbeth*. Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

How does the characterization of Macbeth in lines 98–109 contribute to layers of meaning in this scene?

- ○ A. Overwhelming praise for Macbeth's selfless bravery in battle reinforces Macbeth's courageous character and objective reaction to the witches' prophecies.
- ○ B. Overwhelming praise for Macbeth's selfless bravery in battle sharply contrasts with Macbeth's moral ambiguity in response to the witches' prophecies.
- ○ C. Ross's obsequiousness suggests how other characters will treat Macbeth when they hear the news of his selfless bravery and heroism in battle.
- ○ D. Ross's criticism of Macbeth is a reflection of how everyone feels, and this dialogue foreshadows the challenges that Macbeth will soon face.

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Reading Skill: Interpreting Figurative Language

Macbeth (Act I, Scene iii)

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 have literal and figurative meanings
- ✓ figures of speech, such as:
  - *metaphor:* a comparison of two dissimilar things, such as "my car is a furnace after being parked in the sun all day"
  - *simile:* a comparison of two dissimilar things, using the word *like* or as, such as "strong like an ox"
  - *personification:* a metaphor that represents a nonhuman thing as a person, such as "the party died down"
- ✓ sound devices that the author uses, such as:
  - *alliteration:* a repetition of initial consonant sounds, such as "tempest-tost"
  - *onomatopoeia:* the use of a word as an imitation of a natural sound, such as *buzz* and *hiss*

STEP 2: To analyze how figurative language creates mood in a text, ask the following questions:

- ✓ What type of figurative language appears in the text?
- ✓ How does the use of figurative language help to create the **mood**, or the emotional atmosphere, of the text?
  - What images and sounds does the figurative language create in the readers' minds?
  - How do these images and sounds impact the mood?
  - How does the mood created by the figurative language add a layer of meaning to the text?

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Reread paragraphs 169–178 of *Macbeth*. Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

How does Macbeth's use of figurative language in lines 170–176 convey mood?

- A. Macbeth uses simile to emphasize his paranoia, which creates an uneasy mood.
- B. Macbeth uses alliteration to connect ideas, which creates a satisfying mood.
- C. Macbeth uses metaphor to express gratitude, which creates an upbeat mood.
- D. Macbeth uses onomatopoeia to describe his anxiety, which creates an uneasy mood.

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Close Read

Reread *Macbeth*. 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 examples of literary elements in the text version of the play and in the Royal Shakespeare Company production. Analyze these details to determine how literary elements vary according to medium and how each medium contributes to layers of meaning.

2. Identify figurative language in the witches' incantations. Analyze how figures of speech create mood in this scene from *Macbeth*.

3. Paraphrase a section of Macbeth's dialogue in lines 76–84 that reveals his curiosity about the witches' prophecies.

4. As Macbeth and Banquo return from battle, they encounter three witches who issue prophecies about the characters' fates. Discuss how these predictions intertwine the lives of Macbeth and Banquo.

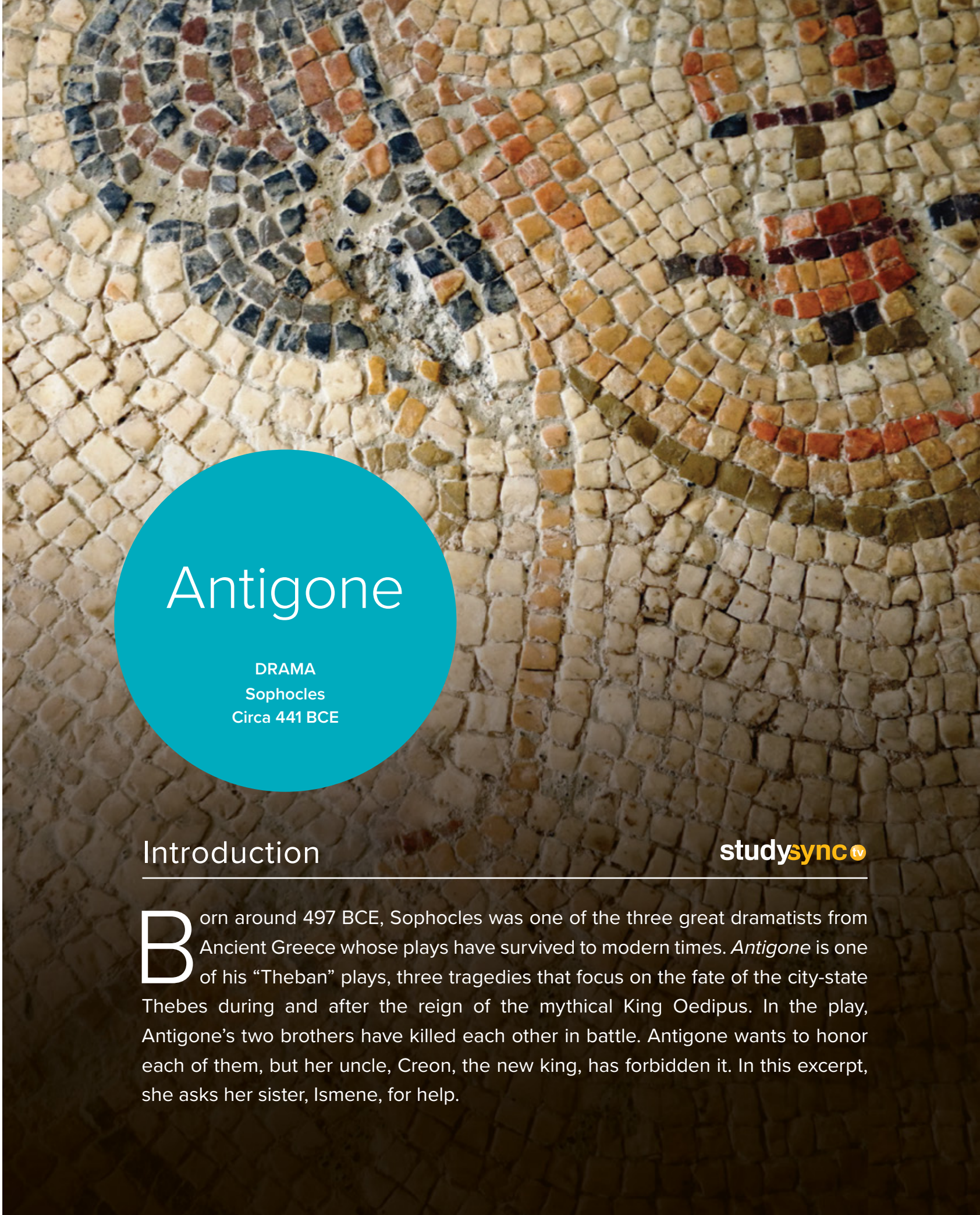
LITERARY ANALYSIS

WRITE

Identify moments in the play that show the reactions of Macbeth and his friend Banquo as they encounter the witches and hear the unusual predictions of the men's futures. Analyze how the use of literary elements and figurative language create mood and add layers of meaning. Use textual evidence and your own ideas to support your analysis.

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Antigone

DRAMA
Sophocles
Circa 441 BCE

Introduction

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Born around 497 BCE, Sophocles was one of the three great dramatists from Ancient Greece whose plays have survived to modern times. *Antigone* is one of his "Theban" plays, three tragedies that focus on the fate of the city-state Thebes during and after the reign of the mythical King Oedipus. In the play, Antigone's two brothers have killed each other in battle. Antigone wants to honor each of them, but her uncle, Creon, the new king, has forbidden it. In this excerpt, she asks her sister, Ismene, for help.

"What is it? Some dark secret stirs thy breast."

NOTES

DRAMATIS PERSONAE

ANTIGONE and ISMENE—daughters of Oedipus[1] *and sisters of Polyneices and Eteocles.*
CREON, King of Thebes.
HAEMON, Son of Creon, betrothed to Antigone.
EURYDICE, wife of Creon.
TEIRESIAS, the prophet.
CHORUS, of Theban elders.
A WATCHMAN
A MESSENGER
A SECOND MESSENGER

[ANTIGONE *and* ISMENE *before the Palace gates*.]

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Appeals

Antigone uses pathos, or an appeal to emotions, to persuade her sister Ismene. She appeals to their common history of pain and misfortune to convince her sister that they should be united in the effort to bury Polyneices.

ANTIGONE: Ismene, sister of my blood and heart,
See'st thou how Zeus[2] would in our lives fulfill
The weird of Oedipus, a world of woes!
For what of pain, affliction, outrage, shame,
Is lacking in our fortunes, thine and mine?
What can its purport be? Didst hear and heed,
Or art thou deaf when friends are banned as foes?

ISMENE: To me, Antigone, no word of friends
Has come, or glad or **grievous**, since we twain
Were reft of our two brethren in one day
By double fratricide; and since i' the night
Our Argive leaguers fled, no later news
Has reached me, to inspirit or deject.

ANTIGONE: I know 'twas so, and therefore summoned thee
Beyond the gates to breathe it in thine ear.

1. **Oedipus** a Greek mythological king, most famous for unknowingly fulfilling a prophecy saying he would murder his father and marry his mother
2. **Zeus** in Greek mythology, the God of Gods, highest of all deities

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ISMENE: What is it? Some dark secret stirs thy breast.

ANTIGONE: What but the thought of our two brothers dead,
The one by Creon graced with funeral rites,
The other disappointed? Eteocles
He hath consigned to earth (as fame reports)
With obsequies that use and wont ordain,
So gracing him among the dead below.
But Polyneices, a dishonored corse,
(So by report the royal edict runs)
No man may bury him or make lament—
Must leave him tombless and unwept, a feast
For kites to scent afar and swoop upon.
Such is the edict (if report speak true)
Of Creon, our most noble Creon, aimed
At thee and me, aye me too; and anon
He will be here to promulgate, for such
As have not heard, his mandate; 'tis in sooth
No passing humor, for the edict says
Whoe'er transgresses shall be stoned to death.
So stands it with us; now 'tis thine to show
If thou art worthy of thy blood or **base**.



Antigone with Ismene.

ISMENE: But how, my rash, fond sister, in such case
Can I do anything to make or mar?

ANTIGONE: Say, wilt thou aid me and abet? Decide.

ISMENE: In what bold venture? What is in thy thought?

ANTIGONE: Lend me a hand to bear the corpse away.

ISMENE: What, bury him despite the interdict?

ANTIGONE: My brother, and, though thou deny him, thine.
No man shall say that *I* betrayed a brother.

ISMENE: Wilt thou persist, though Creon has forbid?

ANTIGONE: What right has he to keep me from my own?

ISMENE: Bethink thee, sister, of our father's fate,
Abhorred, dishonored, self-convinced of sin,
Blinded, himself his executioner.

NOTES

SAMPLE ANNOTATION

Perspective and Point of View

Ismene and Antigone have different perspectives about how to proceed with their brother's burial. Antigone speaks with energy and intensity, and she demonstrates independence by planning to act against Creon's ruling and Ismene's advice.

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NOTES

Think of his mother-wife (ill sorted names)
Done by a noose herself had twined to death;
And last, our **hapless** brethren in one day,
Both in a mutual destiny involved,
Self-slaughtered, both the slayer and the slain.
Bethink thee, sister, we are left alone;
Shall we not perish wretchedest of all,
If in defiance of the law we cross
A monarch's will? —Weak women, think of that,
Not framed by nature to contend with men.
Remember this too that the stronger rules;
We must obey his orders, these or worse.
Therefore I plead compulsion and entreat
The dead to pardon. I perforce obey
The powers that be. 'Tis foolishness, I ween,
To overstep in aught the golden mean.

ANTIGONE: I urge no more; nay, wert thou willing still,
I would not welcome such a fellowship.
Go thine own way; myself will bury him.
How sweet to die in such employ, to rest—
Sister and brother linked in love's embrace—
A sinless sinner, banned awhile on earth,
But by the dead commended; and with them
I shall abide for ever. As for thee,
Scorn, if thou wilt, the eternal laws of Heaven.

ISMENE: I scorn them not, but to defy the State[3]
Or break her ordinance I have no skill.

ANTIGONE: A specious pretext. I will go alone
To lap my dearest brother in the grave.

ISMENE: My poor, fond sister, how I fear for thee!

ANTIGONE: O waste no fears on me; look to thyself.

ISMENE: At least let no man know of thine intent,
But keep it close and secret, as will I.

ANTIGONE: O tell it, sister; I shall hate thee more
If thou proclaim it not to all the town.

ISMENE: Thou hast a fiery soul for numbing work.

ANTIGONE: I pleasure those whom I would liefest please.

SAMPLE ANNOTATION

Literary Elements

The literal meaning of this dialogue is that Antigone has no doubt that burying her brother is the morally correct choice, but Ismene says she cannot defy the laws of the state. These details contribute to characterization, conflict, plot, and theme.

3. **the State** a country or a people with a shared government

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NOTES

ISMENE: If thou succeed; but thou art doomed to fail.

ANTIGONE: When strength shall fail me, yes, but not before.

ISMENE: But, if the venture's hopeless, why essay?

ANTIGONE: Sister, forbear, or I shall hate thee soon,
And the dead man will hate thee too, with cause.
Say I am mad and give my madness rein
To wreck itself; the worst that can befall
Is but to die an honorable death.

ISMENE: Have thine own way then; 'tis a mad endeavor,
Yet to thy lovers thou art dear as ever. [*Exeunt*]

CHORUS:
(Strophe 1)
Sunbeam, of all that ever dawn upon
Our seven-gated Thebes the brightest ray,
O eye of golden day,
How fair thy light o'er Dirce's fountain shone,
Speeding upon their headlong homeward course,
Far quicker than they came, the Argive force;
Putting to flight
The argent shields, the host with scutcheons white.
Against our land the proud invader came
To vindicate fell Polyneices' claim.
Like to an eagle swooping low,
On pinions white as new fall'n snow.
With clanging scream, a horsetail plume his crest,
The aspiring lord of Argos onward pressed.

(Antistrophe 1)
Hovering around our city walls he waits,
His spearmen raven at our seven gates.
But ere a torch our crown of towers could burn,
Ere they had tasted of our blood, they turn
Forced by the Dragon; in their rear
The din of Ares panic-struck they hear.
For Zeus who hates the braggart's boast
Beheld that gold-bespangled host;
As at the goal the paean they upraise,
He struck them with his forked lightning blaze.

(Str. 2)
To earth from earth rebounding, down he crashed;

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NOTES

The fire-brand from his impious hand was dashed,
As like a Bacchic **reveler** on he came,
Outbreathing hate and flame,
And tottered. Elsewhere in the field,
Here, there, great Area like a war-horse wheeled;
Beneath his car down thrust
Our foemen bit the dust.

Seven captains at our seven gates
Thundered; for each a champion waits,
Each left behind his armor bright,
Trophy for Zeus who turns the fight;
Save two alone, that ill-starred pair
One mother to one father bare,
Who lance in rest, one 'gainst the other
Drave, and both perished, brother slain by brother.

(Ant. 2)

Now Victory to Thebes returns again
And smiles upon her chariot-circled plain.
Now let feast and festal should
Memories of war blot out.
Let us to the temples throng,
Dance and sing the live night long.
God of Thebes, lead thou the round.
Bacchus, shaker of the ground!
Let us end our revels here;
Lo! Creon our new lord draws near,
Crowned by this strange chance, our king.
What, I marvel, pondering?
Why this summons? Wherefore call
Us, his elders, one and all,
Bidding us with him debate,
On some grave concern of State?

[Enter CREON]

CREON: Elders, the gods have righted once again
Our storm-tossed ship of state, now safe in port.
But you by special summons I **convened**
As my most trusted councilors; first, because
I knew you loyal to Laius of old;
Again, when Oedipus restored our State,
Both while he ruled and when his rule was o'er,
Ye still were constant to the royal line.
Now that his two sons perished in one day,

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Brother by brother murderously slain,
By right of kinship to the Princes dead,
I claim and hold the throne and sovereignty.
Yet 'tis no easy matter to discern
The temper of a man, his mind and will,
Till he be proved by exercise of power;
And in my case, if one who reigns supreme
Swerve from the highest policy, tongue-tied
By fear of consequence, that man I hold,
And ever held, the basest of the base.
And I condemn the man who sets his friend
Before his country. For myself, I call
To witness Zeus, whose eyes are everywhere,
If I perceive some mischievous design
To sap the State, I will not hold my tongue;
Nor would I reckon as my private friend
A public foe, well knowing that the State
Is the good ship that holds our fortunes all:
Farewell to friendship, if she suffers wreck.
Such is the policy by which I seek
To serve the Commons and conformably
I have proclaimed an edict as concerns
The sons of Oedipus; Eteocles
Who in his country's battle fought and fell,
The foremost champion—duly bury him
With all observances and ceremonies
That are the guerdon of the heroic dead.
But for the miscreant exile who returned
Minded in flames and ashes to blot out
His father's city and his father's gods,
And glut his vengeance with his kinsmen's blood,
Or drag them captive at his chariot wheels—
For Polyneices 'tis ordained that none
Shall give him burial or make mourn for him,
But leave his corpse unburied, to be meat
For dogs and carrion crows, a ghastly sight.
So am I purposed; never by my will
Shall miscreants take precedence of true men,
But all good patriots, alive or dead,
Shall be by me preferred and honored.

CHORUS: Son of Menoeceus, thus thou will'st to deal
With him who loathed and him who loved our State.
Thy word is law; thou canst dispose of us
The living, as thou will'st, as of the dead.

NOTES

SAMPLE ANNOTATION

Literary Elements

Creon describes the kind of king he aspires to be, and so far he seems principled and fair. However, his words also pave the way for conflict with Antigone.

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First Read

Read *Antigone*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is the relationship between Antigone and Ismene? What are they discussing as this excerpt from the play opens? Cite evidence from the text to demonstrate your understanding.

2. According to the Chorus, what happened between the brothers Eteocles and Polyneices? How do things in Thebes stand now? Cite evidence from the text to demonstrate your understanding.

3. What is Antigone's plan, and what is Ismene's response? Cite evidence from the text and explain your understanding.

4. Antigone tells her sister, "'Tis thine to show / If thou art worthy of thy blood or base." The word *or* tells you that *base* is being contrasted with *worthy of thy blood*. Given that, what do you suppose **base** means? Write your ideas.

5. Use context clues to determine the meaning of the word **reveler** as it is used in the text. Write your definition of *reveler*, and explain which clues helped you arrive at it.

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Reading Skill: Literary Elements

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify key literary elements, note the following:

- ✓ characters' thoughts, actions, and dialogue that contribute to characterization
- ✓ major conflicts, including characters' internal conflicts
- ✓ places and historical context that contribute to setting
- ✓ themes, or overarching messages
- ✓ characters' tone

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 key elements enhance or add layers of meaning or style in a literary text, consider the following questions:

- ✓ How does dialogue convey character traits or advance the plot?
- ✓ How do characters' conflicting values advance the plot or suggest a theme?
- ✓ How do literary elements connect to key features of Greek tragedy—including the eventual downfall of an admirable character who possesses tragic flaws?
- ✓ How do this character's actions impact other elements of the play—including plot, theme, and other characters?

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Reread paragraphs 196–203 of *Anitgone*. Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which statement best explains how literary elements convey meaning in these lines from Creon's monologue?

- A. This passage shows the cruel and unforgiving sides of Creon's character, and it also contributes to plot and setting because Creon describes other recent deaths in his family and how these losses negatively impact Thebes.
- B. This passage shows contrasting elements of Creon's character because his gruesome description of how Polyneices's body will be left unburied suggests cruelty, but his statements about patriotism and honesty convey a more principled tone.
- C. This passage shows the balanced, principled side of Creon because he demonstrates an objective tone and advances the plot as he describes the consequences of his nephew's death and his hope for the future of Thebes.
- D. This passage shows contrasting sides of Creon's character because his objective description of Polyneices's treasonous behavior contrasts with the cruel tone he uses to describe the necessary punishment for being unpatriotic.

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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 analyze an author's use of rhetorical appeals in a text, consider the following questions:

- ✓ What is the speaker's purpose?
- ✓ Does the author use logos, or logical reasoning supported by evidence, facts, or statistics?
- ✓ Does the author use pathos, or make an emotional plea by personalizing a situation or occurrence?
- ✓ Does the author use ethos, or remind readers of his or her credibility and shared beliefs and values?
- ✓ How does the speaker's use of rhetorical appeals support his or her purpose?

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Reread lines 48–55 of *Antigone*. 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 rhetorical appeal does Ismene use in lines 48–55?

- A. ethos
- B. logos
- C. pathos
- D. kairos

Part B: Which statement best explains why Ismene's argument fits the rhetorical appeal you identified in Part A?

- A. Ismene establishes her own credibility by citing all the tragedy she has already experienced, and this approach is an example of ethos.
- B. Although Ismene's argument elicits an emotional response from her sister, her reasoning more accurately qualifies as logos because she uses facts and statistics.
- C. The critical timing of Ismene's argument, along with her sequencing of tragic events that have happened in their family, is best categorized as kairos.
- D. Ismene's use of emotionally-charged language to recall their father's tragic downfall, their mother's suicide, and the deaths of their brothers is best categorized as pathos.

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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 coming-of-age experiences and conflicting perspectives in a text, note the following:

- ✓ key characters and conflicts
- ✓ how the text depicts a character's coming of age
- ✓ how a character faces challenges and deals with conflict
- ✓ how one character's perspective compares and contrasts with other characters' perspectives

STEP 2: To analyze coming-of-age experiences reflected in a text and how the author represents conflicting perspectives, consider the following questions:

- ✓ How do characters represent different perspectives? How does each perspective develop through dialogue, plot, or other elements?
- ✓ What does the protagonist learn from conflict and challenging experiences?
- ✓ How do the various perspectives conflict or overlap throughout the text?
- ✓ How do conflicting perspectives contribute to the protagonist's coming of age?

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Reread lines 90–97 of *Antigone*. 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 statement best describes the conflicting perspectives conveyed through this dialogue?

- A. Ismene doubts that Antigone's plan will be successful, but Antigone fiercely stands by her own moral principles.
- B. Ismene worries that Antigone will get hurt burying Polyneices, but Antigone is confident that she is strong enough to do the job.
- C. Ismene feels hopeless because she is so scared for Antigone, but Antigone assures her sister that she is behaving honorably.
- D. Ismene argues that Antigone is making their uncle mad, but Antigone explains that Creon was already mad anyway.

Part B: What details from the passage best support your answer to Part A?

- A. Antigone shows signs of madness, which Ismene interprets as a sign of mourning for the death of Polyneices.
- B. Antigone and Ismene are both worried about Creon's anger, but they cannot agree about the cause of his anger.
- C. Ismene says the plan is hopeless, and Antigone replies that she and their brother hate Ismene for failing to act with loyalty and courage.
- D. Ismene feels hopelessness because she lacks the courage to follow Antigone's lead and do what's best for their family.

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Close Read

Reread *Antigone*. 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 dialogue that reveals character traits or advances the plot. Analyze how literary elements in the dialogue shape meaning in *Antigone*.

2. Identify instances of the rhetorical appeals of pathos, ethos, and logos. Analyze how Antigone uses these appeals to make her case concerning her brother. Explain how allusions to ancient Greek beliefs, such as the references to gods, "the golden mean," and other figures of speech strengthen her appeals.

3. Locate details that indicate Antigone is still a youth. Analyze and explain how Antigone's central conflict is a coming-of-age experience for the protagonist.

4. Identify conflicts in this excerpt from *Antigone*, including conflicts over authority and sibling rivalry. Evaluate the conflicts at the center of at least two universal themes, including how they emerge and where they seem to be headed.

5. Explain how the family connections heighten the conflict in the classical drama *Antigone*.

LITERARY ANALYSIS

WRITE

According to the ancient Greek philosopher Aristotle, a tragic hero is someone with honorable qualities whose errors of judgment lead to his or her own downfall. Based on this excerpt from the classical drama *Antigone*, which character most closely fits Aristotle's definition of a tragic hero? In your response, consider how key elements such as theme, conflict, plot, or setting, contribute to the development of this character.

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What to the Slave Is the Fourth of July?

ARGUMENTATIVE TEXT
Frederick Douglass
1852

Introduction

Born into slavery, Frederick Douglass (1818–1895) escaped to freedom in 1838 and went on to become a leading abolitionist and social reformer. Acclaimed for his brilliant oratory skills and incisive writing, Douglass was invited by leading citizens of Rochester, New York, to speak at an Independence Day celebration in 1852. With his characteristic eloquence and even-handed logic, Douglass answers the question posed in the title of his speech.

"Your high independence only reveals the immeasurable distance between us."

NOTES

1 Fellow Citizens, I am not wanting in respect for the fathers of this republic. The signers of the Declaration of Independence were brave men. They were great men, too great enough to give frame to a great age. It does not often happen to a nation to raise, at one time, such a number of truly great men. The point from which I am compelled to view them is not, certainly, the most favorable; and yet I cannot contemplate their great deeds with less than admiration. They were statesmen, patriots and heroes, and for the good they did, and the principles they contended for, I will unite with you to honor their memory. . . .

2 . . . Fellow-citizens, pardon me, allow me to ask, why am I called upon to speak here to-day? What have I, or those I represent, to do with your national independence? Are the great principles of political freedom and of natural justice, embodied in that Declaration of Independence, extended to us? And am I, therefore, called upon to bring our humble offering to the national altar, and to confess the benefits and express devout gratitude for the blessings resulting from your independence to us?

3 Would to God, both for your sakes and ours, that an affirmative answer could be truthfully returned to these questions! Then would my task be light, and my burden easy and delightful. For who is there so cold, that a nation's sympathy could not warm him? Who so **obdurate** and dead to the claims of gratitude, that would not thankfully acknowledge such priceless benefits? Who so stolid and selfish, that would not give his voice to swell the hallelujahs of a nation's jubilee, when the chains of servitude had been torn from his limbs? I am not that man. In a case like that, the dumb might eloquently speak, and the "lame man leap as an hart."

4 But such is not the state of the case. I say it with a sad sense of the **disparity** between us. I am not included within the pale of glorious anniversary! Your high independence only reveals the immeasurable distance between us. The blessings in which you, this day, rejoice, are not enjoyed in common. The rich inheritance of justice, liberty, prosperity and independence, bequeathed by your fathers, is shared by you, not by me. The sunlight that brought light and healing to you, has brought stripes and death to me. This Fourth July is

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yours, not mine. You may rejoice, I must mourn. To drag a man in fetters into the grand illuminated temple of liberty, and call upon him to join you in joyous anthems, were inhuman mockery and sacrilegious irony. Do you mean, citizens, to mock me, by asking me to speak to-day? If so, there is a parallel to your conduct. And let me warn you that it is dangerous to copy the example of a nation whose crimes, towering up to heaven, were thrown down by the breath of the Almighty, burying that nation in **irrevocable** ruin! I can to-day take up the plaintive lament of a peeled and woe-smitten people!

5 "By the rivers of Babylon, there we sat down. Yea! We wept when we remembered Zion. We hanged our harps upon the willows in the midst thereof. For there, they that carried us away captive, required of us a song; and they who wasted us required of us mirth, saying, Sing us one of the songs of Zion. How can we sing the Lord's song in a strange land? If I forget thee, O Jerusalem, let my right hand forget her cunning. If I do not remember thee, let my tongue cleave to the roof of my mouth."[1]

6 Fellow-citizens, above your national, tumultuous joy, I hear the mournful wail of millions! whose chains, heavy and grievous yesterday, are, to-day, rendered more intolerable by the jubilee shouts that reach them. If I do forget, if I do not faithfully remember those bleeding children of sorrow this day, "may my right hand forget her cunning, and may my tongue cleave to the roof of my mouth!" To forget them, to pass lightly over their wrongs, and to chime in with the popular theme, would be treason most scandalous and shocking, and would make me a **reproach** before God and the world. My subject, then, fellow-citizens, is American slavery. I shall see this day and its popular characteristics from the slave's point of view. Standing there identified with the American bondman, making his wrongs mine, I do not hesitate to declare, with all my soul, that the character and conduct of this nation never looked blacker to me than on this 4th of July! Whether we turn to the declarations of the past, or to the professions of the present, the conduct of the nation seems equally hideous and revolting. America is false to the past, false to the present, and solemnly binds herself to be false to the future. Standing with God and the crushed and bleeding slave on this occasion, I will, in the name of humanity which is outraged, in the name of liberty which is fettered, in the name of the constitution and the Bible which are disregarded and trampled upon, dare to call in question and to denounce, with all the emphasis I can command, everything that serves to perpetuate slavery the great sin and shame of America! "I will not equivocate; I will not excuse"; I will use the severest language I can command; and yet not one word shall escape me that any man, whose judgment is not blinded by prejudice, or who is not at heart a slaveholder, shall not confess to be right and just.

1. **If I do not remember thee, let my tongue cleave to the roof of my mouth** "If I do not remember thee, let my tongue cleave to the roof of my mouth; if I prefer not Jerusalem above my chief joy" (Psalm 137:6)

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7 But I fancy I hear some one of my audience say, "It is just in this circumstance that you and your brother abolitionists fail to make a favorable impression on the public mind. Would you argue more, and denounce less; would you persuade more, and **rebuke** less; your cause would be much more likely to succeed." But, I submit, where all is plain there is nothing to be argued. What point in the anti-slavery creed would you have me argue? On what branch of the subject do the people of this country need light? Must I undertake to prove that the slave is a man? That point is **conceded** already. Nobody doubts it. The slaveholders themselves acknowledge it in the enactment of laws for their government. They acknowledge it when they punish disobedience on the part of the slave. There are seventy-two crimes in the State of Virginia which, if committed by a black man (no matter how ignorant he be), subject him to the punishment of death; while only two of the same crimes will subject a white man to the like punishment. What is this but the acknowledgment that the slave is a moral, intellectual, and responsible being? The manhood of the slave is conceded. It is admitted in the fact that Southern statute books are covered with enactments forbidding, under severe fines and penalties, the teaching of the slave to read or to write. When you can point to any such laws in reference to the beasts of the field, then I may consent to argue the manhood of the slave. When the dogs in your streets, when the fowls of the air, when the cattle on your hills, when the fish of the sea, and the reptiles that crawl, shall be unable to distinguish the slave from a brute, then will I argue with you that the slave is a man!

8 For the present, it is enough to affirm the equal manhood of the Negro race. Is it not astonishing that, while we are ploughing, planting, and reaping, using all kinds of mechanical tools, erecting houses, constructing bridges, building ships, working in metals of brass, iron, copper, silver and gold; that, while we are reading, writing and ciphering, acting as clerks, merchants and secretaries, having among us lawyers, doctors, ministers, poets, authors, editors, orators and teachers; that, while we are engaged in all manner of enterprises common to other men, digging gold in California, capturing the whale in the Pacific, feeding sheep and cattle on the hill-side, living, moving, acting, thinking, planning, living in families as husbands, wives and children, and, above all, confessing and worshipping the Christian's God, and looking hopefully for life and immortality beyond the grave, we are called upon to prove that we are men!

9 Would you have me argue that man is entitled to liberty? That he is the rightful owner of his own body? You have already declared it. Must I argue the wrongfulness of slavery? Is that a question for Republicans?[2] Is it to be settled by the rules of logic and argumentation, as a matter beset with great difficulty,

2. **Republicans** Douglass is referring here to participants in a system of government in which the people have a representative stake.

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involving a doubtful application of the principle of justice, hard to be understood? How should I look to-day, in the presence of Americans, dividing, and subdividing a discourse, to show that men have a natural right to freedom? Speaking of it relatively and positively, negatively and affirmatively. To do so, would be to make myself ridiculous, and to offer an insult to your understanding. There is not a man beneath the canopy of heaven that does not know that slavery is wrong for him.

10 What, am I to argue that it is wrong to make men brutes, to rob them of their liberty, to work them without wages, to keep them ignorant of their relations to their fellow men, to beat them with sticks, to flay their flesh with the lash, to load their limbs with irons, to hunt them with dogs, to sell them at auction, to sunder their families, to knock out their teeth, to burn their flesh, to starve them into obedience and submission to their masters? Must I argue that a system thus marked with blood, and stained with pollution, is wrong? No! I will not. I have better employment for my time and strength than such arguments would imply.

11 What, then, remains to be argued? Is it that slavery is not divine; that God did not establish it; that our doctors of divinity are mistaken? There is blasphemy in the thought. That which is inhuman, cannot be divine! Who can reason on such a proposition? They that can, may; I cannot. The time for such argument is passed.

12 At a time like this, scorching irony, not convincing argument, is needed. O! Had I the ability, and could reach the nation's ear, I would, to-day, pour out a fiery stream of biting ridicule, blasting reproach, withering sarcasm, and stern rebuke. For it is not light that is needed, but fire; it is not the gentle shower, but thunder. We need the storm, the whirlwind, and the earthquake. The feeling of the nation must be quickened; the conscience of the nation must be roused; the propriety of the nation must be startled; the **hypocrisy** of the nation must be exposed; and its crimes against God and man must be proclaimed and denounced.

13 What, to the American slave, is your 4th of July? I answer; a day that reveals to him, more than all other days in the year, the gross injustice and cruelty to which he is the constant victim. To him, your celebration is a sham; your boasted liberty, an unholy license; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your denunciation of tyrants, brass fronted impudence; your shouts of liberty and equality, hollow mockery; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are, to Him, mere **bombast,** fraud, deception, impiety, and hypocrisy — a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation on the earth guilty of practices more shocking and bloody than are the people of the United States, at this very hour.

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14 Go where you may, search where you will, roam through all the monarchies and despotisms of the Old World, travel through South America, search out every abuse, and when you have found the last, lay your facts by the side of the everyday practices of this nation, and you will say with me, that, for revolting barbarity and shameless hypocrisy, America reigns without a rival.

NOTES

PERSONAL RESPONSE

WRITE

Taking a cue from Douglass, what are some holidays or traditions that you do not feel connected to, and why? Cite examples to explain how you would reimagine or reframe one celebration to be more inclusive.

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House Divided Speech

ARGUMENTATIVE TEXT
Abraham Lincoln
1858

Introduction

Abraham Lincoln delivered his famous speech, "House Divided," in 1858, when tensions were running high before the start of the Civil War. Lincoln explained the use of the "house divided" imagery in this way: "I want to use some universally known figure, expressed in simple language as universally known, that it may strike home to the minds of men in order to rouse them to the peril of the times." This excerpt reproduces the introduction, which contains the best-known passage, and the close of Lincoln's speech.

"A house divided against itself cannot stand."

NOTES

1 Mr. President and Gentlemen of the Convention,

2 If we could first know where we are, and **whither** we are tending, we could then better judge what to do, and how to do it.

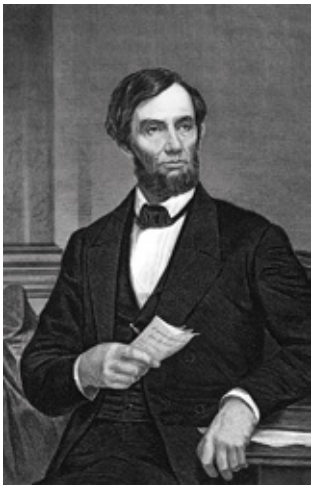
3 We are now far into the fifth year, since a **policy** was initiated, with the avowed object, and confident promise, of putting an end to slavery **agitation.**

4 Under the operation of that policy, that agitation has not only, not ceased, but has constantly **augmented.**

5 In my opinion, it will not cease, until a crisis shall have been reached, and passed.

6 "A house divided against itself cannot stand."

7 I believe this government cannot endure, permanently half slave and half free.



This speech, delivered when Abraham Lincoln accepted the Republican nomination to the U.S. Senate from Illinois, anticipated the issue which would go on to define his presidency.

8 I do not expect the Union to be dissolved—I do not expect the house to fall—but I do expect it will cease to be divided.

9 It will become all one thing or all the other.

10 Either the opponents of slavery, will arrest the further spread of it, and place it where the public mind shall rest in the belief that it is in the course of ultimate extinction; or its **advocates** will push it forward, till it shall become alike lawful in all the States, old as well as new—North as well as South.

. . .

11 Our cause, then, must be intrusted to, and conducted by its own undoubted friends—those whose hands are free, whose hearts are in the work—who do care for the result.

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12 Two years ago the Republicans of the nation mustered over thirteen hundred thousand strong.

13 We did this under the single impulse of resistance to a common danger, with every external circumstance against us.

14 Of strange, discordant, and even, hostile elements, we gathered from the four winds, and formed and fought the battle through, under the constant hot fire of a disciplined, proud, and pampered enemy.

15 Did we brave all then to falter now?—now—when that same enemy is wavering, dissevered and belligerent?

16 The result is not doubtful. We shall not fail—if we stand firm, we shall not fail.

17 Wise councils may accelerate or mistakes delay it, but, sooner or later the victory is sure to come.

PERSONAL RESPONSE

WRITE

In his classic speech against slavery, Abraham Lincoln includes an allusion to this passage from the Christian Bible, Matthew 12:25, which would have been well known to the men he addresses: *And Jesus knew their [the Pharisees'] thoughts, and said unto them, "Every kingdom divided against itself is brought to desolation; and every city or house divided against itself shall not stand."* Using evidence from the text, this allusion, and your personal experience, write a personal response to the message of the speech.

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Claudette Colvin Explains Her Role in the Civil Rights Movement

INFORMATIONAL TEXT
Roni Jacobson
2017

Introduction

Although Claudette Colvin (b. 1939) has been left out of many history books, she played a critical role in early protests against segregation in 1950s America. At 15, Colvin was told to give up her bus seat for a white passenger and refused. This was months before Rosa Parks remained seated on the same public transportation system and was credited for sparking the Montgomery Bus Boycott. Colvin's subsequent testimony as a key plaintiff in the *Browder v. Gayle* case caused the first collapse of the "underpinnings of the Jim Crow South," as described by Phillip Hoose, her National Book Award-winning biographer. Here, Roni Jacobson of *Teen Vogue* interviews this essential—yet largely unknown—civil rights hero.

"We were second class citizens. And there was no cause for it."

NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The photo looks like a high school yearbook photo, and seeing this image and reading the caption make me feel empathy for Colvin because she could be one of my classmates. The image and caption make her story feel more personal and relatable.

1 On March 2, 1955, nine months before Rosa Parks refused to give up her seat to a white passenger on a bus in Montgomery, Alabama, Claudette Colvin, a 15-year-old black teenager, did the same thing.

2 Parks is remembered for having sparked the Montgomery Bus Boycott,[1] which Colvin helped end more than a year later when she, along with co-plaintiffs Mary Louise Smith, Aurelia Browder and Susie McDonald, served as witnesses in *Browder v. Gayle*, a case that ended segregation in public transportation not just in Alabama, but eventually all across the United States when the Supreme Court affirmed the ruling.

3 Parks became an icon of resistance. Meanwhile, Colvin became an outcast, branded a troublemaker within her community after her **initial** arrest and conviction. She was abandoned by civil rights leaders when she became pregnant at 16. Although she has gained recognition in recent years — a book about her life won the National Book Award in 2009 — Colvin is still largely glossed over by history and her immense contribution and sacrifice has never been officially recognized by the U.S. government, as Parks' was.



Claudette Colvin, at the age of 15

1. **Montgomery Bus Boycott** a protest, largely inspired by the resistance of Rosa Parks, that objected to the segregation of city buses

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4 *Teen Vogue* spoke with Colvin, now 78 years old, at her home in New York and by phone about her experiences. The following is a condensed and edited version of those conversations.

5 ***Teen Vogue:*** Tell us about the day of your protest.

6 **Claudette Colvin:** I was in 11th grade.

7 It started out a normal day. We got out early and 13 of us students walked to downtown Montgomery and boarded a city bus on Dexter Avenue, exactly across the street from Dr. Martin Luther King's church. As the bus proceeded down Court Square, more white passengers got on the bus. In order for this white lady to have a seat, four students would have to vacate because a white person wasn't allowed to sit across from a colored person. So the bus driver asked for the four seats and three of the students got up. I remained seated.

8 History had me glued to the seat. Harriet Tubman's[2] hands were pushing down on one shoulder and Sojourner Truth's[3] hands were pushing down on the other shoulder. I was paralyzed between these two women; I couldn't move.

9 February was, at that time, only Negro History Week, not history month. But the faculty members at my school said we were gonna do it the whole month because African Americans — at that time we were called "negroes" — were deliberately kept out of American history. The boys liked to talk about Jackie Robinson, breaking the baseball barrier. My instructor talked about Sojourner Truth and Harriet Tubman. We started talking about the injustice and how we were discriminated against locally. That's why I was so fired up and so angry when the bus driver asked me to get up. It was more than myself.

10 Some white students [on the bus] were yelling: "You have to get up, you have to get up." And a colored girl, one of the students said, "Well she don't have to do nothing but stay black and die."

11 We were still on our best behavior taking all of the insults from the white passengers. The bus driver knew that I wasn't breaking the law, because these seats were already for colored people. Under Jim Crow law,[4] the bus driver could ask you to give up your seat at any time but the problem was that [the number of seats for black and white people had to be even]. He drove the bus about four stops, and when we stopped, traffic patrol got on the bus and asked me to get up. I told him I paid my fare and said, "It's my constitutional right!" The patrol officer yelled to the bus driver that he didn't have any **jurisdiction** here.

2. **Harriet Tubman** a famous American activist who escaped from slavery and founded the Underground Railroad, which helped to help free more than seventy enslaved persons
3. **Sojourner Truth** a woman born into slavery who escaped with her daughter, then made history by being the first black woman to win a lawsuit against a white man when she sued him for custody of her enslaved son
4. **Jim Crow law** any law created, primarily in the southern United States, to enforce racial segregation following Reconstruction until the civil rights movement

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SAMPLE ANNOTATION

Structure – Print and Graphic Features

The text of this article is an interview. The reporter is identified by the name of the magazine in bold italics, and the subject by her name in bold. The colons indicate that the text that follows is in their own words.

12 ***Teen Vogue:*** *What happened after that?*

13 **Claudette Colvin:** We thought it was all over with, because the white woman remained standing and I remained seated. I knew she wasn't going to sit opposite me. He drove one block and that's when the policemen from the squad car came in and asked me the same thing, and I was even more defiant.

14 I don't know how I got off that bus. All the students said they manhandled me off the bus and into the squad car. They handcuffed me, booked me, and then instead of taking me to a **juvenile** detention center, they took me to city jail. That's when terror came down. I became very frightened. They didn't allow me to have a phone call, and I didn't know that the students were gonna go and tell my parents.

15 My mother and my pastor came down and bailed me out. I had three charges: disorderly conduct, violating segregation law, and assault and **battery**. They dropped two charges and just kept the one, assault and battery. They said I scratched the policeman because I didn't get up and walk, but I don't recall scratching him.

16 ***Teen Vogue:*** *So you were convicted of assault and battery of a police officer, a felony? Is that still on your record?*

17 **Claudette Colvin:** Yes. I was put on indefinite probation.

18 ***Teen Vogue:*** *How has that **impacted** your life?*

19 **Claudette Colvin:** That arrest changed my whole life. I was **ostracized** by people in my community and professional people also. I wanted to be an attorney. My mother would say I never stopped talking. I always had a lot of questions to ask, and I was never satisfied with the answer. A lot of things I wasn't satisfied by.

20 ***Teen Vogue:*** *What was your relationship with Rosa Parks?*

21 **Claudette Colvin:** I first met her maybe two weeks after I got arrested. Mrs. Parks got in touch with my parents. She had a youth group and said that the youth group would like to hear my story. That summer I became secretary of the youth group, and in the fall I took over when the person in charge left for college. We would meet every Sunday afternoon. Rosa would discuss discrimination in Montgomery.

22 ***Teen Vogue:*** *You were dropped by the movement after the trial as a young single mother. Do you ever feel like you don't get enough credit? For instance, the Smithsonian National Museum of African American History refers to your contribution in passing as a "test case," when in fact you played a **pivotal** role in the case that helped crumble segregation.*

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23 **Claudette Colvin:** I was glad that Rosa did it and that people were at last going to stand out. It was important to have Rosa as a face that they could rally around.

24 All four of us didn't get enough credit. Mary Louise Smith,[5] who was 18, was arrested too. I was a little disappointed [at being left out], because the whole movement was about young people, saying we want more from America. We want to stand up and be first class citizens. The discrimination that's going on, whether gender or racial or whatever, religious. We want it to be brought out and defeated.

25 ***Teen Vogue*:** *Can you tell me more about the period after your arrest and conviction? How did people in the community react?*

26 **Claudette Colvin:** Some people, the students, were sympathetic at first. They knew my mindset and what I was thinking, but their parents persuaded them not to be involved with me because I was a troublemaker and "this wasn't the right thing to do." They already thought I was crazy. Before then, in the 10th grade, I had stopped straightening my hair. I was wearing my hair naturally and they started saying I was crazy for doing that. They didn't know I would go to the extreme and disobey the bus driver.

27 ***Teen Vogue*:** *This was in the 1950s. That's so ahead of its time, especially considering natural hair is still labeled unprofessional today.*

28 **Claudette Colvin:** Everybody was really really upset if their hair wasn't straight. A lot of African American women wanted to emulate white women. But I said in my mind, rationally thinking, there is no way you are going to get your hair that straight, especially in the summer. By the time I straightened it I wanted to go out and play and run it would go back anyway.

29 I lost a lot of friends because of that. Because their mothers and fathers, the only work they had was working for white people, and they didn't want to lose their jobs. That's the main thing.

30 I didn't know about depression, but I became a little depressed. I lost all my friends and really needed someone. I got pregnant in July and I went back to school in September. I began showing around four months after I was pregnant. I was expelled from school around the Christmas holiday. My principal told me not to come back.

31 ***Teen Vogue*:** *So Browder v. Gayle. Tell me about your role in the case. You were the star witness. What was going through your mind when you were on the witness stand? Were you nervous? Did you rehearse what you would say beforehand?*

5. **Mary Louise Smith** another woman who, like Rosa Parks, refused to give up her seat on a segregated city bus

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NOTES

32 **Claudette Colvin:** I was afraid, but as I got on the stand and started to look around, I realized that I might as well get involved. I gained strength from the audience when I was testifying. [Attorney Fred Grey, the young civil rights lawyer representing Claudette] didn't go over the questions beforehand. I didn't rehearse. I just wanted to expose to white people what I was going through, and how African Americans were treated. We were second class citizens. And there was no cause for it. Just because they think that they are superior.

33 [Afterwards], people were congratulating me and I wondered what they were congratulating me about. I hoped that I did some good.

Roni Jacobson, *Teen Vogue* © Conde Nast

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First Read

Read "Claudette Colvin Explains Her Role in the Civil Rights Movement." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why do you think civil rights leaders abandoned Colvin when she got pregnant? Cite evidence from the text to support your inference.

2. Why did Colvin's teachers consider Negro History Week unjust? How did they respond?

3. According to Colvin, how did her physical identity contribute to her being labeled a troublemaker by her own community?

4. The Latin word *jur* means "law," and the Latin *dictio* is derived from *dicere*, meaning "to say." Keeping this in mind and using context clues from the text, what do you think the word **jurisdiction** means? Write your best answer.

5. What is the meaning of the word **ostracized** as it is used in the text? Write your best definition, along with a brief explanation of the context clues that helped you arrive at the definition.

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Reading Skill: Structure – Print and Graphic Features

Claudette Colvin Explains Her Role in the Civil Rights Movement

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 features in an informational text, locate the following elements:

- ✓ titles and headings
- ✓ boldface words, including names
- ✓ captions
- ✓ photographs and illustrations
- ✓ embedded links
- ✓ videos
  - images or animation
  - sound effects, music, or narration

STEP 2: To analyze the impact of print and graphic features in an informational text, consider the following questions:

- ✓ What print, graphic, and digital features accompany this text?
- ✓ What information does each feature provide?
- ✓ How do these features enhance my understanding of the content?
- ✓ What are the advantages and disadvantages of multimodal texts that include visuals, audio, and written language?

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Reread paragraphs 20–24 of "Claudette Colvin Explains Her Role in the Civil Rights Movement." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which statement best explains how the text features help convey information about Claudette Colvins's story that is unique to an interview format?

- A. The interviewer from *Teen Vogue* is able to share her personal opinions throughout the interview.
- B. Claudette Colvin is able to tell her own story without interruptions from the interviewer.
- C. The interviewer is able to add information to Colvin's responses without the reader knowing.
- D. However the interviewer phrases her questions, Claudette Colvin is free to answer from her own experience.

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Close Read

Reread "Claudette Colvin Explains Her Role in the Civil Rights Movement." 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 1 and watch the first minute of the accompanying film, "The Girl Before Rosa Parks." Analyze how the graphic features in this section of the video enhance your understanding of the first paragraph of the text.

2. In the interview transcript, Colvin makes several references to influential historical figures. Identify one of these references in the text and evaluate how the images in the accompanying video impact your understanding of how these figures influenced Colvin.

3. Identify the use of sequence and cause-and-effect text structures and analyze their impact on the interview.

4. Explain why we revisit historical accounts and how these accounts help connect us to one another.

EXPOSITORY

WRITE

In the interview, Colvin addresses issues of racial injustice, segregation, and civil rights. Imagine you were writing an article about one of these topics. Propose print and graphic features that you would insert into your article to help an audience of your peers gain a deeper understanding of the topic. Describe the features you would use and analyze how they would impact your peers' understanding of the topic you chose.

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Cherokee Family Reunion

DRAMA
Larissa Fasthorse
2013

Introduction

Larissa FastHorse is an American playwright and choreographer. Born and raised in South Dakota, she is a member of the Lakota Nation's Rosebud Sioux Tribe. This selection from her play *Cherokee Family Reunion* introduces the Bearmeat and White families, all of whom have gathered to celebrate the wedding of the mother of the White family, Emma, to the father of the Bearmeat family, John. Members of the Bearmeat family, including Uncle Jasper, Aunt Nell, Aunt Polly, and Granny, look on as the children in both families meet each other for the first time. Christopher of the Whites and Lizzie of the Bearmeats experience an uncomfortable attraction to each other, while the other children—Morgan, Hillary, Dylan, Twodi, and Meli—eye each other with suspicion.

"I had a beautiful childhood in hills very like these. I want Cherokee to feel like your home."

NOTES

FROM SCENE 1: THE WEDDING DAY

UNCLE JASPER. This is my favorite part, the reception! Take it away!

WEDDING SINGER. This is a little song I wrote for Emma and John's first dance.

(The wedding band plays while JOHN and EMMA dance.

**Note: Recorded music can be used when UNCLE JASPER announces the first dance.)*

UNCLE JASPER. Everyone join in. Bearmeat family, and a White to dance with! Come on, mix it up now.

(The kids awkwardly pair up and dance. CHRISTOPHER and LIZZIE spot each other and walk slowly together, it's a movie moment. Suddenly AUNT NELL and AUNT POLLY pop up between them. AUNT NELL speaks right in front of CHRISTOPHER.)

AUNT NELL. We don't know anything about these kids. They could be thieves. **Hooligans**. Hare Krishnas.

AUNT POLLY. Oh, Nell. You're being dramatic.

AUNT NELL. Am I? *(Notices CHRISTOPHER.)* What do you want?

CHRISTOPHER. I'd love to have this dance, ma'am.

*(CHRISTOPHER dramatically sweeps AUNT NELL into his arms and leads her into a dance. LIZZIE and AUNT POLLY are **smitten**.*

The dance ends. Whites and Bearmeats can't get away from each other fast enough.)

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CHRISTOPHER *(cont'd)*. If you need anything at all, just ask for Christopher. *(Joins his family.)*

GRANNY. Clearly a hooligan.

AUNT NELL. It's the smooth ones you have to watch.

EMMA *(to her kids)*. It's so nice of my children to celebrate my wedding in a clump like this. I had a beautiful childhood in hills very like these. I want Cherokee to feel like your home.

MORGAN. Hillary and I are only here for the summer, Mom.

DYLAN. Christopher and I only got two years of high school, then we're going back to civilization. They roasted a whole pig. It's got a face.

JOHN. Twodi, Meli you are the grown-ups, act like it. This is your turf so it's up to yuns to make the first move.

MELI. Dad, this isn't the first Thanksgiving.

TWODI. Well, their last name is White and they are … white.

JOHN. Not funny, Twodi. You want your old dad happy, right? Emma and I want you kids to have this summer together to become a family. By fall half of you will be gone to college.

MELI. I'm not going anywhere.

JOHN. I know, Meli.

EMMA. Can you try to mingle a little? Make like it's a party?

HILLARY. Sure, Mom.

(EMMA goes to mingle. HILLARY gets an idea.)

HILLARY. Hey guys, this is a wedding right? What dance does EVERY wedding need?

DYLAN. Yes! Perfect!

HILLARY. Get my iPod.

(DYLAN goes.)

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NOTES

31 JOHN. How about a Friendship Dance? To share the **culture** you are proud of with your new step siblings. Go share. Now.

32 MELI. Come on guys. Let's share. Twodi, you sing. We'll dance.

33 *(The kids gather onstage. DYLAN returns and gives JUSTIN the iPod. The White kids circle up. Bearmeats are unsure.)*

34 HILLARY *(to MELI)*. It's silly, but it's not a wedding without the "Chicken Dance," right?

35 MELI. Do you mean the Quail Dance?

36 HILLARY. What?

37 MELI. The **traditional** Cherokee Quail Dance?

38 HILLARY. Whatever. Come on, join the circle. Hit it!

39 *(JUSTIN hits the music, the "Chicken Dance." The White kids enthusiastically do the "Chicken Dance" in all its glorious, accordion stupidity.*

40 *The Bearmeats have clearly never seen anything like it. They are horrified or laughing heartily.)*

41 LIZZIE. What kind of dance is that?

42 MELI. Are they making fun of us?

43 MORGAN. It's the "Chicken Dance," it's stupid but you have to do it.

44 TWODI. No, we don't.

45 MORGAN. Oh, you're too cool for the "Chicken Dance"?

46 TWODI. Yes.

47 *(UNCLE JASPER jumps in. JUSTIN cuts the music.)*

48 UNCLE JASPER. Okie dokie. I think that's enough dancing.

49 GRANNY. Thank you for coming to celebrate my son and my new daughter-in-law, but I am sure they would like some time alone. Let's get this place cleaned up.

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NOTES

50 *(Everyone cleans. TWODI and MORGAN toss a couple glares at each other. CHRISTOPHER and LIZZIE bump into each other on the porch. It's instant* ***chemistry****.)*

51 CHRISTOPHER. Sorry.

52 LIZZIE. I'm a klutz. You're totally cute. *(Horrified.)* I mean it was cute what you did with Aunt Nell. You're not cute. I mean you are but—Hi.

53 CHRISTOPHER. You're cute too, roomie.

54 LIZZIE. Roomie?

55 CHRISTOPHER. We're living together now, *Brady Bunch*[1] style.

56 LIZZIE. Yeah, right. Welcome to the family.

57 *(LIZZIE flees. CHRISTOPHER smiles.)*

Excerpted from *Cherokee Family Reunion* by Larissa FastHorse, published by Dramatic Publishing Company.

NARRATIVE

WRITE

This excerpt from *Cherokee Family Reunion* involves the blending of two families from different cultural backgrounds in a scene that depicts a range of emotions, from hope and excitement to humor and embarrassment. Highlight one moment of your life that involved a variety of emotions and dramatize it by writing a scene complete with dialogue and dramatic conventions.

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1. **Brady Bunch** an American sitcom from the 1970s about an eight-member stepfamily and their maid, all of whom deal with typical family problems in a crowded household

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Funny in Farsi:

A Memoir of Growing Up Iranian in America

INFORMATIONAL TEXT
Firoozeh Dumas
2003

Introduction

The debut book by Firoozeh Dumas (b. 1965), *Funny in Farsi: A Memoir of Growing Up Iranian in America* has been described as a "warm, witty and sometimes poignant look at cross-cultural misunderstanding and family life" by *Publishers Weekly*. The often-confusing crossroads of culture and family is central to *Funny in Farsi* and other works by Dumas, who moved, along with her family, from Iran to California when she was seven years old. From welcoming the Shah in D.C. to her father's dream to compete in a game show, the book chronicles the arc of her family's story when they reach the American land where "one's tan is a legitimate topic of conversation." In this excerpt, Dumas writes of her—and her mother's—first day attending Leffingwell Elementary School.

"It was the Promised Land. For me, it was where I could buy more outfits for Barbie."

NOTES

Chapter 1

Leffingwell Elementary School

1 When I was seven, my parents, my fourteen-year-old brother, Farshid, and I moved from Abadan, Iran, to Whittier, California. Farid, the older of my two brothers, had been sent to Philadelphia the year before to attend high school. Like most Iranian youths, he had always dreamed of attending college abroad and, despite my mother's tears, had left us to live with my uncle and his American wife. I, too, had been sad at Farid's departure, but my sorrow soon faded—not **coincidentally,** with the receipt of a package from him. Suddenly, having my brother on a different continent seemed like a small price to pay for owning a Barbie complete with a carrying case and four outfits, including the rain gear and mini umbrella.

2 Our move to Whittier was temporary. My father, Kazem, an engineer with the National Iranian Oil Company, had been assigned to **consult** for an American firm for about two years. Having spent several years in Texas and California as a graduate student, my father often spoke about America with the eloquence and wonder normally reserved for a first love. To him, America was a place where anyone, no matter how humble his background, could become an important person. It was a kind and orderly nation full of clean bathrooms, a land where traffic laws were obeyed and where whales jumped through hoops. It was the Promised Land.[1] For me, it was where I could buy more outfits for Barbie.

3 We arrived in Whittier shortly after the start of second grade; my father enrolled me in Leffingwell Elementary School. To **facilitate** my adjustment, the principal arranged for us to meet my new teacher, Mrs. Sandberg, a few days before I started school. Since my mother and I did not speak English, the meeting consisted of a dialogue between my father and Mrs. Sandberg. My father carefully explained that I had attended a prestigious kindergarten where all the children were taught English. Eager to impress Mrs. Sandberg, he asked me to

1. **Promised Land** a reference to the Bible, in which God promised to Abraham an idyllic and abundant land "flowing with milk and honey" in which his family would eventually settle

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

I'm not sure what the author means by "eloquence and wonder," but I can gather clues from the metaphor comparing her father's description of the U.S. to how someone might describe their first love.

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NOTES

demonstrate my knowledge of the English language. I stood up straight and proudly recited all that I knew: "White, yellow, orange, red, purple, blue, green."

4 The following Monday, my father drove my mother and me to school. He had decided that it would be a good idea for my mother to attend school with me for a few weeks. I could not understand why two people not speaking English would be better than one, but I was seven, and my opinion didn't matter much.

5 Until my first day at Leffingwell Elementary School, I had never thought of my mother as an embarrassment, but the sight of all the kids in the school staring at us before the bell rang was enough to make me pretend I didn't know her. The bell finally rang and Mrs. Sandberg came and escorted us to class. Fortunately, she had figured out that we were precisely the kind of people who would need help finding the right classroom.

6 My mother and I sat in the back while all the children took their assigned seats. Everyone continued to stare at us. Mrs. Sandberg wrote my name on the board: F-I-R-O-O-Z-E-H. Under my name, she wrote "I-R-A-N." She then pulled down a map of the world and said something to my mom. My mom looked at me and asked me what she had said. I told her that the teacher probably wanted her to find Iran on the map.

SAMPLE ANNOTATION

Structure – Informational Text Structure

The signal phrase "The problem was" suggests a problem and solution text structure. But in this case, the problem is followed by more problems instead of a solution, and there is finally a resolution when the midwife unexpectedly dies.

7 The problem was that my mother, like most women of her generation, had been only briefly educated. In her era, a girl's sole purpose in life was to find a husband. Having an education ranked far below more desirable attributes such as the ability to serve tea or prepare baklava. Before her marriage, my mother, Nazireh, had dreamed of becoming a midwife. Her father, a fairly progressive man, had even refused the two earlier suitors who had come for her so that his daughter could pursue her dream. My mother planned to obtain her diploma, then go to Tabriz to learn midwifery from a teacher whom my grandfather knew. Sadly, the teacher died unexpectedly, and my mother's dreams had to be buried as well.

8 Bachelor No. 3 was my father. Like the other suitors, he had never spoken to my mother, but one of his cousins knew someone who knew my mother's sister, so that was enough. More important, my mother fit my father's physical requirements for a wife. Like most Iranians, my father preferred a fair-skinned woman with straight, light-colored hair. Having spent a year in America as a Fulbright scholar, he had returned with a photo of a woman he found attractive and asked his older sister, Sedigeh, to find someone who resembled her. Sedigeh had asked around, and that is how at age seventeen my mother officially gave up her dreams, married my father, and had a child by the end of the year.

9 As the students continued staring at us, Mrs. Sandberg gestured to my mother to come up to the board. My mother reluctantly obeyed. I cringed. Mrs. Sandberg, using a combination of hand gestures, started pointing to the map and saying, "Iran? Iran? Iran?" Clearly, Mrs. Sandberg had planned on

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NOTES

incorporating us into the day's lesson. I only wished she had told us that earlier so we could have stayed home.

10 After a few awkward attempts by my mother to find Iran on the map, Mrs. Sandberg finally understood that it wasn't my mother's lack of English that was causing a problem, but rather her lack of world geography. Smiling graciously, she pointed my mother back to her seat. Mrs. Sandberg then showed everyone, including my mother and me, where Iran was on the map. My mother nodded her head, acting as if she had known the location all along, but had preferred to keep it a secret. Now all the students stared at us, not just because I had come to school with my mother, not because we couldn't speak their language, but because we were stupid. I was especially mad at my mother, because she had **negated** the positive impression I had made previously by reciting the color wheel. I decided that starting the next day, she would have to stay home.

11 The bell finally rang and it was time for us to leave. Leffingwell Elementary was just a few blocks from our house and my father, grossly underestimating our ability to get lost, had assumed that my mother and I would be able to find our way home. She and I wandered aimlessly, perhaps hoping for a shooting star or a talking animal to help guide us back. None of the streets or houses looked familiar. As we stood pondering our predicament, an enthusiastic young girl came leaping out of her house and said something. Unable to understand her, we did what we had done all day: we smiled. The girl's mother joined us, then gestured for us to follow her inside. I assumed that the girl, who appeared to be the same age as I, was a student at Leffingwell Elementary; having us inside her house was probably akin to having the circus make a personal visit.

12 Her mother handed us a telephone, and my mother, who had, thankfully, memorized my father's work number, called him and explained our situation. My father then spoke to the American woman and gave her our address. This kind stranger agreed to take us back to our house.

13 Perhaps fearing that we might show up at their doorstep again, the woman and her daughter walked us all the way to our front porch and even helped my mother unlock the unfamiliar door. After making one last **futile** attempt at communication, they waved good-bye. Unable to thank them in words, we smiled even more broadly.

14 After spending an entire day in America, surrounded by Americans, I realized that my father's description of America had been correct. The bathrooms were clean and the people were very, very kind.

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

The phrase "pondering our predicament" is unfamiliar to me, but I can use context clues to help determine meaning. I can also think about how references to a shooting star and a talking animal help uncover meaning because these details convey a lighthearted mood.

Excerpted from *Funny in Farsi: A Memoir of Growing Up Iranian in America* by Firoozeh Dumas, published by Random House.

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First Read

Read *Funny in Farsi: A Memoir of Growing Up Iranian in America*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What altered Firoozeh's sadness for her absent brother? Provide evidence from the text to support your response.

2. Why did Kazem and his family move to America? Cite evidence to support your response.

3. Why do Firoozeh and her mother need aid after they leave the elementary school? Explain, supporting your answer with evidence from the text.

4. The word **facilitate** in paragraph 3 is derived from the Latin word *facilis*, which means "easy." With this in mind and using context clues from words around it, write your best definition of *facilitate*, and explain how its Latin origins relate to the word's meaning.

5. The word **negated** comes from the Latin root *negat-*, which means "denied." Use this information to infer the meaning of *negated* as it is used in paragraph 10.

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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 the impact of multiple text structures in informational texts, note the following:

- ✓ signal words and phrases that indicate a specific text structure, such as:
  - description, or a central idea followed by elaboration—signal words and phrases include *details, for example, in particular, specifically,* and *such as*
  - problem and solution—signal words include *problem, solution, consequence, challenge, dilemma,* and *issue*
  - chronological—signal words include *before, following, previously, prior to, then, when,* and *after*
  - compare and contrast—signal words and phrases include *also, both, but, instead of, on the other hand, similarly,* and *however*
  - cause and effect—signal words and phrases include *as a result, because of, consequently,* and *therefore*
  - sequence—signal words include *first, second, third, finally, last,* and *next*
- ✓ how multiple text structures support the development of key ideas and convey the author's purpose

STEP 2: To analyze how multiple text structures convey meaning and support the author's purpose in informational texts, use the following questions as a guide:

- ✓ What is the author's purpose?
- ✓ What text structures does the author use in individual sections of text?
- ✓ How do text structures support the development of key ideas and convey the author's purpose?

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Reread paragraph 10 of *Funny in Farsi*. 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: What text structure does the author use in this passage?

- A. problem and solution
- B. chronological
- C. cause and effect
- D. compare and contrast

Part B: How does the text structure you identified in Part A support the author's purpose?

- A. This text structure explains why Dumas's mother did not know world geography, and this cause helps the reader understand the effects of this moment.
- B. This text structure provides a clear solution in response to problems that the author remembers her mother having on the first day of school.
- C. This text structure provides a logical and cohesive organization of events that the author recalls from her first day of school in the United States.
- D. This text structure compares and contrasts a typical elementary school day in Iran with a typical elementary school day in the United States.

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Reading Skill: Context and Connotaton – 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:

- ✓ context clues that provide hints about the meaning of an unfamiliar word or phrase
- ✓ how figurative language conveys meaning, including mood and tone
- ✓ how word relationships—such as synonyms and antonyms—suggest clues about meaning
- ✓ the definition found in an online dictionary or other reference material
- ✓ background knowledge you have about the word or topic

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, consider the following questions:

- ✓ What is the denotative meaning of the word or phrase? What reference materials can you use to verify this meaning?
- ✓ What background knowledge do you already have about the word or topic? How does this knowledge provide clues about a word's meaning?
- ✓ How do nearby words and phrases, including appositive phrases, provide clues about meaning?
- ✓ What tone or mood does the word convey?

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Reread paragraph 13 of *Funny in Farsi: A Memoir of Growing Up Iranian in America*. 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: What is the connotation of the phrase "smiled even more broadly" as it is used in this paragraph?

- A. frustration and gratitude
- B. happiness and fear
- C. joy and relief
- D. anger and frustration

Part B: Which context clue best supports the answer to Part A?

- A. "Perhaps fearing that we might show up at their doorstep again"
- B. "the woman and her daughter walked us all the way to our front porch"
- C. "they waved good-bye"
- D. "Unable to thank them in words"

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Close Read

Reread *Funny in Farsi*. 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 paragraph in the text where the author uses two text structures. Analyze how these structures convey meaning and support the author's purpose in this part of the text.

2. Find a moment in the text where Dumas's view of her mother shifts. Analyze how literary elements add layers of meaning in this section of the literary nonfiction text.

3. Highlight the word *cringed* in paragraph 9. Reference the surrounding text to determine the denotative and connotative meanings of the word.

4. Analyze a section of the memoir to explain how physical gestures are as important as spoken words for connecting people.

LITERARY ANALYSIS

WRITE

In the drama *Cherokee Family Reunion* and the memoir *Funny in Farsi,* both authors address the topic of family using a tone of embarrassment. Select examples of language in each of these texts that convey an embarrassed tone. Determine the connotative and denotative meanings of the words and phrases you select. Then, write a response in which you analyze how those examples of language, including their connotative and denotative meanings, contribute to the tone.

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On the Painting of the Sistine Chapel

POETRY

Michelangelo di Lodovico Buonarroti Simoni

1509

Introduction

Michelangelo di Lodovico Buonarroti Simoni (1475–1564), or simply Michelangelo, was one of the most celebrated and well-known artists of the Italian Renaissance. His artistry took many forms: painting, sculpture, poetry, and architecture. Michelangelo's most famous work includes the statue of *David*, his painting *The Last Judgement*, and the architecture of St. Peter's Basilica in Rome. Some of his literary works lent new insights into his visual art, like this poem, which describes the crippling physical ailments that Michelangelo suffered as he painted the ceiling of the Sistine Chapel. Also included with the poem are images of a few of Michelangelo's many notable works.

"My feet unseen move to and fro in vain."

NOTES



Michelangelo's fresco *The Last Judgment* at Sistine Chapel.

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The Creation of Adam by Michelangelo, painted on the ceiling of the Sistine Chapel

In this hard **toil** I've such a **goiter** grown,
Like cats that water drink in Lombardy,
(Or wheresoever else the place may be)
That chin and belly meet perforce in one.
My beard doth point to heaven, my scalp its place
Upon my shoulder finds; my chest, you'll say,
A harpy's[1] is, my paintbrush all the day
Doth drop a rich **mosaic** on my face.
My **loins** have entered my paunch within,
My nether end my balance doth supply,
My feet unseen move to and fro in vain.
In front to **utmost** length is stretched my skin
And wrinkled up in folds behind, while I
Am bent as bowmen bend a bow in Spain.
No longer true or sane,
The judgment now doth from the mind proceed,
For 'tis ill shooting through a twisted reed.
Then thou, my picture dead,
Defend it, Giovan,[2] and my honour—why?
The place is wrong, and no painter I.
–Michelangelo Buonarroti

RESEARCH

WRITE

In this poem, Michelangelo uses a humorous tone to reflect on the challenging experience of creating one of the world's most famous pieces of art. Clearly, the process of his art was not as pleasant as the product, which raises certain questions: Why was this experience so challenging? Why did he stick with the project until it was finished? Conduct brief research to answer one of these questions and then apply what you learned to your reading of the poem. In your response, write about how what you learned in your research shifted your understanding of the poem.

1. **Harpy** a mythological monster resembling a bird of prey with a woman's face
2. **Giovan** Michelangelo's friend, and the man the poem is addressing

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Sábado Gigante

FICTION
Daniel Chacón
2012

Introduction

Daniel Chacón (b. 1962) is a Latino novelist and essayist. His writing, including the Hudson Prize-winning *and the shadows took him: A Novel,* typically focuses on the conflicts that arise when finding or seeking out one's identity. In this short story, the protagonist, Bruno, refuses to conform to his community's definition of masculinity. He befriends a young girl named Gracie, and together they utilize their imaginations to craft stories—as well as their own, unconventional senses of self.

"I yelled Action! and moved the soldiers around to play out my 30-minute movie."

NOTES

1 At first, when the boys picked their teams, baseball teams, football teams, soccer teams, they assumed I would be a good player, because of my large size, and because of my name, Bruno, seriously, Bruno. My father was as large as a WWF wrestler, his muscles so bulging that the tattoos on his forearms seemed to pulse. He taught me to box when I was four years old, or tried to, but one time he left me with a bloody nose, and after that I refused to learn. Whenever he pulled out the boxing gloves and walked over to me, before he could even tie the first one on my wrist, I was **bawling** my eyes out, until my mom came over, wrapped me up in her arms and carried me away from him.

2 He told her that I was a disappointment, that maybe I should have been a girl that my name should be Hilda, which he started to call me for a time, but only around the house. He wanted my weakness to be a family secret, so he made sure I looked and talked tough in front of everyone else. They dressed me like a miniature version of him, in work boots and Ben Davis work pants, and I wore thick lumberjack flannels and buttoned them up to the neck. By the time I was in sixth grade, I was big as a gorilla. I had to look down on my teachers when they scolded me or tried to tell me I was smart and should take school subjects more seriously. Boys made assumptions about me, one of them that I was good at sports and they'd want me to play with them, but by the next game, when we chose new teams, I was the last one picked. My neighbor Carlo, a short, muscular little guy, was one of the best players in the neighborhood, a boy's boy, and he was usually a team captain, and because he was my best friend, he picked me second or third every time, even though he knew he was wasting a turn. He wanted to believe in me, wanted to believe that somewhere inside of me there was a ball player trying to get out, but he was losing his faith. One day, on the way out to the field, he reached up and grabbed my shoulders from behind and massaged me like a trainer sending his fighter into the ring. "Sábado Gigante!"[1] he said, his nickname for me. "Let's get them, Sábado," he said. Then he punched me on the arm, and although it burned like hell, I was happy to get it, because I knew it was the way he expressed **affection.**

3 He took the game very seriously that day, screaming to his team when they messed up, yelling things at the batter when he was pitching. When a fly ball came right to me, dropping from the clouds like a slow bomb, something

1. **Sábado Gigante** an American Spanish-language variety show that aired from 1962 to 2015

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NOTES

anyone could catch, I held up my glove and closed my eyes hoping that it would land in the cradle of my hand, but when I heard the ball thump on the ground a few feet away from me, I opened my eyes. The first thing I saw was Carlo shaking his head, disappointed in me, mouthing curses at me.

4 After that inning, as we were walking up to the batters' cage, I pretended to fall. I pretended to twist my ankle.

5 "I should sit this one out," I told him.

6 He nodded his head, patted me on the shoulder.

7 I went inside the house. My mom was home, in the bedroom reading a book. I went into my room and played with my GI Joe **figurines** and little green plastic soldiers. I pretended that they were actors and I was a giant director, literally a giant making a blockbuster movie. I yelled Action! and moved the soldiers around to play out my 30-minute movie. After a soldier was shot and killed or torn to pieces in an explosion, I yelled, Cut! And the little man wiped himself off and stood up again.

8 Later on, when I knew the ballgame was over, I went back outside, saying what a bummer it was that I couldn't play. "We could have rolled some heads," I told Carlo.

9 He was taking off his T-shirt. "Right," he said as he draped it over his shoulder.

10 One day, when the boys were off playing ball, I stepped outside and saw Gracie Gómez playing dolls on a pink blanket in her front yard. She was Carlo's sister, and I looked at her sitting on her spread-out blanket moving a doll around as if it were taking a walk. It occurred to me that since Carlo and I were best friends, Gracie was almost like family. She was like my little sister, so I went over to her. I walked over to her lawn and said "Hey," and she said "Hey."

11 Ten minutes later I was playing dolls too.

12 From that day on, I never wanted to play sports again, ever, just dolls, because you made up characters with stories and **dialogue**. You could imagine the houses they had, the jobs they did, the cities in which they lived. Gracie liked playing dolls with me, because together we imagined so much more than mommy and daddy dialogues. We were international spies, or we were young doctors in the emergency room, or we were **homicide** detectives, looking over the murder scene, gathering clues. Our favorite dolls were Raggedy Ann and Andy, although we gave them different names for different lives, Mr. and Mrs. Martínez, Pepe and María. We also played with a bunch of other, smaller dolls, who became their family and friends, but Ann and Andy were always the stars of our little movies, which we imagined took place in places like Paris, London, Peru, Mexico City.

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13 We had fun together, more fun than I ever had with Carlo, because being with him felt like work, but with her I could play, and for a time, a very short time, I was convinced that Gracie and I were best friends.

14 Her parents were from Puerto Rico, hard workers and traditional Catholics, and the only boys she was allowed to talk to were family members, including me, because our families had been neighbors for years. Unlike my mother, who worked full time and took classes at the community college, her mother stayed at home taking care of the kids and the house. Her father wanted to raise his daughter to be the same way, and she had three brothers, all of them like Carlo, boys who wanted to be men.

15 We both knew we had to hide the things we did together.

16 She never came to my door and asked for me. We came up with secret codes, and when I saw her pink blanket draped over the fence in our backyards, I knew she would be in the alley waiting for me with her dolls and accessories. Without saying anything, or else whispering, we'd tiptoe to the side of my house, where my father's 1953 Ford pickup truck had been sitting for years, all the tires flat, the windshield coated with dirt. Gracie set the pink blanket down on the bed, spreading out all her toys, and we got into the back of the truck and played.

17 One Saturday afternoon, Gracie and I were in the back of my father's truck playing dolls when I saw the boys coming around the corner down the alley. They had bats over their shoulders and baseball mitts dangling from their ends.

18 Carlo had his T-shirt off, tied around his head like an Arab, and his skin was dark brown and sweaty. Walking in the lead, all the other boys walking behind him, he looked like a soldier returning from war. I could hear them laughing like boys, talking to each other, hitting metal garbage cans with their bats, chasing away alley cats. Gracie wrapped up her dolls and their things in her blanket, and she swooped it all away and ran to the tall fence that our backyards shared, pushed a loose board and went through, and on her lawn, she spread out the blanket and hoped to look like she had been playing by herself. I jumped out of the back of the truck, uncertain whether or not Carlo had seen us. From down the throat of the alley, he squinted his eyes to get a better look at me. The boys got closer, and Carlo went to the gate that opened onto his backyard, slammed it open, and saw her sitting on her blanket playing dolls by herself.

19 I couldn't see her, only a blur of her colors through the slats of the fence, but he was yelling something to her in Spanish, and I saw her pink blur slide up and move across the yard toward the house, and I heard the door open and close and the blur disappeared inside.

20 "What were you doing with my sister?" Carlo asked me, walking toward me, all the boys behind him.

21 "What are you talking about?"

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22 “Why was she in the truck with you?”

23 “What? No! She came over the house for some girl’s thing. I think your mom wanted to tell my mom something. I don’t know. So when are we going to play ball? Did I miss the game?”

24 “We’re taking a break,” said another boy. “You want to play next innings?”

25 “You bet!” I said. “Whose team am I on?”

26 They looked around at each other, but Carlo was still looking at me as if my face might reveal something.

27 “We were just talking,” I said. “Can I play next innings? I need a glove. Someone lend me their glove.”

28 The next day or so I saw Gracie playing with her dolls on a blanket on the front lawn, and seeing that no one was around, I went to join her. “Let’s meet in the truck,” I said.

29 She looked coldly at me and continued to play, imaging a dialogue between a mommy and a daddy. In an exaggerated deep voice, she said, “I’m going to work now, honey!”

30 “We’re having spaghetti for dinner tonight,” she said, in a feminine voice.

31 “Hey,” I said.

32 She nodded a greeting but continued to play.

33 “I want to play,” I said.

34 She started to gather her stuff in a pile. “It’s not right,” she said. She piled everything together, wrapped it in the blanket, twisted the top, and she walked away from me, dragging all the things behind her.

“Sábado Gigante” from “Hotel Juárez” by Daniel Chacón (©2013 Arte Público Press - University of Houston)

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LITERARY ANALYSIS

WRITE

How does the author’s use of language contribute to and enhance the voice of the narrator in the coming-of-age story? How does the author represent conflicting perspectives?

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La Juanita

FICTION
Alice Dunbar-Nelson
1899

Introduction

American writer and political activist Alice Dunbar-Nelson (1875–1935) was one of the most influential figures of the Harlem Renaissance. In her writing she provided a voice for neglected and marginalized communities, in particular the close-knit Creole families of New Orleans. Her short story "La Juanita," which appeared in her 1899 collection *The Goodness of St. Rocque, and Other Stories,* presents the traditional biases associated with class and culture. When La Juanita, the darling of the Creole community of Mandeville, Louisiana, falls for Mercer Grangeman, a dashing young riverboat captain, her family and the entire community deem him unsuitable because of his "Americain" heritage.

"On this particular day there was an air of suppressed excitement . . ."

NOTES

1 If you never lived in Mandeville, you cannot appreciate the thrill of wholesome, satisfied joy which sweeps over its inhabitants every evening at five o'clock. It is the hour for the arrival of the "New Camelia," the happening of the day. As early as four o'clock the trailing smoke across the horizon of the **treacherous** Lake Pontchartrain appears, and Mandeville knows then that the hour for its siesta has passed, and that it must array itself in its coolest and fluffiest garments, and go down to the pier to meet this sole connection between itself and the outside world; the little, puffy, side-wheel steamer that comes daily from New Orleans and brings the mail and the news.



Alice Dunbar Nelson

2 On this particular day there was an air of suppressed excitement about the little knot of people which gathered on the pier. To be sure, there were no outward signs to show that anything unusual had occurred. The small folks danced with the same glee over the worn boards, and peered down with daring excitement into the perilous depths of the water below. The sun, fast sinking in a gorgeous glow behind the pines of the Tchefuncta region far away, danced his mischievous rays in much the same manner that he did every other day. But there was a something in the air, a something not tangible, but mysterious, subtle. You could catch an indescribable whiff of it in your inner senses, by the half-eager, **furtive** glances that the small crowd cast at La Juanita.

3 "Gar, gar, le bateau!" said one dark-tressed mother to the wide-eyed baby. "Et, oui," she added, in an undertone to her companion. "Voila, La Juanita!"

4 La Juanita, you must know, was the pride of Mandeville, the adored, the admired of all, with her petite, half-Spanish, half-French beauty. Whether rocking in the shade of the Cherokee-rose-covered gallery of Grandpere Colomes' big house, her fair face bonnet-shaded, her dainty hands gloved to

SAMPLE ANNOTATION

Context and Connotation – Reference Materials

Le bateau might be a French word. I know that le is like el in Spanish, so I can infer that bateau is a noun. I'm not sure what bateau means or what connotations it conveys. I need to consult a dictionary.

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keep the sun from too close an acquaintance, or splashing the spray from the bow of her little pirogue, or fluffing her skirts about her tiny feet on the pier, she was the pet and ward of Mandeville, as it were, La Juanita Alvarez, since Madame Alvarez was a widow, and Grandpere Colomes was strict and stern.

5 And now La Juanita had set her small foot down with a passionate stamp before Grandpere Colomes' very face, and tossed her black curls about her wilful head, and said she would go to the pier this evening to meet her Mercer. All Mandeville knew this, and cast its furtive glances alternately at La Juanita with two big pink spots in her cheeks, and at the entrance to the pier, expecting Grandpere Colomes and a scene.

6 The sun cast red glows and violet shadows over the pier, and the pines murmured a soft little vesper hymn among themselves up on the beach, as the "New Camelia" swung herself in, crabby, sidewise, like a fat old gentleman going into a small door. There was the clang of an important bell, the scream of a hoarse little whistle, and Mandeville rushed to the gang-plank to welcome the outside world. Juanita put her hand through a waiting arm, and tripped away with her Mercer, big and blond and brawny. "Un Americain, pah!" said the little mother of the black eyes. And Mandeville sighed sadly, and shook its head, and was sorry for Grandpere Colomes.

7 This was Saturday, and the big regatta would be Monday. Ah, that regatta, such a one as Mandeville had never seen! There were to be boats from Madisonville and Amite, from Lewisburg and Covington, and even far-away Nott's Point. There was to be a Class A and Class B and Class C, and the little French girls of the town flaunted their ribbons down the one oak-shaded, lake-kissed street, and dared anyone to say theirs were not the favourite colours.

SAMPLE ANNOTATION

Paraphrasing and Summarizing

To paraphrase: Grandpere Colomes hoped his family would continue to avoid interacting with Americans, but now beautiful, young Juanita has brought shame upon him by smiling and flirting with Captain Mercer.

8 In Class A was entered, "La Juanita,' captain Mercer Grangeman, colours pink and gold." Her name, her colours; what **impudence**!

9 Of course, not being a Mandevillian, you could not understand the shame of Grandpere Colomes at this. Was it not bad enough for his petite Juanita, his Spanish blossom, his hope of a family that had held itself proudly aloof from "dose Americain" from time immemorial, to have smiled upon this Mercer, this pale-eyed youth? Was it not bad enough for her to **demean** herself by walking upon the pier with him? But for a boat, his boat, "un bateau Americain," to be named La Juanita! Oh, the shame of it! Grandpere Colomes prayed a devout prayer to the Virgin that "La Juanita" should be capsized.

10 Monday came, clear and blue and stifling. The waves of hot air danced on the sands and adown the one street merrily. Glassily calm lay the Pontchartrain, heavily still hung the atmosphere. Madame Alvarez cast an inquiring glance

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toward the sky. Grandpere Colomes chuckled. He had not lived on the shores of the treacherous Lake Pontchartrain for nothing. He knew its every mood, its petulances and passions; he knew this glassy warmth and what it meant. Chuckling again and again, he stepped to the gallery and looked out over the lake, and at the pier, where lay the boats rocking and idly tugging at their moorings. La Juanita in her rose-scented room tied the pink ribbons on her dainty frock, and fastened cloth of gold roses at her lithe waist.

11 It was said that just before the crack of the pistol La Juanita's tiny hand lay in Mercer's, and that he bent his head, and whispered softly, so that the surrounding crowd could not hear,—

12 "Juanita mine, if I win, you will?"

13 "Oui, mon Mercere, eef you win."

14 In another instant the white wings were off scudding before the rising breeze, dipping their glossy boat-sides into the clear water, straining their cordage in their tense efforts to reach the stake boats. Mandeville indiscriminately distributed itself on piers, large and small, bath-house tops, trees, and craft of all kinds, from pirogue, dory, and pine-raft to pretentious cat-boat and shell-schooner. Mandeville cheered and strained its eyes after all the boats, but chiefly was its attention directed to "La Juanita."

15 "Ah, voila, eet is ahead!"

16 "Mais non, c'est un autre!"

17 "La Juanita! La Juanita!"

18 "Regardez Grandpere Colomes!"

19 Old Colomes on the big pier with Madame Alvarez and his granddaughter was intently straining his weather-beaten face in the direction of Nott's Point, his back resolutely turned upon the scudding white wings. A sudden chuckle of grim satisfaction caused La Petite's head to toss petulantly.

20 But only for a minute, for Grandpere Colomes' chuckle was followed by a shout of dismay from those whose glance had followed his. You must know that it is around Nott's Point that the storm king shows his wings first, for the little peninsula guards the entrance which leads into the southeast waters of the stormy Rigolets and the blustering Gulf. You would know, if you lived in Mandeville, that when the pines on Nott's Point darken and when the water shows white beyond like the teeth of a hungry wolf, it is time to steer your boat into the mouth of some one of the many calm bayous which flow silently

SAMPLE ANNOTATION

Literary Elements

This dialogue reveals that La Juanita and Mercer agree to marry if he wins the boat race. Because this dialogue establishes a cause-and-effect relationship between the boat race and the marriage of Juanita and Mercer, this event is central to the plot.

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throughout St. Tammany parish into the lake. Small wonder that the cry of dismay went up now, for Nott's Point was black, with a lurid light overhead, and the roar of the grim southeast wind came ominously over the water.

21 La Juanita clasped her hands and strained her eyes for her namesake. The racers had rounded the second stake-boat, and the course of the triangle headed them directly for the lurid cloud.

22 You should have seen Grandpere Colomes then. He danced up and down the pier in a perfect frenzy. The thin pale lips of Madame Alvarez moved in a silent prayer; La Juanita stood coldly silent.

SAMPLE ANNOTATION

Literary Elements

This scene seems like the story's climax because the outcome of the race, and the outcome of Juanita and Mercer's relationship, hinge on what happens here. This part of the narrative also creates a suspenseful mood, which is another layer of meaning in the text.

23 And now you could see that the advance guard of the southeast force had struck the little fleet. They dipped and scurried and rocked, and you could see the sails being reefed hurriedly, and almost hear the rigging creak and moan under the strain. Then the wind came up the lake, and struck the town with a **tumultuous** force. The waters rose and heaved in the long, sullen ground-swell, which betokened serious trouble. There was a rush of lake-craft to shelter. Heavy gray waves boomed against the breakwaters and piers, dashing their brackish spray upon the strained watchers; then with a shriek and a howl the storm burst full, with blinding sheets of rain, and a great hurricane of Gulf wind that threatened to blow the little town away.

24 La Juanita was proud. When Grandpere and Madame led her away in the storm, though her face was white, and the rose mouth pressed close, not a word did she say, and her eyes were as bright as ever before. It was foolish to hope that the frail boats could survive such a storm. There was not even the merest excuse for shelter out in the waters, and when Lake Pontchartrain grows angry, it devours without pity.

25 Your tropical storm is soon over, however, and in an hour the sun struggled through a gray and misty sky, over which the wind was sweeping great clouds. The rain-drops hung diamond-like on the thick foliage, but the long ground-swell still boomed against the breakwaters and showed white teeth, far to the south.

26 As chickens creep from under shelter after a rain, so the people of Mandeville crept out again on the piers, on the bath-houses, on the breakwater edge, and watched eagerly for the boats. Slowly upon the horizon appeared white sails, and the little craft swung into sight. One, two, three, four, five, six, seven, eight, nine, counted Mandeville. Every one coming in! Bravo! And a great cheer that swept the whole length of the town from the post-office to Black Bayou went up. Bravo! Every boat was coming in. But—was every man?

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NOTES

27 This was a sobering thought, and in the hush which followed it you could hear the Q. and C. train thundering over the great lake-bridge, miles away.

28 Well, they came into the pier at last, “La Juanita” in the lead; and as Captain Mercer landed, he was surrounded by a voluble, chattering, anxious throng that loaded him with questions in patois, in broken English, and in French. He was no longer “un Americain” now, he was a hero.

29 When the other eight boats came in, and Mandeville saw that no one was lost, there was another ringing bravo, and more chattering of questions.

30 We heard the truth finally. When the storm burst, Captain Mercer suddenly promoted himself to an admiralship and assumed command of his little fleet. He had led them through the teeth of the gale to a small inlet on the coast between Bayou Lacombe and Nott’s Point, and there they had waited until the storm passed. Loud were the praises of the other captains for Admiral Mercer, profuse were the thanks of the sisters and sweethearts, as he was carried triumphantly on the shoulders of the sailors down the wharf to the Maison Colomes.

31 The crispness had gone from Juanita’s pink frock, and the cloth of gold roses were well nigh petalless, but the hand that she slipped into his was warm and soft, and the eyes that were upturned to Mercer’s blue ones were shining with admiring tears. And even Grandpere Colomes, as he brewed on the Cherokee-rose-covered gallery, a fiery punch for the heroes, was heard to admit that “some time dose Americain can mos’ be lak one Frenchman.”

32 And we danced at the betrothal supper the next week.

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First Read

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

THINK QUESTIONS

WRITE

1. What is the “New Camelia”? What is its significance to the people of Mandeville? Refer to details from the text to support your answer.

2. Why does La Juanita’s family disapprove of Captain Mercer? Do you agree with their reasons for disliking him? Use evidence from the text to support your response.

3. How was Captain Mercer able to prove himself worthy of La Juanita? What more should he have done? Use evidence from the text to support your answer.

4. The Latin word *furtum* means “theft.” Use this information and context clues from the text to determine the meaning of **furtive**. Write your definition of *furtive* and explain how you arrived at it.

5. Use context clues to determine the meaning of the word **impudence** as it is used in “La Juanita.” Write your definition of *impudence* and explain how you figured it out.

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Reading Skill: Paraphrasing and Summarizing

La Juanita

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
- ✓ words and phrases that are important to maintaining this meaning
- ✓ confusing or unfamiliar words or phrases
- ✓ figurative language and expressions
- ✓ 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 a literary text, key elements such as the setting, characters, plot, and theme

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 a literary text, does my summary include details about the characters, setting, and plot that connect to the theme?

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Reread paragraphs 9–10 of "La Juanita." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following sentences offers the best summary of paragraph 9?

   - A. Only Mandevillians can understand why Grandpere Colomes was so ashamed of La Juanita as the town prepared for the big regatta.
   - B. Grandpere Colomes loved La Juanita but felt ashamed of her budding relationship with Captain Mercer, an "Americain," and he especially did not like that Mercer named his boat after her.
   - C. Grandpere Colomes hated Captain Mercer because of the way he treated La Juanita and openly wished that his boat would sink.
   - D. Mandevillians thought that La Juanita was embarrassing herself by the way she smiled at Captain Mercer and walked with him in public.

2. Which of the following sentences offers the best paraphrase of the last sentence in paragraph 10?

   - A. La Juanita in her rose-scented room tied the pink ribbons on her dainty frock, and fastened cloth of gold roses at her lithe waist.
   - B. La Juanita wanted to look her best when she saw Captain Mercer at the regatta later that day.
   - C. La Juanita took her time getting dressed because she knew the whole town would be looking at her.
   - D. La Juanita tied the ribbons on her dress and wrapped a cloth with gold roses around her waist.

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Reading Skill: Context and Connotaton – Reference Materials

La Juanita

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 infer 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 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?
- ✓ Which of these definitions, or denotations, matches the context?
- ✓ 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 2 of "La Juanita" and the dictionary entry. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

suppressed /sə-'prest/ *adjective*

1. held back or contained
2. inhibited growth or development
3. prevented public knowledge

1. Which definition best fits the usage of *suppressed* in paragraph 2?

   - A. Definition 1
   - B. Definition 2
   - C. Definition 3
   - D. None of the above

2. Which of the following phrases provides context that best explains the meaning of *suppressed*?

   - A. "about the little knot of people which gathered on the pier"
   - B. "peered down with daring excitement into the perilous depths of the water below"
   - C. "The sun, fast sinking in a gorgeous glow behind the pines"
   - D. "there was a something in the air, a something not tangible, but mysterious"

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Reading Skill: Literary Elements

La Juanita

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify events in a narrative that contribute to the development of plot, note the following:

- ✓ descriptions of new events or actions
- ✓ characters' actions and dialogue that advance the story
- ✓ how characters react to events
- ✓ cause-and-effect relationships between events in 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 analyze how plot adds layers of meaning or style to a narrative, consider the following questions:

- ✓ What happens at each stage of the plot, including exposition, rising action, climax, falling action, and resolution?
- ✓ What is the relationship between plot and other key elements of the story, such as characterization, theme, and tone?
- ✓ How does conflict influence characters' actions?
- ✓ How does an action or event advance the story?

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Reread paragraphs 26–28 of "La Juanita." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. How does the scene in paragraph 26 advance the plot?

   - ○ A. The scene reveals that the storm has caused extensive damage in the town.
   - ○ B. The scene shows that the townspeople are safe, but the fate of the boats is unknown.
   - ○ C. The scene reveals that all of the boats have survived, but leaves the suspense of whether or not all of the sailors have survived.
   - ○ D. The scene shows the excitement that erupts after the people realize that the storm has passed and all of the sailors are okay.

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

   Part A: What mood is conveyed by plot detail in paragraph 28?

   - ○ A. suspenseful
   - ○ B. ambivalent
   - ○ C. thrilling
   - ○ D. serene

   Part B: Which of the following plot details contributes to the mood you identified in Part A?

   - ○ A. Captain Mercer has assured the people that all of the sailors are safe, but Grandpere Colomes has not yet agreed that he is a hero.
   - ○ B. Captain Mercer has won the race, so he will now marry La Juanita, but Grandpere Colomes has not yet approved.
   - ○ C. Captain Mercer has won the race and been accepted by the people, but why he is a hero is not yet known.
   - ○ D. Captain Mercer has been accepted by the people, but it is not known if he won the race or La Juanita.

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Close Read

Reread "La Juanita." 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 words related to the culture. Analyze to explain how a dictionary helped you determine the connotative and denotative meanings of at least three of the words.

2. Locate places in the story where the title character interacts with others and the way she uses language to communicate. Analyze to explain how she changes or is affected by the events of the story. Explain how her characterization adds layers of meaning and style to the story.

3. Locate examples of narration in "Sabado Gigante" and "La Juanita." Compare the narrative styles and explain the effect the different narrative styles have on the meaning of each story.

4. Discuss the personality traits of key characters and how these characters connect to each other, help drive the plot, and also bring about a satisfying resolution.

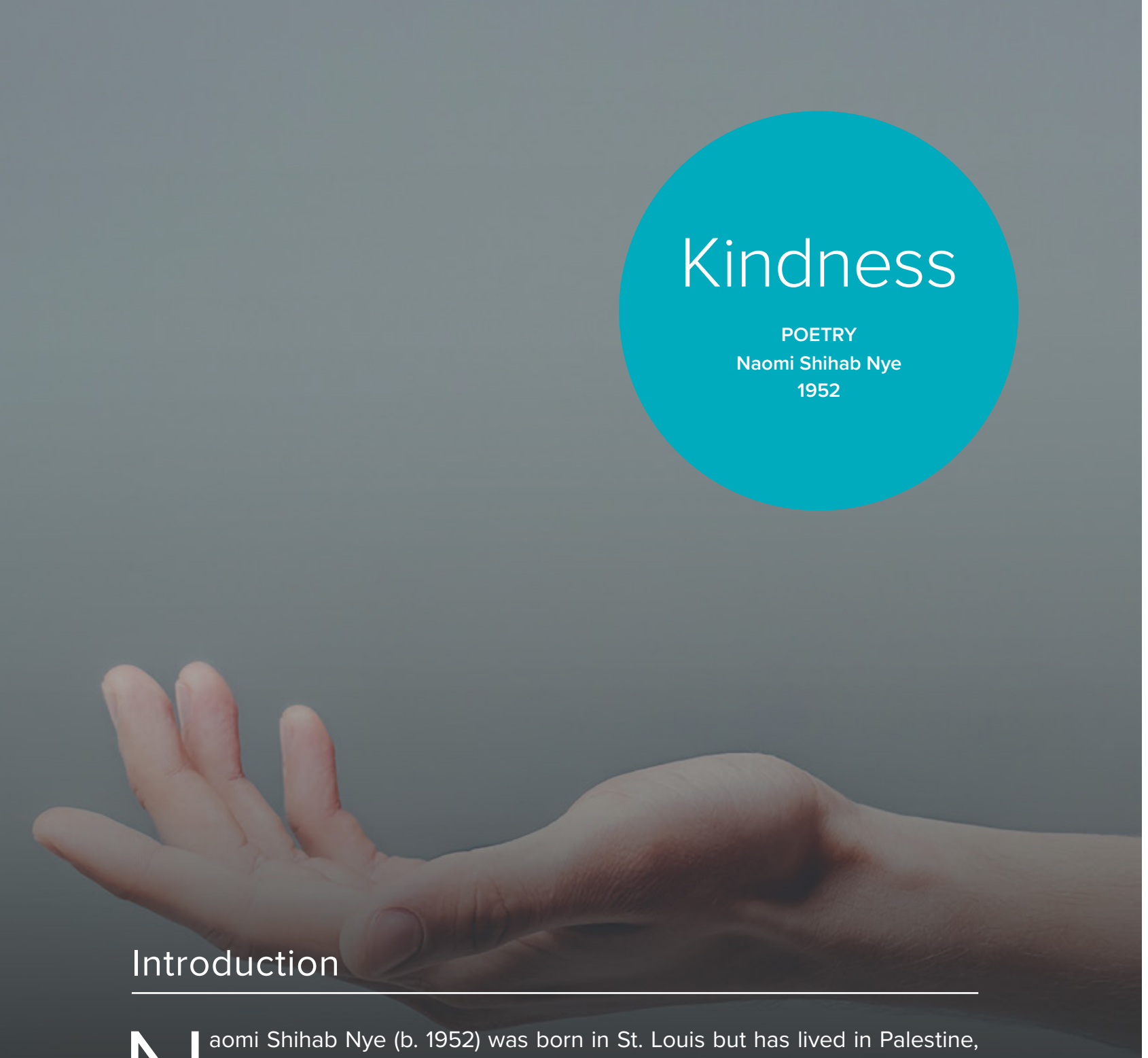
LITERARY ANALYSIS

WRITE

The authors of "Sábado Gigante" and "La Juanita" tell stories that involve very different aspects of American experience. Compare the ways in which the authors use literary elements of description, setting, and character to add layers of meaning and influence theme. In your response, be sure to address universal themes.

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Kindness

POETRY
Naomi Shihab Nye
1952

Introduction

Naomi Shihab Nye (b. 1952) was born in St. Louis but has lived in Palestine, Jerusalem, and San Antonio, Texas. Among her many poems, “Kindness” stands out for its direct, poignant language, and it has a remarkable real-life story behind it. Nye wrote the poem during her honeymoon through South America, during which she and her husband were robbed of their money and passports, and another man on their bus was killed. Seeing the couple so sad, a kind man came up and asked what happened, and when they told him, he said, “I’m very sorry.” This small, tender moment became the inspiration for one of her most beloved poems.

“How you ride and ride thinking the bus will never stop . . .”

NOTES

Before you know what kindness really is
you must lose things,
feel the future **dissolve** in a moment
like salt in a weakened broth.
What you held in your hand,
what you counted and carefully saved,
all this must go so you know
how **desolate** the landscape can be
between the **regions** of kindness.
How you ride and ride
thinking the bus will never stop,
the passengers eating maize and chicken
will stare out the window forever.

Before you learn the tender **gravity** of kindness,
you must travel where the Indian in a white poncho
lies dead by the side of the road.
You must see how this could be you,
how he too was someone
who journeyed through the night with plans
and the simple breath that kept him alive.

Before you know kindness as the deepest thing inside,
you must know sorrow as the other deepest thing.
You must wake up with sorrow.
You must speak to it till your voice
catches the thread of all sorrows
and you see the size of the cloth.

Then it is only kindness that makes sense anymore,
only kindness that ties your shoes
and sends you out into the day to mail letters and
purchase bread,
only kindness that raises its head
from the crowd of the world to say

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NOTES

it is I you have been looking for,
and then goes with you everywhere
like a shadow or a friend.

"Kindness" from *Words Under the Words: Selected Poems* by Naomi Shihab Nye, copyright © 1995. Reprinted with the permission of Far Corner Books.

DISCUSSION

WRITE

In this poem, Naomi Shihab Nye evaluates the virtue of kindness as "the deepest thing inside" us that allows us to positively interact with other humans. What do you think is the most important value when it comes to interacting with others? Prepare to discuss this with your peers by selecting one value and writing about at least two reasons why you think it is important, as well as specific examples to support your thinking.

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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. Think of a visual example or graphic of the word, such as a GIF or meme. Visualizing vocabulary in familiar examples can help you better remember meaning. (ex. A GIF showing someone becoming a superhero could illustrate ***self-actualization***.)

2. Classify a word that indicates judgmental language versus a word that is factually descriptive. Classifying words can help you identify nuances in meaning. (ex. To label something as ***profane*** suggests a judgment must be made based on certain criteria, whereas defining ***appendix*** requires only a dictionary.)

3. Describe clues to a word's meaning using synonyms and examples, as in the game *Password*. Identifying clues around a word—without actually saying the word itself—aloud, as a partner guesses the correct word, can help you make associations with the word's meaning. Limit the time to one minute for three or four words per partner. (ex. One player might use phrases such as "part of an essay," "fragment of a whole research paper," or "a section of an email" to help the partner guess ***paragraph***.)

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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 Renaissance literature along with other texts that show complex connections among human beings. Select a more contemporary work that you think would have been a worthy subject of a Renaissance work, either in art or drama. What would the work look like or sound like? Who would paint or write it? How would the work show humanism and other Renaissance values? Use as many Literary Focus and Academic 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

Relationships with friends and family are complex and challenging, but they offer advantages we cannot find on our own. When conflicts threaten our bonds, one thing that can bring us back together is seeking to understand one another's experiences. In many of the texts in this unit, an individual's ability to empathize during or after a conflict plays a powerful role in deepening relationships. As Harper Lee wrote in *To Kill A Mockingbird*, "You never really understand a person until you consider things from his point of view . . . until you climb inside of his skin and walk around in it."

Writing Prompt

How can listening to another person's story instruct us?

Identify someone in your life whom you respect because they embody characteristics you value. Conduct an interview with this individual to learn more about his or her life experiences and how these experiences have shaped his or her values. Then, prepare an argumentative presentation to demonstrate how listening to another person's story can instruct us. Supplement your interview with evidence from at least two more reliable sources. This research can include historical background, current events, or biographical parallels related to your interviewee's experiences. Your research should also include visual aids—such as video, audio, graphics, and print or digital texts—to enhance comprehension or engagement.

In order to prepare for your presentation, consider how best to meet the needs of the audience, purpose, and occasion by employing the following:

- ✓ a clear claim supported with reasons and elaboration
- ✓ credible sources to support ideas
- ✓ rhetoric, including appeals and devices, to persuade
- ✓ speaking techniques such as eye contact, appropriate speaking rate and volume, enunciation, pauses for effect, purposeful gestures, confident and relaxed posture
- ✓ strategic use of digital media to enhance understanding and add interest

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Introduction to Oral Presentation

Argumentative oral presentations use body language, visual aids, and engaging writing to inform an audience about a topic. Good oral presentations use effective speaking techniques, relevant facts and examples, and a purposeful structure. The characteristics of argumentative oral presentations include:

- a claim that tells the audience your position and what the presentation will be about
- counterclaims that should be addressed
- facts, evidence, details, and anecdotes that support the claim
- an organizational structure that makes the presentation clear and easy to follow
- rhetorical devices and appeals to persuade listeners
- eye contact and clear oral communication
- gestures and visual aids that help communicate ideas and keep the audience engaged

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, Dylan, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of oral presentation that Dylan included in his presentation.

NOTES

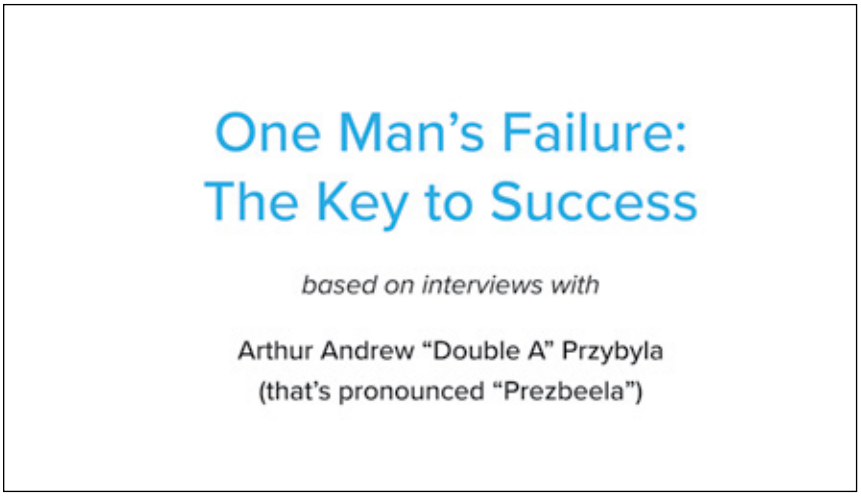
STUDENT MODEL

READ AND ANNOTATE

One Man's Failure: The Key to Success

Introduction

Today I'm going to tell you about the person I respect most: Arthur Andrew Przybyla. His friends and family call him Double A, like the battery, but since he's my grandfather, I call him Poppa. I have always looked up to Poppa, but listening to his story has given me a clearer idea of what really matters and what tough times can teach us.



Claim and Background

The life lessons shared by my grandfather demonstrate that hardship and failure can be a catalyst for success. The hardships for my grandfather began early in his life.

- Poppa was born on a farm in 1948, and as a baby boomer he has lived to see amazing events, but a certain great medical advancement had not occurred early enough. When he was five years old, Poppa contracted polio.

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NOTES

- According to the Centers for Disease Control and Prevention (the CDC), polio is "a crippling and potentially deadly disease." It's caused by a virus that can paralyze important muscles. Before the first polio vaccine was developed by Dr. Jonas Salk in 1955, thousands of Americans got sick with this disease every year.
- As Poppa told it, "I had a sore throat, and the next thing I knew my left leg was paralyzed. I used to be a kid who could not sit still, always climbing trees or running around in the fields." Now Poppa had to wear a leg brace and later use a cane; he had to always go slow. This big change meant he had to seek out new interests.



Victory Over Polio." Newsreel footage about the success of a polio vaccine.

Evidence and Elaboration #1

The disease gave Poppa an opportunity. Since he was stuck inside a lot, Poppa's mother tried to get him interested in books, including nature guides from the local library.

- After finishing her chores on the farm, they would sit and learn about birds, insects, snakes, trees, and even farming. Poppa says they spent one long winter studying those books.
- Then in the spring, Poppa went outside and looked at everything with what he called "new eyes."
- Working on the family farm would be tough for someone who could not walk or climb, but he was determined to try.

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NOTES

> "I felt so much joy when I knew I could name a tree just looking at the bark. Nature is remarkable and persistent. Even trees that look half dead often come back to life."
>
> — Poppa

Evidence and Elaboration #2

Poppa's leg was damaged, but not is spirit. Though his weak leg made him feel discouraged, he still worked the family farm. Then a couple of world events happened that helped give him inspiration and direction.

- First, he was deeply impressed by the first moon walk. Poppa remembers watching the TV in "absolute awe," and it made him think two things.
  - > One was that impossible things were possible.
  - > The other was that Earth was a special place. There's only one planet like it.
- I began to see a pattern here. Poppa didn't let misfortune discourage him. In fact, the challenge of it caused him to use his imagination in unexpected ways.

> "That's one small step for [a] man,
> one giant leap for mankind."
> — Astronaut Neil Armstrong
>
> NASA moon landing, July 20, 1969

Evidence and Elaboration #3

The following April, Poppa read about an event called Earth Day.

- According to Earthday.org, the first Earth Day was inspired by a book, *Silent Spring*, by a scientist named Rachel Carson. Eight years later, the first Earth Day was celebrated.

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- Back on the farm, Poppa sat at the dining room table with his wife, Grandma Alice, and together they came up with a plan to make a difference on the family farm: They would go organic.

> • 1962: "The most alarming of all man's assaults upon the environment is the contamination of air, earth, rivers, and sea with dangerous and even lethal materials."
> - Rachel Carson, *Silent Spring*, Chapter 2
>
> • April 22, 1970: "20 million Americans took to the streets, parks, and auditoriums to demonstrate for a healthy, sustainable environment in massive coast-to-coast rallies."
> -"The History of Earth Day," Earthday.org

Counterclaim

What sounded simple at the table proved to be quite complicated.

- Some people told Poppa that he was going backward, not forward. But Poppa believed that the farming of the future would be the ways of the past. Poppa and Grandma Alice went to the library and also talked to "old timers." They learned about the ways that farmers used to farm the land. They learned about how to make compost and feed the soil.
- The first book they found in the library was published in 1943. It was called *Plowman's Folly* by Edward H. Faulkner. Poppa remarked, "I think I was only the second person ever to check it out." He realized then that he and Grandma Alice must be doing something radical to farm organically. The book that guided them most in terms of philosophy was called *The One-Straw Revolution: An Introduction to Natural Farming* by Masanobu Fukuoka, published in 1975. Poppa said it taught him that "human knowledge about food is limited," and that we have a great deal more to learn.

For a long time, they didn't have much to go on beyond their own research.

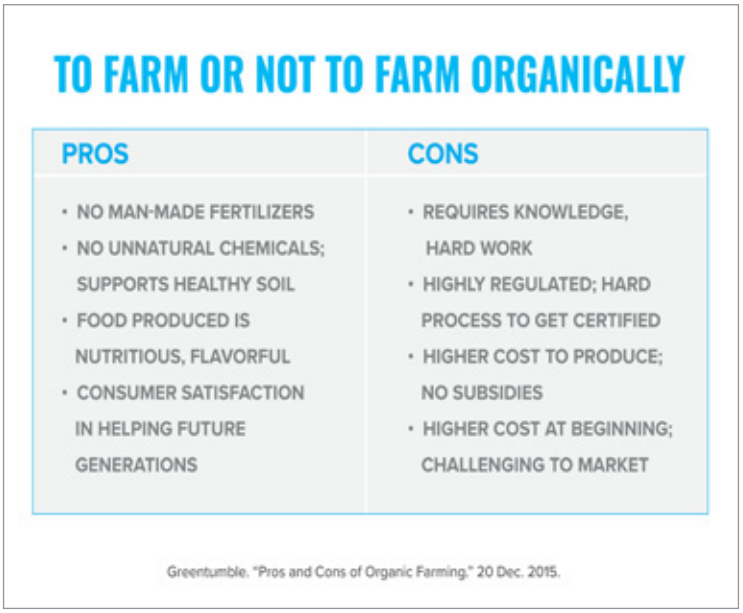
- Because of this, Poppa told me, "I knew that we would fail. That was part of our plan." And they did fail. The first summer was too wet. The next summer there was an infestation. The third summer was too dry.

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- Though they lost everything three years running, by the fourth year, they grew enough produce to set up a farm stand. After their first $50, Poppa said, "We felt like royalty." And that's how the farm got its name: Regaal Organic Farms—that's regal with two a's, as in Arthur Andrew. You can read all about the farm at Poppa's blog, because he has a blog!



TO FARM OR NOT TO FARM ORGANICALLY

PROS	CONS
• NO MAN-MADE FERTILIZERS	• REQUIRES KNOWLEDGE, HARD WORK
• NO UNNATURAL CHEMICALS; SUPPORTS HEALTHY SOIL	• HIGHLY REGULATED; HARD PROCESS TO GET CERTIFIED
• FOOD PRODUCED IS NUTRITIOUS, FLAVORFUL	• HIGHER COST TO PRODUCE; NO SUBSIDIES
• CONSUMER SATISFACTION IN HELPING FUTURE GENERATIONS	• HIGHER COST AT BEGINNING; CHALLENGING TO MARKET

Greentumble. "Pros and Cons of Organic Farming." 20 Dec. 2015.

Review

Here are the key points of my experience interviewing Poppa.

- Hardship and failure may be a catalyst for success. Poppa, for example, overcame polio and gained a new interest in nature.
- World events inspired Poppa to take bigger chances in his own life.



To Recap:

- Poppa overcame polio and gained a new interest in nature.
- World events inspired Poppa: if a man could land on the moon, Poppa could start an organic farm!
- As a result of his life experience, Poppa wasn't afraid to fail in order to succeed at organic farming.

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Poppa of Regaal Farms

- As a result of his life experience, Poppa was not afraid to fail at organic farming, kept working at it, and eventually made a success of it.
- To put it simply: He struggled; he failed; he learned; he worked. And then he succeeded.

Conclusion

Being crippled at an early age and failing when he first tried organic farming made my grandfather tough and determined. His example should teach us all, as it taught me, that to succeed in life you have to have discipline and patience to survive failure and hardship. He proved that you cannot be afraid of making a mistake or attempting to do something that seems impossible just because you might have to endure pain, humiliation, or ruin. His face is full of lines from working in the sun. I know that each line represents a piece of wisdom that he is willing to share with us or anyone who asks. Only through struggle can anyone truly succeed.

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PLAN YOUR PRESENTATION

WRITE

When preparing an oral presentation, it is important to consider your audience and purpose so you can write appropriately for them. Your audience consists of your teacher and peers, and your purpose is implied within the prompt. Reread the prompt to determine your purpose for writing.

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**: Who will be the focus of your presentation and what important ideas do you want to convey about this person?
- **Audience**: What do you know about your audience, and what message do you want to express to them?
- **Evidence**: What facts, reasons, and details might you include? What resources will help you support your ideas? What other research might you need to do? What anecdotes from your personal life or background knowledge are relevant to the topic of your presentation?
- **Organization**: How can you structure your presentation so that it is clear and easy to follow?
- **Rhetoric:** What rhetorical appeals and devices can you use to enhance your presentation?
- **Clear Communication**: How will you make sure that your audience can hear and understand what you are saying?
- **Gestures and Visual Aids**: What illustrations or other visual aids could you use during your presentation? What effect will they have on your audience? What physical gestures and body language will help you communicate your ideas?

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 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: Evaluating 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?
- 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 discrepancies between the information presented in different sources? What might be the reason for the discrepancies?

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YOUR TURN

PRACTICE

Read the sentences below. Then, complete the chart by placing then into two categories: those that show a source is credible and reliable and those that do not.

Sentences	
A	The author is a reporter for an internationally recognized newspaper.
B	The article states only the author's personal opinions and leaves out other positions.
C	The video from a news organization is objective and includes several different viewpoints.
D	The website is for a personal podcast.
E	The article includes clear arguments and counterarguments.
F	The text relies on loaded language or broad generalizations to persuade readers.

Credible and Reliable	Not Credible or Reliable

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YOUR TURN

PRACTICE

Complete the chart below by filling in the title and author of a source you are considering using in your oral presentation and answering questions about it.

Question	Answer
Source Title and Author: Are the title and author clearly identified? What are they?	
Reliability: Has the source material been published in a well-established book, periodical, or website?	
Reliability: Is the source material up-to-date or based on current information?	
Credibility: Is the source material written by a recognized expert on the topic?	
Credibility: Is the source material published by a well-respected author or organization?	
Relevance: Is this information relevant to my research subject?	
Bias: Is the source material connected to persons or organizations that are objective and unbiased?	
Fallacious Reasoning: Does the source contain faulty reasoning?	
Evaluation: Should I use this source in my oral presentation?	

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Writing Skill:
Organizing an Oral Presentation

In order to plan and organize an oral presentation with a logical organization, coherent focus, and clear perspective, note the following:

- ideas and information that are important to your topic
- your perspective toward your topic and how you can communicate it throughout your presentation
- how well each idea adheres to a single, coherent focus
- where your claims can be introduced most effectively
- where you will need evidence to support your claims
- what organization will be most logical and make your content easy to follow
- multimedia elements that can reinforce your focus and perspective, add interest, and enhance your audience's understanding

To plan and organize an oral presentation with a logical organization, coherent focus, and clear perspective, use this checklist to consider the following questions:

- What is my perspective toward my topic?
- What specific aspect of my topic do I want to focus on?
- How will each element of my presentation reinforce my focus and/or perspective?
- What are my claims? What sort of credible evidence will I need to support them?
- For the ideas I want to include, what order will create the most logical organization?
- What multimedia elements could I use to reinforce my focus and perspective and enhance my audience's understanding?

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YOUR TURN

PRACTICE

Read the quotations from a student's outline of her oral presentation below. Then, complete the chart by matching each quotation with its correct place in the outline.

Quotation Options	
A	Ms. Vozhik traveled to America from Russia when she was 10 years old. Her mother died when she was 12. Still, she got straight As in school and practiced the piano for hours every night. She became good enough to get into the Juilliard School for music and traveled the world as a concert pianist before becoming a piano teacher.
B	I will show some of the photographs Ms. Vozhik lent me of her home in Russia and of herself as a teenager.
C	Ms. Vozhik said that one piece of advice from her mother that has always stuck with her is that "consistent practice is the secret to success."
D	I want to explain to people why my piano teacher, Anna Vozhik, is the person I most admire and respect.
E	According to an article from the New York Times titled "The Juilliard Effect: Ten Years Later," it can be hard "to live as a classical musician in a society that seems increasingly to be pushing classical music to the margins."
F	I will tell about the events in Ms. Vozhik's life in chronological order.
G	Anna Vozhik is not just my piano teacher, but her teaching techniques are revolutionary and should be adopted by other piano teachers everywhere.

Oral Presentation Component	Quotation
Overall Purpose	
Claim	
Evidence Learned During Interview	
Quote from Interviewee	
Evidence from Reliable Source Found from Online Research	
Text Structure	
Possible Visual Aids or Media	

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ORGANIZING AN ORAL PRESENTATION

WRITE

Use the questions in the checklist to outline your formal oral presentation. Be sure to include a clear claim and logical progression of valid evidence from reliable sources.

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Writing Skill:
Audience, Purpose, and Perspective

In order to adapt your presentation content, organization, and delivery for a specific audience and purpose, note the following:

- your audience's interests, beliefs, and prior knowledge
- what you want the audience to learn from your presentation
- what organization and structure best suits the needs of your audience and your purpose
- the reasons and evidence that advance your purpose and perspective
- how your perspective is reflected in each element of your speech
- 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 does my audience already believe? What arguments will they find compelling?
- How can I organize my arguments to advance my purpose and meet the needs of the audience?
- Will my audience find me trustworthy? Have I used credible evidence and demonstrated knowledge of my topic?
- How might my audience respond to my perspective? What does my audience need to know to understand my perspective?
- 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 language or informal language.

	Quotations
A	In order to mitigate the obesity epidemic, the school cafeteria should place a ban on junk food.
B	My experience at the opera opened my eyes to the idea that some stories are universal.
C	In this part of the story, all of the reader's expectations get totally flipped on their heads.
D	My aunt sews the most amazing dresses I've ever seen.
E	If you've ever been lost in the woods before, then you know how completely scary it is when it starts to get dark.
F	In this regard, forest fires can actually be beneficial to the land, despite the destruction they often cause.

Formal	Informal

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YOUR TURN

PRACTICE

Complete the chart by answering the questions about audience, purpose, and perspective in your oral presentation.

Aspect	Plan
What is my purpose, what is my claim, and who is my audience?	
Do I plan to use formal or informal language?	
What perspective, 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?	

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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 is developed with evidence and elaboration.

You have already made progress toward writing your oral presentation. Now it is time to write your first draft.

Draft Checklist:

- ☐ **Purpose and Focus:** Is the subject of my presentation clear to my audience? Have I included only relevant information and details about my subject? Have I avoided extraneous details that might confuse or distract my audience?
- ☐ **Organization:** Is the organization of ideas and events in my presentation logical? Have I reinforced this logical structure with transitional words and phrases to help my audience follow the order of ideas?
- ☐ **Evidence and Elaboration:** Do all of my details develop and support my claim about how listening to another person's story can shape us? Do the sentences in my presentation flow together naturally? Will the sentences sound choppy or long-winded when I deliver them orally?

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 Dylan's oral presentation. You will see places where he has revised parts of his presentation as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Dylan will revise as he works toward his final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

Improving Writing

To make this introduction clearer and give it more focus, Dylan edits out superfluous information and revises his claim. As he continues to revise his draft, he will use the last sentence of his introduction to begin the body of his presentation and use subheads and bullet points to make his presentation easier to follow.

Poppa's Passion

[Use a title slide as a visual aid to preview the title of my presentation for my audience.]

~~Today I'm gonna tell you about the person I respect most: Arthur Andrew Przybyla. Friends and family call him Double A but I call him Poppa. most people respecting and admiring one's grandparents, I think Poppa is really cool. He's pateint with everybody and everything, including kids, chicks, and seedlings he cares about the land he farms, and he works super hard. I have always looked up to Poppa, but listening to his story has given me a clear idea of what I want to be as an adult. The life lessons shared by my grandfather demonstrate that hardship and failure can be a catalyst for success.~~

Introduction

Today I'm going to tell you about the person I respect most: Arthur Andrew Przybyla. His friends and family call him Double A, like the battery, but since he's my grandfather, I call him Poppa. I have always looked up to Poppa, listening to his story has given me a clearer idea of what really matters and what tough times can teach us.

Some background: Poppa was born in 1948. That makes him a baby boomer, the generation of kids born right after the end of World War II. That means Poppa got to see some amazing events in American history, like the birth of rock and roll, the civil rights movement, the first walk on the moon, and the invention of the internet. But Poppa did not always have it easy. When he was five years old, he contracted polio according to the Centers for Disease Control and Prevention (the CDC), polio is "a crippling and potentially deadly disease." Its caused by a virus that can cause paralyze important muscles, like the ones in your legs. According to *Encyclopedia Britannica,* before the first polio vaccine was developed by Dr. Jonas

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Salk in 1955, thousands of Americans got sick with this disease every year. [Possibly show my audience a video about the polio vaccine.] So, Poppa went to bed with a sore throat and a fever. When he got up a few days later, he couldn't walk because the polio had paralyzed his left leg. As Poppa told it, "I used to be a kid who could not sit still. If I was awake, I was climbing trees or running around in the fields." Now Poppa had to wear a leg brace and later use a cane and always go slow. It was a big change?

Since he was stuck inside a lot, Poppa's mother tried to get him intrested in books. He tried reading stories, but he says he "always knew how they were going to end." Then one day when he was ten or so, his mother brought home some nature guides from the local library. She sat down with him after finishing her chores on the farm, and they studied those books. They learned about birds, insects, snakes, trees, you name it. Poppa says they spent one long winter studying those books. Then in the spring, Poppa went outside and looked at everything with what he called "new eyes." He told me about how cool it felt the first time he could name a tree just by looking at the bark. Nature, he said, "is remarkable and persistant. Even trees that look haf dead often comes back to life." He was inspired. Working on the family farm would be impossible for someone who couldn't walk or climb. Determined to try.

Then a couple of things hapened that helped give him some direction! First, he was deeply impressed by the first moon walk according to nasa's website, in July 1969, the American astronauts neil Armstrong, Buzz Aldrin, and Michael Collins landed the apollo 11 spacecraft on the moon. On July 20, Neil Armstrong was the first human being to walk on the moon's surface. Poppa remembers watching the TV. In "Abselute awe." He can still quote Armstrong's words as he stepped off the ladder onto the surface of the moon: "That's one small step for a man, one giant leap for mankind." [Project this quote for my audience to see.] Poppa knew that with his "bum leg" that he could never be an astronaut, but the moon walk made him think two things. One was that you could do the impossible. The other was that Earth was a special place. There's only one planet like it. Poppa was going to do his best to take care the little piece of land he called his own.

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NOTES

~~The following April, Poppa read about an event called Earth Day. The first Earth Day was inspired by a book, *Silent Spring,* by a scientist named Rachel Carson. She wrote about how polution was affecting people, and the land. On April 22, 1970 "20 million Americans took to the streets, parks, and auditoriums to demonstrate for a healthy, sustainable environment." Back on the farm, Poppa sat at the dining room table with his wife, Grandma Alice together they came up with a plan to make a difference on the family farm they would go organick. It was brilliant. My grandfather showed the world how organic crops could replace conventionally-grown produce and fruit. If my grandfather could do this, it's clear that anyone can!~~

The following April, Poppa read about an event called Earth Day.

- According to Earthday.org, the first Earth Day was inspired by a book, *Silent Spring*, by a scientist named Rachel Carson. Eight years later, the first Earth Day was celebrated.
- Back on the farm, Poppa sat at the dining room table with his wife, Grandma Alice, and together they came up with a plan to make a difference on the family farm: They would go organic.

It wasn't easy. All around them, neighboring farms relied on fertilizers and in order to grow big monocrops, or huge crops of the same kind of plant. Some people told Poppa that he was going backward, not forward. The same effort that Poppa put into learning about plants and animals as a kid, he applied to learning what he calls "old-fangled ways." Poppa and Grandma Alice went to the library and also talked to "old timers." They learned about the ways that farmers used to farm the land. He told me, "I knew that we would fail. That was part of our plan." And they did fail. The first summer it was wet. The next summer there was an infestation and the third summer it was too dry. By the fourth year, they grew more than they could eat by themselves, so they set up a farm stand at the end of the driveway and they were too busy to man it, so they left a basket for the money and a sign that said "Eat well. Be well." At the end of the first week, they had made $50. Poppa said, "We felt like royalty." And that's how the farm got their name: Regaal Organic Farms—that's *regal* with two a's, as in Arthur Andrew. As Poppa told me, "The name sounded good and almost nobody can pronounce Przybyla anyway."

Evidence and Elaboration

Dylan's oral presentation includes exaggerations not supported by evidence. To conclude, as Dylan does, that what his grandfather did is therefore something "anyone" can do is an example of fallacious reasoning. These kinds of statements undermine Dylan's argument and are not necessary to support his point of view. Dylan revises his exaggeration by clarifying the information with facts, or by eliminating judgment words.

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NOTES

Poppa, Grandma Alice, and my Uncle Sid have run Regaal Organic Farms. My parents and I visit the farm for a month. Poppa drives me and my cousins all around the fields and the orchards in his electric cart. He tells about his plans for each field. His face is full of lines from working in the sun. I know that each line represents a piece of wisdom that he is willing to share with us or anyone who asks. Poppa has a cool blog. It's called "Down on the Faarm" (two a's). He writes about the farm almost every day. You can click on the "Ask Me Anything" button and send him a question. Poppa always wrote back. ~~By not being afraid to fail, he proved that organic farming is better than other farming. His genius as a businessman showed other farmers that organics were the future and a way to make some decent money doing the right thing.~~

Here are the key points of my experience interviewing Poppa.

- Hardship and failure may be a catalyst for success. Poppa, for example, overcame polio and gained a new interest in nature.
- World events inspired Poppa to take bigger chances in his own life.

[Use a slide as a visual aid to recap major points.]

- As a result of his life experience, Poppa was not afraid to fail at organic farming, kept working at it, and eventually made a success of it.
- To put it simply: He struggled; he failed; he learned; he worked. And then he succeeded.

He proved that you cannot be afraid of making a mistake. Or attempting to do something that seems impossible just because you might have trouble. Struggle leads to success.

~~Sources~~

- ~~Video about polio vaccine from Youtube(?)~~
- ~~Direct quotes from Poppa that I got during my interview with him~~
- ~~Quote about nature from the book *Silent Spring* by Rachel Carson~~
- ~~Quote from Neil Armstrong when he landed on the moon~~

Communicating ideas

Dylan repeats important ideas toward the close of his presentation. He uses a visual aid to enhance information and add interest.

Rhetorical Strategies

Dylan decides to recap his main points more logically and succinctly, and he reinforces the idea of his grandfather's clear determination by closing this section with asyndeton.

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NOTES

Sources and Citations

At the end of his presentation, Dylan included a works cited slide, providing a complete list of all the sources he used, in MLA format.

Works Cited

Carson, Rachel. *Silent Spring*. Boston, Houghton Mifflin Company, 2002.

Greentumble. "Pros and Cons of Organic Farming." 20 Dec. 2015. greentumble.com/pros-and-cons-of- organic-farming/.

"The History of Earth Day." *Earth Day Network*. www.earthday.org/earthday/. "Jonas Salk Polio Vaccine Discovery." YouTube, uploaded by PublicDomainFootage, 26 Mar. 2011, https://www.youtube/watch?v=QOOE8WAwIU.

"July 20, 1969: One Giant Leap for Mankind." NASA. www.nasa.gov/mission_pages/apollo/apollo11.html. 20 Jul. 2017.

Przybyla, Arthur Andrew. Personal interview. 6 Dec. 2018.

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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 evidence needs more detail for better clarity
  - > the events or ideas in your presentation need to be reordered for better cohesiveness, or connectedness among ideas
  - > some information should be placed on slides for effectiveness
  - > 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
  - > using more precise words and phrases
  - > 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?
- 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. Dylan 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?

> He's pateint with everybody and everything, including kids, chicks, and seedlings he cares about the land he farms, and he works super hard. I have always looked up to Poppa, but listening to his story has given me a clear idea of what I want to be as an adult.

- ○ A. These sentences don't seem to be connected to a claim.
- ○ B. I would like more details.
- ○ C. I really like the way you included things your grandfather cares about.
- ○ D. I think you should add more details to this part of your introduction.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Dylan's writing?

> He's pateint with everybody and everything, including kids, chicks, and seedlings he cares about the land he farms, and he works super hard. I have always looked up to Poppa, but listening to his story has given me a clear idea of what I want to be as an adult.

- ○ A. These sentences don't seem to be connected to a claim.
- ○ B. The run-on sentence makes this a little hard to follow.
- ○ C. I like the details of the "kids, chicks, and seedlings."
- ○ D. Your grandpa sounds like a nice man.

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: Rhetorical Strategies

In order to effectively incorporate rhetorical strategies that advance the purpose of your oral presentation and support your perspective, note the following:

- a presentation style that aligns to your audience and purpose
- opportunities to utilize one or more of the following rhetorical appeals:
  - > **logos**, **pathos**, or **ethos**
- opportunities to use one or more rhetorical devices, such as:
  - > figures of speech, such as **metaphor**, **simile**, **personification**, and **idioms**
  - > rhetorical devices, such as:
    - o **antithesis:** a parallel construction that highlights contrast, such as “It was the best of times; it was the worst of times.”
    - o **synecdoche:** a figure of speech in which a word is part of something that represents the whole, such as “wheels” to refer to a car
    - o **metonymy:** a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated
    - o **asyndeton:** a stylistic device in which conjunctions are intentionally omitted to focus on a concise meaning, such as “I came. I saw. I conquered.”

To effectively incorporate rhetorical strategies that advance the purpose of your oral presentation and support your perspective, consider the following questions:

- Have I incorporated rhetorical appeals that the audience will find persuasive?
- Have I incorporated rhetorical devices to advance my purpose and develop my perspective?

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YOUR TURN

PRACTICE

Read each sentence below. Then, complete the chart by identifying the rhetorical strategy used in each sentence.

Rhetorical Strategies					
logos	antithesis	figurative language	synecdoche	metonymy	ethos

Sentence	Rhetorical Strategy
By planning carefully, learning all he could, and following his plan, Poppa was able to succeed.	
Poppa discovered that learning to walk again was not at all like riding a bike.	
Poppa's childhood was the sweetest time of his life, and it was also the unhappiest.	
As Poppa used to say, "Lend me your ears and I'll tell you a story."	
All those years on the farm, Poppa could only afford to hire a few hands to help out.	
Poppa demonstrated that by growing food responsibly, without pesticides, he could also farm sustainably.	

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YOUR TURN

PRACTICE

Complete the chart by writing examples of rhetorical strategies you might use in your own oral presentation.

Rhetorical Strategy	Example
pathos	
figurative language	
antithesis	
metonymy	
synecdoche	

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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 the examples of reasoning from a draft of Dylan's oral presentation below. Then, complete the chart by placing the letter for each reason into the correct category: those that are sound and those that are fallacious.

Dylan's Reasoning	
A	He lost interest in reading short stories because so many of the ones he read became predictable.
B	If a person doesn't know how to identify trees by sight, it's because he is not trying, the way Poppa did.
C	By reading and studying books on trees, he realized he could identify a tree just by looking at the bark.
D	Working on the family farm would be difficult for someone who couldn't walk or climb, but he was determined to try.
E	Working on a family farm would be impossible for anyone who has had polio, as everyone knows.
F	We can always tell how a story is going to end just by reading the title.

Sound Reasoning	Fallacious Reasoning

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YOUR TURN

PRACTICE

Read each piece of weak evidence in the chart below. Then, complete the chart by writing a relevant version of each piece of evidence. The first one has been completed for you.

Weak Evidence	Relevant Evidence
As a result of his hard work, Poppa has been successful.	Over time through trial and error, Poppa proved that organic farming could be successful.
Because of his life lessons, Poppa can teach any person alive to succeed.	
Based on the inspiring stories, Poppa was able to totally recover from polio and take a risk.	

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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 tone to add emphasis and communicate your 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 my posture does not distract from my presentation?
- How can I use eye contact and speak expressively to engage my audience?
- Where can I enhance my ideas through facial expressions and tone?
- 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 students communicating their ideas below. Then, complete the chart by placing them into two categories: those that are examples of effective communication and those that are ineffective.

Students' Communication	
A	A student scans the room, making eye contact with individual students.
B	A student taps a fist against an open palm to emphasize the point she is making.
C	A student rushes her words to keep the presentation under five minutes.
D	A student slouches behind a podium in the corner of the classroom.
E	A student stands at ease at the front of the classroom where everyone can see him.
F	A student ends his formal presentation by saying, "Thank you for listening."
G	A student stares down at his paper or tablet as he reads aloud his presentation.
H	A student ends his formal presentation by saying, "Thanks guys, ttyl!"
I	A student grips the sides of the podium to keep from shaking.
J	A student speaks more slowly and loudly and with more care than in a normal conversation.

Category	Example of Effective Communication	Example of Ineffective (Poor) Communication
Posture		
Eye Contact		
Volume/Rate/Enunciation		
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 rate, volume, pauses, and enunciation to clearly communicate with your partner.
- Use natural 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 or inappropriate speech.

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 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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Writing Skill: Sources and Citations

Here is a checklist of some suggestions that will help you improve writing by accurately citing a variety of print and digital sources relevant to a topic:

- Gather information from a variety of print and digital sources, using search terms effectively to narrow your search.
- Check that sources are credible, or reliable and trustworthy, and avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the claim and demonstrate your understanding of the topic or text.
- Use parenthetical citations, footnotes, or endnotes to credit sources.
- Include all sources in a bibliography or works cited page, following a standard format:
  - > Halall, Ahmed. *The Pyramids of Ancient Egypt*. New York: Central Publishing, 2016.
  - > For a citation, footnote, or endnote, include the author and page number.

As you work to improve writing by checking that you have documented sources correctly, consider the following questions:

- Did I avoid plagiarism by using a standard citation format?
- Have I looked for a variety of sources and synthesized ideas?
- Did I include all my sources in my bibliography or on my works cited page?

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YOUR TURN

PRACTICE

Read the elements and examples below. Then, complete the chart by sorting them into the correct order according to MLA style for a works cited list.

Elements and Examples			
A	"Life on a Fredericksburg Farm"	**G**	title of source
B	*Texas Monthly,*	**H**	30 Jun. 2017,
C	author	**I**	container
D	www.texasmonthly.com/style/life-fredericksburg-farm/	**J**	URL
E	publisher	**K**	Smith Ford, Lauren
F	publication date	**L**	Genesis Park, L.P.,

Element	Example

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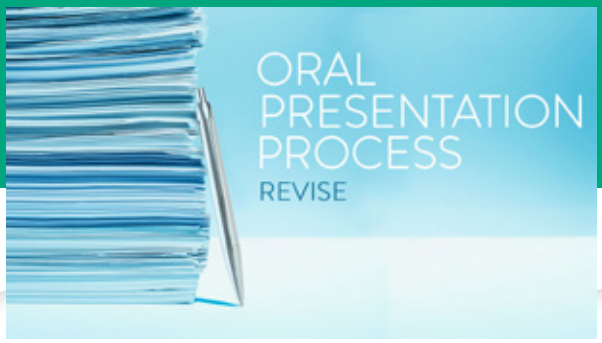
SOURCES AND CITATIONS

WRITE

Use the information in the checklist to create or revise your citations and works cited list. Make sure that each slide with researched information briefly identifies the source of the information. This 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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Revise

PLAN | DRAFT | REVISE | EDIT AND PRESENT

You have written a draft of your 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 statements that might not be fully supported by evidence. Also identify concepts that may need defining or explaining.	Look for places where you integrate factual information but fail to identify a source. Also look for opportunities to integrate a visual aid that will help you explain concepts or add interest.	• According to Earthday.org, the ~~The~~ first Earth Day was inspired by a book, *Silent Spring*, by a scientist named Rachel Carson. She wrote about how polution, particularly in the form of weed killers and pesticides used on crops, was affecting people, animals, and the land. [show a quotation from *Silent Spring* on a slide]

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Review	Revise	Example
Cohesiveness		
Identify and annotate places in your presentation where your thesis is not supported by details.	Focus on a single anecdote in your presentation and add details that support your thesis about why this person embodies characteristics you value.	Some people told Poppa that he was going backward, not forward. But Poppa believed that the farming of the future would be the ways of the past. ~~The same effort that Poppa put into learning about plants and animals as a kid, he applied to learning this.~~ Poppa and Grandma Alice went to the library and also talked to "old timers." They learned about the ways that farmers used to farm the land. They learned about how to make compost and feed the soil.
Structure		
Identify the major points you have made in your claim in order as you review your speech.	As you repeat important ideas toward the close of your presentation, isolate and emphasize their significance. Think about places where a visual aid might enhance a section of the presentation.	**Review** Here are the key points of my experience in interviewing Poppa. • Hardship and failure may be a catalyst for success. Poppa, for example, overcame polio and gained a new interest in nature. [add a slide, "Recap"]
Style: Word Choice		
Identify areas where word choice may be ineffective.	Revisit your presentation's title from the draft and see if it still reflects the purpose of the presentation.	~~Poppa's Passion~~ One Man's Failure: A Key to Success

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Review	Revise	Example
Style: Sentence Effectiveness		
Look for a series of short, simple sentences. Annotate any places where a conjunction, transition, or punctuation could vary the length of sentences you use.	Shorten a section containing long sentences or join shorter sentences together using conjunctions or dependent clauses. You may also eliminate superfluous details and add text features such as bullets. Think about places where a visual aid might replace text.	Then a couple of things hapened that helped give him some direction!. • First, he was deeply impressed by the first moon walk. ~~according to nasa's website, in July 1969, the American astronauts neil Armstrong, Buzz Aldrin, and Michael Collins landed the apollo 11 spacecraft on the moon. On~~ [show Armstrong's quote on a slide instead] Poppa remembers watching the TV.~~I~~ in "absolute awe," and it made him think two things. > One was that ~~you could do the~~ impossible things were possible. > The other was that Earth was a special place. There's only one planet like it.

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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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: 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.

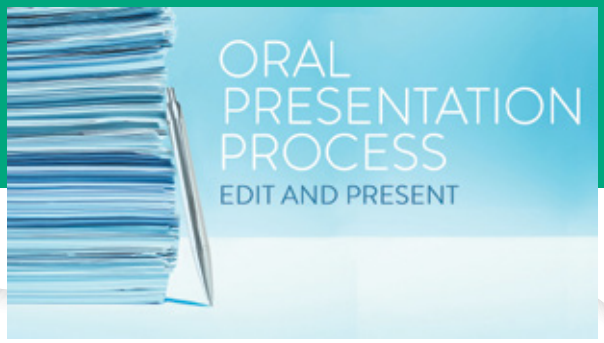
4. Select the adverbial phrase from the sentence below.

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 have improved your writing with evidence and elaboration and 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 made the sentences clear and easy to follow?
- ☐ Have I used punctuation such as periods, commas, colons, and semicolons correctly to indicate pauses for effect?
- ☐ Have I used noun phrases, adjectival phrases, or adverbial phrases correctly?
- ☐ Have I used any language that is too informal for my presentation?
- ☐ Have I added digital media strategically to enhance my presentation?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Dylan has made to his revised presentation:

- Added a prepositional phrase to connect ideas.
- Created an adjectival phrase to mirror a similar phrase used later.
- Separated sentences to create emphasis.
- Decided on a place to insert visual media to add information.
- Edited to remove unnecessary information.
- Created a noun phrase for clarity.
- Added commas and a dash for clarity.
- Removed a slang word.

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- Because of this, ~~He~~ Poppa told me, "I knew that we would fail. That was part of our plan." And they did fail. The first summer was too wet. The next summer there was an infestation. ~~and the~~ The third summer was too dry.

  [Insert a slide near this text: "To Farm or Not to Farm Organically/Pros and Cons"]

- Though they lost everything three years running, by the fourth year, they grew ~~more than they could eat by themselves and~~ enough produce to set up a farm stand. After their first $50, Poppa said, "We felt like royalty." And that's how the farm got its name: Regaal Organic Farms—that's regal with two a's, as in Arthur Andrew. You can read all about the farm at Poppa's blog, because believe it or not, he has a cool blog!

After Dylan rehearses his presentation, he decides to edit his introduction further. In addition, he clarifies the information on the first digital slide to accompany his text by adding a pronunciation clarification:

[Title slide with the spelling and pronunciation of Poppa's name.] Today I'm going to tell you about the person I respect most: Arthur Andrew Przybyla. (That's pronounced "Prezbeela.")

EDIT AND PRESENT YOUR PRESENTATION

WRITE

Use the questions above, as well as your peer reviews, to help you evaluate your 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 media you plan to incorporate.

Once you have made all your corrections and rehearsed with your digital media selections, 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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The Game Ritual

FICTION

Introduction

When each player eats a peanut butter sandwich before a game, a struggling soccer team wins. The activity becomes a ritual, as do others when the team keeps winning. Soon the team members are performing three different rituals before every game. What would happen, however, if one of the rituals was accidentally skipped? Would the winning streak come to an end—or would it all prove to be just superstition?

VOCABULARY

READ



deficiency

lack or shortage



adept

very skilled at something



element

smaller part of something bigger



obvious

very easy to see or to understand



guarantee

something that assures or promises a certain outcome

READ

READ AND ANNOTATE

NOTES

1 The whole superstition thing with our soccer team started innocently enough. Our team captain, Rosalind, dedicated herself to improving our performance. She had read an article about good health and decided that our lackluster performance was caused by a nutritional **deficiency**. So, after practice the day before our match with Edgefield High, she instructed (some might say commanded) each of us to eat a peanut butter sandwich on the morning of the game for the protein. The next day, our team scored a one-point win over Edgefield. It was the first time we had ever done that well.

2 Before the next game, we all enjoyed the peanut butter sandwich breakfast again. Although the final score was close, we won again! This is where things got interesting. As we gathered in the locker room before our next game, Gabriella announced that she had written a team poem.

3 Of course, we all wanted to hear it. Although it lacked a lot in terms of poetic beauty, it did fire up the team. We won with a last-minute goal. So now our

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NOTES

success was attributed to peanut butter and poetry, an interesting combination to say the least. But it didn't stop there.

4 The following Saturday, we put uniforms and pads on while listening to "our poem." Then Debbie, the most cheerful member of the team, added another **element** to the pregame ritual.

5 "I'm so sure we're going to win," she chattered. "I'm going to do my victory dance now!" She did, and we all joined in. The score was three to two; we won again.

6 Could we continue to add more and more things to do before a game to **guarantee** a win? After all, professional athletes thump helmets, wear special socks, or bounce the basketball exactly seven times before taking a free shot. Whatever the cause, we were doing well, until the game that would take us into the playoffs. We lost that one. It was my fault.

7 I knew our team had become much more **adept**. But I was really nervous about this game. I slept badly that night as a result. When the alarm went off, I hit the snooze button. When Mom finally came in to wake me, I got up in a panic. I was going to be late for the game! I threw on jeans and a shirt and grabbed my bag. As I headed to the door, Mom handed me a peanut butter protein bar. I did not have the peanut butter sandwich for breakfast.

8 All the way to school, my head was spinning like a wayward top. I wondered, fearfully, if what I had done would make a difference. But how could eating a peanut butter sandwich actually change anything? I had a protein bar made out of the same ingredient, though I could hardly swallow it.

9 As we suited up, I could feel that bar knocking against the sides of my stomach like a plank in a rough sea. Gabriella read her poem. Debbie led her dance. I pretended all was well. I was terrified of what might happen if the team knew I hadn't followed part of the ritual.

10 During the game, I fell a few times just running down the field. I was an awkward duck trying to fly. Then, horribly, the other team took the ball down the field right past me and scored in the final minute of the game! We were not going to the playoffs.

11 I never told anyone about the sandwich, and I quit the team before the next season. That was a long time ago. Truthfully, I've never quite answered the **obvious** question: did we lose because I was exhausted and nervous? Or did we lose because I failed to eat a peanut butter sandwich?

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First Read

Read "The Game Ritual." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Who is the narrator?

   The narrator is _____

   _____.

2. Why does the team decide to eat peanut butter sandwiches before each game?

   The team eats peanut butter sandwiches because _____

   _____.

3. What happens after the narrator eats a protein bar instead of a peanut butter sandwich before a game?

   After the narrator eats a protein bar _____

   _____.

4. Use context to confirm the meaning of the word *element* as it is used in "The Game Ritual." Write your definition of *element* here.

   Element means _____.

   A context clue is _____.

5. What is another way to say that you *guarantee* something will happen?

   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: the present perfect, past perfect, and future perfect. The word *perfect* means "completed." These tenses describe actions that are completed or finished.
  - **Present perfect tense** expresses an action that occurred at some indefinite time in the past.
    - > Combine *have* or *has* with the past participle of the main verb.

      Example: I **have played** basketball for three years.
  - **Past perfect tense** describes 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!

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- **Future perfect tense** expresses one future action that will begin and end before another future event begins.
  - > 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!

✓ 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 below and notice the perfect tense used in each one. Then, complete the chart by writing the letter of the sentence in the correct column.

Sentence Options	
A	Our team had succeeded two years in a row.
B	Before the game, I will have practiced my soccer skills dozens of times.
C	I have practiced my soccer skills.
D	Our team will have succeeded three years in a row if we win tonight.
E	Our team has succeeded.
F	I had practiced my soccer skills for several weeks before I noticed improvements.

Present Perfect	Past Perfect	Future Perfect

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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 textual evidence to support your inference and make sure that it is valid.

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YOUR TURN

PRACTICE

Read paragraphs 10 and 11 of "The Game Ritual." Then, complete the multiple-choice questions below.

from "The Game Ritual"

During the game, I fell a few times just running down the field. I was an awkward duck trying to fly. Then, horribly, the other team took the ball down the field right past me and scored in the final minute of the game! We were not going to the playoffs.

I never told anyone about the sandwich, and I quit the team before the next season. That was a long time ago. Truthfully, I've never quite answered the obvious question: did we lose because I was exhausted and nervous? Or did we lose because I failed to eat a peanut butter sandwich?

1. Based on this excerpt, the reader can infer that—

   - ○ A. the narrator wanted to keep her teammates from finding out about her breakfast.
   - ○ B. the narrator did not want to play that day because she had a painful ankle injury.
   - ○ C. the narrator wishes that she had suggested a different set of pregame rituals.
   - ○ D. the narrator might have an injury from falling down on the field so many times.

2. A detail that best supports this inference is—

   - ○ A. "During the game, I fell a few times just running down the field. I was an awkward duck. . ."
   - ○ B. ". . .the other team took the ball down the field right past me and scored in the final minute of the game!"
   - ○ C. "I never told anyone about the sandwich, and I quit the team before the next season."
   - ○ D. "I've never quite answered the obvious question: did we lose because I was exhausted and nervous?"

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Close Read

PERSONAL RESPONSE

WRITE

At the end of "The Game Ritual," the narrator wonders if her team lost because she was exhausted or because she didn't eat a peanut butter sandwich. Draw inferences and conclusions from what you read to write an answer to her question. Use details and examples from the text to support your answer. Pay attention to and edit for the possessive case.

Use the checklist below to guide you as you write.

- ☐ How does the team feel about its ritual?
- ☐ What are two possible reasons for the team's loss?
- ☐ Which reason do you find more likely? Why?

Use the sentence frames to organize and write your personal response.

The team feels _____ about its ritual.

The narrator of "The Game Ritual" wonders if _____

or _____ made her team lose.

If her teammates knew that she had not followed the ritual, they might _____,

because _____.

Based on my experience, I believe that the team lost because _____.

I think that _____.

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Twisted Texting

DRAMA

Introduction

Written as a series of text messages between the four main characters, this text explores complications related to dating in the 21st century. After an invitation for a date falls into the wrong hands, a group of friends scrambles to find a solution that won't hurt anyone's feelings, and they just might find love along the way.

VOCABULARY

READ



magnetism

the power in a magnet that attracts certain metals; also used to refer to a person's ability to attract other people



ensue

to happen because of something else



reminisce

to happily remember events of the past



gawk

to stare rudely



calamity

disaster; an event that causes great harm

READ

READ AND ANNOTATE

NOTES

Today, 8:22 AM

1 GIA: OMG!!!! You'll never believe what happened!!!

2 ANGIE: What

3 GIA: I opened my locker and I found a note from LEX!!! That senior I've had a crush on for literally EVER!!! He saw me at the dance on Friday and thought I was gorgeous. He wants to meet up to talk about **magnetism** b/c he can't help but be attracted to me. that part was weird b/c I don't remember talking to him on Friday, but we did sit next to each other in physics last year, so maybe he's **reminiscing**? I dunno but HE WANTS TO HANG OUT WITH MEEEEE!!!! Can you believe it?

4 ANGIE: Whoa i totally believe he'd be into you. Did you see yourself on Friday? You were a knockout. But i gotta go. world history. :-/

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NOTES



Today, 8:24 AM

ANGIE: i'm in trouble. Remember Friday when you me and Lex were talking at the dance? I think he liked me and wants to ask me out bc he tried to put a note in my locker saying so. but **CALAMITY ensued** because he put it in Gia's locker. What do i do?!?!?!??!

JEFF: Why would he think Gia's locker was your locker?

ANGIE: They're next to each other. Easy mistake

ANGIE: But seriously what am i gonna do?!?!?!?!? Can you talk to him for me

JEFF: I'll take care of it. Don't worry.

ANGIE: Thanks

JEFF: Do you want to say yes?

ANGIE: I dunno. He's cute and funny, but Gia has liked him since freshman year. I can't do that to her

JEFF: You're a good friend. That's why you're so great.

ANGIE: :-D

Today, 8:31 AM

JEFF: Did you ask out Gia?

LEX: Who?

JEFF: Gia Miller. She sat next to us in physics last year. She has glasses and long curly hair.

LEX: Yeah, I know her. She's cute, but no i didn't ask her out. why?

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NOTES

19 JEFF: She found a note in her locker.

20 LEX: Where's her locker?

21 JEFF: Next to Mr. Edwards' classroom.

22 LEX: Oh no. The note was for Angie. I must have put it in the wrong locker? Can you help?

23 JEFF: I'll take care of it.

24 LEX: Thanks man

25 JEFF: Just be at Dino's Pizza tonight @ 7.



Today, 9:37 AM

26 JEFF: I hear you have a date with Lex. Are you nervous?

27 GIA: A little. The guy looks like he should be on the cover of a fitness magazine.

28 JEFF: Would you feel better if Angie came too? Like as your wingman? I could pretend to be her date.

29 GIA: OMG. YES. That would be great. Can you set it up with A? I gotta run into econ.

30 JEFF: Set up a date with Angie? I'd love to. Just be at Dino's tonight @ 7.

Today, 9:40 AM

31 JEFF: Problem solved. We'll all go out. Gia will never know the note was for you.

32 ANGIE: You're my hero, J

33 JEFF: See you tonight. Dino's @ 7:00.

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NOTES

Today, 7:04 PM

34 GIA: OMG OMG OMG I CANNOT BELIEVE THIS IS HAPPENING

35 ANGIE: Chill girl. He's gonna love you. Just be yourself

Today, 7:04 PM

36 LEX: Thanks for taking care of this. Angie looks incredible. But why is Gia here too?

37 JEFF: Girls do everything together.

Today, 7:05 PM

38 ANGIE: Can't believe we're pulling this off. Great job J

39 JEFF: Anything for you.

Today, 7:25 PM

40 GIA: Why does L keep **gawking** at you?

41 ANGIE: I dunno

42 GIA: Take J and go look at the jukebox

Today, 7:32 PM

43 LEX: Dude where did you go? how did i end up on your date?

Today, 7:35 PM

44 LEX: Seriously where are you

Today, 7:45 PM

45 LEX: Nevermind. Gia is super cool. I think I want to go out with her again. can't believe I didn't realize it before.

Today, 7:47 PM

46 ANGIE: OMG You'll never believe this. J confessed that he likes me and i think i have feelings for him too. You and L look cozy, so we're gonna take off.

47 GIA: Looks like we are all in <3 Can you believe it?

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First Read

Read "Twisted Texting." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. In whose locker did Lex put a note? In whose locker did he mean to put a note?

   Lex put a note in _____.

   He meant to put a note in _____.

2. Where and when will all four characters meet tonight?

   The four characters will meet at _____.

3. Who ends up with whom at the end of the play?

   At the end of the play, _____ ends up with _____ and

   _____ ends up with _____.

4. Use context to confirm the meaning of the word *gawking* as it is used in "Twisted Texting." Write your definition of *gawking* here.

   Gawking means _____.

   A context clue is _____.

5. What is another way to say that an event is a *calamity*?

   An event 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 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 excerpts and literal meaning of each expression below. Then, complete the chart by correctly matching the meaning of the expression as it is used in the text.

Meaning Options	
A	arrange a plan
B	a very attractive person
C	succeeding at this difficult task

Excerpt	Literal Meaning	Meaning in the Text
You were a **knockout**.	a strong hit, such as in boxing	
Can you **set it up** with A?	put something together, such as a board game	
Can't believe we're **pulling this off**.	removing something, such as a bandage	

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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 lines 5 and 6 of "Twisted Texting." Then, complete the multiple-choice questions below.

from "Twisted Texting"

Today, 8:24 AM

ANGIE: i'm in trouble. Remember Friday when you me and Lex were talking at the dance? I think he liked me and wants to ask me out bc he tried to put a note in my locker saying so. but CALAMITY ensued because he put it in Gia's locker. What do i do?!?!?!??!

JEFF: Why would he think Gia's locker was your locker?

1. The texts here are between—

   - A. Angie and Gia.
   - B. Angie and Jeff.
   - C. Jeff and Lex.
   - D. Gia and Jeff.

2. The heading at the top of the scene tells—

   - A. who is speaking to whom.
   - B. what the actors should do.
   - C. where the scene happens.
   - D. when the scene happens.

3. Why does Angie capitalize "CALAMITY"?

   - A. to show Jeff how important her ideas are
   - B. to indicate an important vocabulary word
   - C. to emphasize this terrible problem
   - D. to remind the reader of a character's name

4. How do the illustrations in the story help the reader understand the informal punctuation in the dialogue?

   - A. They remind the reader that teenagers might use informal language when texting.
   - B. They explain that conversations are often quite personal.
   - C. They show the characters being clumsy with their phones.
   - D. They indicate that very young children wrote this dialogue.

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Close Read

LITERARY ANALYSIS

WRITE

Explain how "Twisted Texting" shows that traditional messages and electronic messages can complicate and clarify situations. Include information about the format and language of each type of message to compare and contrast them. Pay attention to and edit for suffixes and silent E and final Y.

Use the checklist below to guide you as you write:

- ☐ How do traditional messages and electronic messages complicate the characters' lives?
- ☐ How do traditional messages and electronic messages make the characters' lives better?
- ☐ How are these two methods of communication different in this play?

Use the sentence frames to organize and write your literary analysis.

The play "Twisted Texting" shows that traditional messages can create _____

and electronic messages can help _____.

Lex writes his feelings clearly in his note, but he causes confusion by giving the note to _____.

Then, Jeff solves the problem by inviting _____ to a pizza

date. Lex thinks he is going to meet Angie, but then he _____.

Jeff's text messages are short so they (do/don't) provide information about how the friends would be paired up on the date.

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FLORIDA

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UNIT 5

Chopped, Stirred, and Blended

What are the ingredients of culture?

Genre Focus: **POETRY**

Texts

Paired Readings

696 Literary Focus: The Contemporary Period – Cross-Cultural Texts

702 Melons
Matsuo Bashō **POETRY**

704 Parsley
Rita Dove **POETRY**

714 The Latin Deli: An Ars Poetica
Judith Ortiz Cofer **POETRY**

723 Curry: A Tale of Cooks and Conquerors
Lizzie Collingham **INFORMATIONAL TEXT**

728 Chinese Cooking
Chen Jitong **INFORMATIONAL TEXT**

731 The New Food Fights: U.S. Public Divides Over Food Science
Cary Funk and Brian Kennedy **INFORMATIONAL TEXT**

754 Lines Written in Early Spring
William Wordsworth **POETRY**

757 B. Wordsworth
V.S. Naipaul **FICTION**

774 Florida's Edible Wild Plants: A Guide to Collecting and Cooking
Peggy Sias Lantz **INFORMATIONAL TEXT**

780 Maple Sugaring (in Aunt Alberta's Backyard)
Diane Burns **POETRY**

790 A Quilt of a Country
Anna Quindlen **INFORMATIONAL TEXT**

794 Ethiopia
Audre Lorde **POETRY**

796 Vocabulary Review

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Extended Writing Project and Grammar

799 Plan
Evaluating Sources
Organizing Argumentative Writing

812 Draft
Improving Writing
Claims and Reasoning
Evidence and Elaboration
Transitions

827 Revise
Style
Grammar: Commonly Misspelled Words
Grammar: Conjunctive Adverb

836 Edit and Publish

English Language Learner Resources

838 The Science of Genetically Altering Foods: Should We Do It?
ARGUMENTATIVE TEXT

849 The Tomato in History, Art, and Imagination
INFORMATIONAL TEXT

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Author Biographies



MATSUO BASHŌ

Matsuo Bashō (1644–1694) was born the son of a samurai in Kyoto, Japan. A master of the seventeen-syllable haiku form of poetry, Bashō also invented haibun, a combination of prose and haiku that traces a journey. Written over five months and twelve hundred miles, his most well-known haibun, *Oku no Hosomichi*, or *Narrow Road to the Interior*, incorporates encounters and conversations he had throughout his journey with his own observations and reflections.



JUDITH ORTIZ COFER

Judith Ortiz Cofer (1952–2016) was born in Hormigueros, a small town in Puerto Rico, and moved with her family to Augusta, Georgia, at the age of fifteen. Writing across poetry, short stories, essays, and autobiography, Cofer often draws from personal experience to explore the disparities between cultures and the immigrant experience. Her poem "The Latin Deli: An Ars Poetica" (1993) focuses on the titular establishment as a haven for those struggling to adapt to life away from their native country.



LIZZIE COLLINGHAM

Food historian Lizzie Collingham (b. 1947) has written books on a range of subjects from the way British imperialism affected diet and physique to innovations in food science during World War II. In *Curry: A Tale of Cooks and Conquerors* (2007), she delves into the history of Indian cuisine as it developed in tandem with social, political, and economic forces like colonialism and the expansion of global trade networks.



RITA DOVE

Born in Akron, Ohio, poet and essayist Rita Dove (b. 1952) is celebrated for the way she addresses a range of cultural, political, and historical themes in her work without foregoing detail. Her poem "Parsley" (1983), for instance, takes as its starting point the 1937 massacre of up to 20,000 Haitians living in the Dominican Republic. Dictator Rafael Trujillo ordered his soldiers to use the Spanish word for parsley, perejil, to distinguish ethnic Haitians from native Dominicans based on differences in how the two groups commonly pronounce the *r* sound.



CHEN JITONG

Writer and diplomat Chen Jitong (1851–1907) wrote several books in French on Chinese culture and society while serving as a military attaché at the Chinese Embassy in Paris in the 1880s. He was also a skilled speaker and, after returning to China later in life, became a reformer and newspaper editor. His 1878 text "Chinese Cooking" refutes popular misconceptions the French held about Chinese cuisine.



AUDRE LORDE

Audre Lorde (1934–1992) was born in New York City to parents of Caribbean ancestry. One of the most influential black feminist writers and activists of the 20th century, Lorde was dedicated to addressing social injustice. Critical of Second Wave Feminism's disregard for considerations of gender, race, and class, much of her work argued for the necessity of recognizing difference in order to effect social and political change. Lorde published numerous collections of poetry and essays in her life, including the now-canonical *Sister Outsider* (1984).

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V.S. NAIPAUL



A Caribbean novelist of Indian descent born in Trinidad and educated at Oxford University, V. S. Naipaul (1932–2018) wrote about the difficulty of finding one's subject as a writer, noting that at first, he didn't know where to focus, since he'd had such varied experiences in his life. He found inspiration in a childhood memory of a neighbor in Trinidad, who became a main character in Naipaul's short story collection, *Miguel Street* (1959). This formally innovative collection combines observation, folklore, newspaper cuttings, and personal memory.

ANNA QUINDLEN



As a native New Yorker and a journalist, who at one point had been a staff writer for *The New York Times*, Anna Quindlen (b. 1952) was greatly affected by the 9/11 terrorist attacks when they happened. Published just weeks after the attacks, her piece "A Quilt of a Country" (2001) reflects on the state of the nation at that time, and calls for the preservation of American values such as unity, equality, and tolerance.

WILLIAM WORDSWORTH



Along with Samuel Taylor Coleridge, English poet William Wordsworth (1770–1850) is credited with initiating what would come to be known as the Romantic movement in English literature. Romanticism diverged from 18th-century rationalism in that it placed greater emphasis on nature, individual thought, and personal feeling. Wordsworth's concern with the relationship between humans and nature was in large part a response to the cultural shifts brought about by the Industrial Revolution.

DIANE BURNS

The daughter of a Chemehuevi father and an Anishinabe mother, poet Diane Burns (1956–2006) grew up in both Kansas and California. She is known for her poetry exploring Native American identity and customs, and for her role in New York City's Lower East Side poetry community during the 1980s. "Maple Sugaring (In Aunt Alberta's Backyard)" from her 1981 poetry collection, *Riding the One-Eyed Ford*, describes how the tradition of maple sugaring brings family members together.

CARY FUNK AND BRIAN KENNEDY

Cary Funk is the director of research on science and society at the Pew Research Center. Her research focuses on public opinion about issues around climate, energy, and agriculture, among others. Brian Kennedy is a research associate at the Pew Research Center, whose research also focuses on science and society. In 2016, Funk and Kennedy co-wrote an article about Americans' differing views on the benefits and risks of organic and genetically modified foods.

PEGGY SIAS LANTZ

Nature enthusiast Peggy Sias Lantz lives on the same lake in central Florida where her grandfather settled in 1914. A former editor of publications for the Florida Native Plant Society and the Florida Audubon Society, Lantz has written four books and numerous articles on Florida plants and wildlife. Her 2014 compendium *Florida's Edible Wild Plants: A Guide to Collecting and Cooking* combines practical knowledge on locating and identifying wild plants with personal anecdotes and recipes.

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LITERARY FOCUS:

The Contemporary Period - Cross-Cultural Texts

Introduction

This informational text offers background information about the emergence of cross-cultural literature. From travel writing and memoir to fiction and poetry, cross-cultural texts comprise many genres and explore what it means to navigate multiple cultures. “Literary Focus: Cross-Cultural Texts” explores how this larger body of work reveals negative and positive aspects of having a cross-cultural identity and attempts to cultivate a better understanding in its readers.

"Cross-culturalism is an old concept."

NOTES

1 Can you remember the first time you were in a place that was strange and new—for example, a time you started at a new school or visited another state or country? How did you feel at first? Maybe you were a little disoriented because the routines and the rules were different. Maybe you experienced homesickness for familiar faces and places. If you were in a place where people spoke a different language, maybe you felt proud or maybe unsteady the first time you tried to express familiar ideas using new words. Experiences and emotions like these are often explored in cross-cultural literature.

Cross-Cultural Literature

2 Cross-culturalism is an old **concept**. Since the first civilizations formed, there have been people who chose or were forced to leave their communities to live among people of different cultures. Unlike multiculturalism, which celebrates the different cultures of the people living in the same community, cross-culturalism reflects the complicated and conflicting feelings people experience when they immerse themselves in a new culture.

3 Although cross-cultural exchange has been occurring for as long as civilizations have been interacting, the term cross-culturalism was first used in the 1940s to describe cultural **hybridity**, or the joining or mixing of different cultures. Cuban anthropologist Fernando Ortiz used the word to describe the blending of aspects of African and Hispanic cultures that he observed in Latin America, such as cooking styles, music, dance, and religions. The development of cross-culturalism as a literary form has largely coincided with the postmodern era (which you learned about in *The Power of Communication* unit), and thus it's no coincidence that cross-cultural literature shares many traits with other postmodern forms.

Genres

4 **Cross-cultural** literature highlights and explains similarities and differences between and among cultures. In many cases, the literature promotes understanding across cultures. Cross-cultural literature includes the genres of travel and food writing as well as fiction, poetry, and memoir. The works are

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written for an audience that might not be familiar with the cultures involved, and the writer, an expert on both cultures, serves as a translator for readers. At the same time, readers become active participants. As they read, they begin to make connections between their own culture and the ones they are reading about.

5 Travel and food writing are genres that tend to focus on the positive aspects of cross-culturalism. Their writers want readers to engage with a new culture in a positive way. For example, Judith Ortiz Cofer's poem "The Latin Deli: An Ars Poetica" lovingly describes her local Latin deli, a refuge for Latin immigrants hungry for a taste of home. In *Curry: A Tale of Cooks and Conquerors,* Lizzy Collingham explains how curry is a staple food that serves as a cultural bond. Some writers in these genres acknowledge that misunderstandings between cultures exist and try to prod readers to overcome them. In *Chinese Cooking*, Chen Jitong diplomatically assures a French woman that Chinese people "had [no] appetite for dog meat" and posed no threat to her little dogs.

Cross-Cultural Topics and Themes

6 Often, the authors of cross-cultural works explore topics related to cultural exchange, such as immigration, communication through multiple languages, global travel, and prejudice. They often know multiple cultures and languages, and their work frequently explores what it means to experience new foods, music, and art, along with new people and landscapes. In addition, texts explore a range of themes from alienation and culture shock to acceptance and appreciation. Authors and characters in cross-cultural literature are frequently navigating multiple cultures, and the texts express a range of feelings toward the cultures they bridge in their writing, including humor, bewilderment, and reflection. Themes around navigating multiple cultures can also be seen in cross-cultural art. Ethiopian-American artist Julie Mehretu layers paint and other artistic mediums to create her paintings, which are known for their abstract and colorful representation of global maps and landscapes.

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A mural by Julie Mehretu inside the new world headquarters for Goldman Sachs at 200 West Street in Manhattan.

7 Like other postmodern literary movements of the twentieth and twenty-first centuries, cross-cultural texts often have a postmodern feel. The works often incorporate **intertextuality** by quoting, referencing, or making allusions to other texts from other cultures, languages, or traditions. The works also often include an array of different voices and languages. Rita Dove's poem "Parsley" is filled with the voices of the Dominican general, his mother, his mother's parrot, and the Haitians who have difficulty pronouncing the Spanish word for *parsley*. V.S. Naipaul's story "B. Wordsworth" uses dialect to show cultural differences between the characters. Cross-cultural texts also tend to blend genres and appropriate forms. For example, Judith Ortiz Cofer's poem "The Latin Deli: An Ars Poetica" takes its title and theme from the ancient Greek poem "Ars Poetica," which was the first recorded reflection on the purpose of poetry. Instead, Cofer's poem explores the meaning and value of a local specialty grocery store. Similarly, cross-cultural art often has a postmodern feel. For instance, Turkish Artist Fahrelnissa Zeid used a multiplicity of colors and an abstract pattern in the painting *Towards a Sky* to reflect the international influences of her work.



Towards a Sky by Fahrelnissa Zeid, 1953.

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NOTES

8 **Major Concepts**

- **Navigating Multiple Cultures:** Cross-cultural texts explore exchanges between and among cultural groups and the range of themes and emotions that can accompany such interactions. By doing so, these texts shed light on the complex process of making sense of one's own cultural identity and that of others.

- **Purpose and Themes:** Cross-cultural texts focus points of contact between different cultures that result in tension or harmony—or in some cases both of these at once. By writing about war, immigration, and chance encounters between people of different cultures, cross-cultural writers examine, probe, criticize, or celebrate cultural differences and similarities. They draw attention to aspects of cultures that might not have been previously celebrated or widely known.

9 **Style and Form**

- **Postmodern Form:** Cross-cultural literature uses many of the same techniques as other postmodern literature from the twentieth and twenty-first centuries. It includes multiple languages and voices, and it often blends and borrows from other genres. For example, *Curry: A Tale of Cooks and Conquerors* is a blend of food writing and history, written by a British author whose topic is Indian cuisine. Cross-cultural texts use intertextuality, or allusions to texts from different cultures and may explore themes involving disorientation, culture shock, longing, foreignness, and escape.

10 In the twenty-first century, the world has become a global village. International borders can be crossed and cultures can be explored with the tap of a browser button, yet we don't always understand what we see. The writers of cross-cultural literature help explain a complicated world by writing about their experiences of living in multiple cultures. How does cross-cultural literature reflect life and the world today?

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Literary Focus

Read "Literary Focus: The Contemporary Period – Cross-Cultural Texts." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Which genres are associated with cross-cultural literature and why do these genres suit the literary focus? Provide examples. Be sure to cite evidence directly from the text.

2. What themes and topics do cross-cultural texts address? Explain, citing evidence from the text to support your response.

3. What techniques do cross-cultural writers use to convey their experiences of living at the intersection of two or more cultures? Cite evidence from the text to support your explanations.

4. Use context clues to determine the meaning of the word **hybridity**. Write your best definition, along with the words and phrases that were most helpful in determining the word's meaning. Then, check a dictionary to confirm your understanding.

5. The word *intertextuality* combines the Latin root word *textual*, which means "related to a printed work," with the prefix *inter*, meaning "between" and the suffix *–ity*. With this information in mind, write your best definition of the word **intertextuality** as it used in this text. Cite any words or phrases that were particularly helpful in coming to your conclusion.

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Melons

POETRY
Matsuo Bashō
1689, 1694, 1690



Introduction

Matsuo Bashō ((1644–1694) was born near Kyoto, Japan. As a young man, Bashō studied Taoism and Chinese poetry and later became a revered teacher and master of the haiku form. A haiku is composed of 17 syllables; in Japanese it is composed as one line, while in English it is typically written in three lines with a 5-7-5 syllabic structure, though this can depend on the translator. Because haiku are so short, diction, or word choice, is very important, with each word contributing to the meaning and tone of the poem. The heart of a haiku is one or two concrete images that illustrate the essence of a specific moment in time. Like many Japanese poems, haiku are often linked to specific seasons. The three Bashō haiku in this selection center on the image of a melon, a highly prized summer fruit.

“don’t be like me”

NOTES

562.
1 the first melon
2 shall it be cut **crosswise**
3 or into round slices?

956.
4 morning **dew**
5 the muddy melon **stained**
6 with coolness

659.
7 don’t be like me
8 even though we’re like the melon
9 split in two

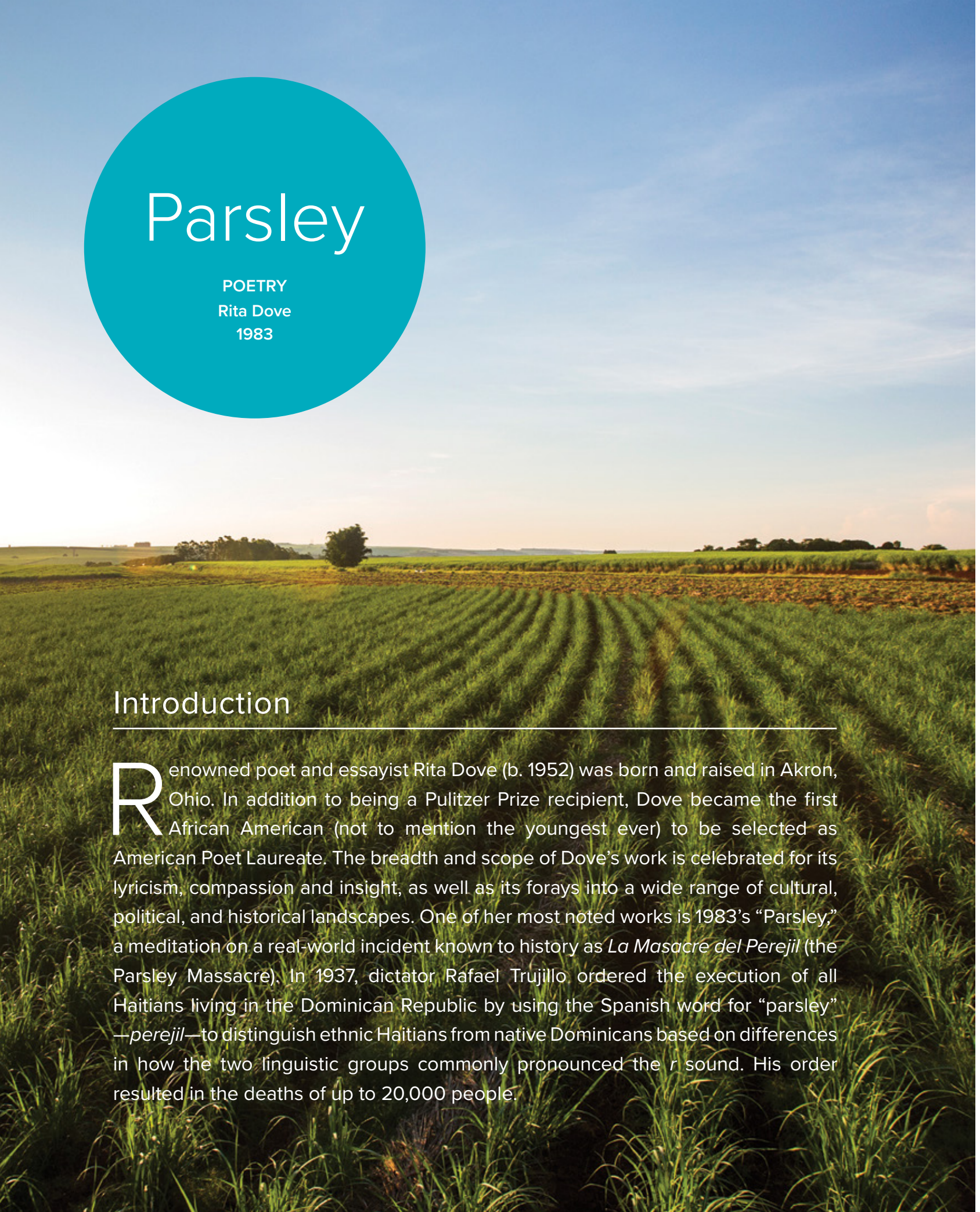
POETRY

WRITE

Matsuo Bashō uses the poetic form of the haiku—a Japanese verse of three lines—to describe melons. Select one food item you associate with a season of the year. Then, compose two haiku, each of which expresses a different idea about this food. Be sure that your poems are each three lines. To satisfy the structure of a haiku, the first line should have five syllables, the second line should have seven syllables, and the third line should have five syllables. As you craft the haiku to focus on specific images, remember to be mindful of the ways in which poets create layers of meaning.

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Parsley

POETRY
Rita Dove
1983

Introduction

Renowned poet and essayist Rita Dove (b. 1952) was born and raised in Akron, Ohio. In addition to being a Pulitzer Prize recipient, Dove became the first African American (not to mention the youngest ever) to be selected as American Poet Laureate. The breadth and scope of Dove's work is celebrated for its lyricism, compassion and insight, as well as its forays into a wide range of cultural, political, and historical landscapes. One of her most noted works is 1983's "Parsley," a meditation on a real-world incident known to history as *La Masacre del Perejil* (the Parsley Massacre). In 1937, dictator Rafael Trujillo ordered the execution of all Haitians living in the Dominican Republic by using the Spanish word for "parsley" —*perejil*—to distinguish ethnic Haitians from native Dominicans based on differences in how the two linguistic groups commonly pronounced the *r* sound. His order resulted in the deaths of up to 20,000 people.

"El General has found his word: *perejil*. / Who says it, lives."

NOTES



The Dominican Republic and Haiti, which share a border.

1. The Cane Fields[1]

There is a parrot imitating spring
in the palace, its feathers parsley green.
Out of the swamp the cane appears

to haunt us, and we cut it down. El General[2]
searches for a word; he is all the world
there is. Like a parrot imitating spring,

we lie down screaming as rain punches through
and we come up green. We cannot speak an R—
out of the swamp, the cane appears

and then the mountain we call in whispers *Katalina*.
The children gnaw their teeth to arrowheads.
There is a parrot imitating spring.

1. **Cane Fields** sugarcane, an East Asian food crop, was introduced to Hispaniola (the island comprising Haiti and the Dominican Republic) by Cristoforo Colombo, or Columbus
2. **El General** Rafael Trujillo (1891–1961), military dictator of the Dominican Republic

SAMPLE ANNOTATION

Poetry

The parrot is a symbol. The contrasting imagery, as between "the palace" and "the swamp," reflects social inequality between Dominican and Haitian people. Repetition of the /r/ and /p/ as in "parrot" suggests a motif, like irritation with the way a parrot repeats.

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NOTES

El General has found his word: *perejil*[3].
Who says it, lives. He laughs, teeth shining
out of the swamp. The cane appears

in our dreams, **lashed** by wind and streaming.
And we lie down. For every drop of blood
there is a parrot imitating spring.
Out of the swamp the cane appears.

2. The Palace

SAMPLE ANNOTATION

Context and Connotation – Connotation and Denotation

I think I know what parsley is, but a dictionary will help me confirm the denotative meaning. Context clues—including "love and death"—will help me infer the connotative meaning of parsley.

The word the general's chosen is parsley.
It is fall, when thoughts turn
to love and death; the general thinks
of his mother, how she died in the fall
and he planted her walking cane at the grave
and it flowered, each spring **stolidly** forming
four-star blossoms. The general

pulls on his boots, he stomps to
her room in the palace, the one without
curtains, the one with a parrot
in a brass ring. As he paces he wonders
Who can I kill today. And for a moment
the little knot of screams
is still. The parrot, who has traveled

all the way from Australia in an ivory
cage, is, **coy** as a widow, practising
spring. Ever since the morning
his mother collapsed in the kitchen
while baking skull-shaped candies
for the Day of the Dead[4], the general
has hated sweets. He orders pastries
brought up for the bird; they arrive

dusted with sugar on a bed of lace.
The knot in his throat starts to twitch;
he sees his boots the first day in battle
splashed with mud and urine
as a soldier falls at his feet amazed—
how stupid he looked!— at the sound
of **artillery.** *I never thought it would sing*

3. ***Perejil*** (Spanish) parsley
4. **Day of the Dead** an annual festival of Mexican origin honoring the dead

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the soldier said, and died. Now

the general sees the fields of sugar
cane, lashed by rain and streaming.
He sees his mother's smile, the teeth
gnawed to arrowheads. He hears
the Haitians sing without R's
as they swing the great machetes:
Katalina, they sing, *Katalina,*

mi madle, mi amol en muelte. God knows
his mother was no stupid woman; she
could roll an R like a queen. Even
a parrot can roll an R! In the bare room
the bright feathers arch in a **parody**
of greenery, as the last pale crumbs
disappear under the blackened tongue. Someone

calls out his name in a voice
so like his mother's, a startled tear
splashes the tip of his right boot.
My mother, my love in death.
The general remembers the tiny green sprigs
men of his village wore in their capes
to honor the birth of a son. He will
order many, this time, to be killed

for a single, beautiful word.

From *Museum* by Rita Dove, Carnegie-Mellon University Press, 1983. Reprinted by permission of the author.

NOTES

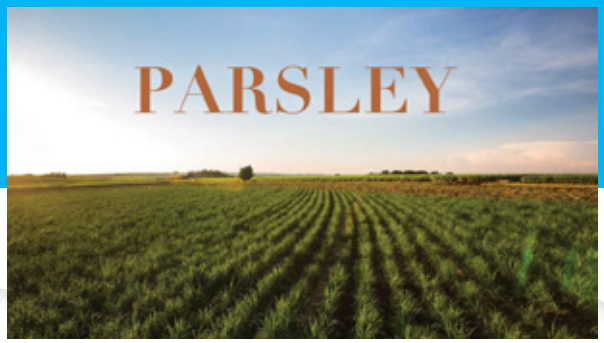
SAMPLE ANNOTATION

Poetry

The structure changes in part two. Enjambment and the motif of the /r/ sound create a grinding effect. Does El General imagine that in the Haitian laborers' "swing" he hears the mountain's name, without an "r," which he somehow connects to machetes?

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First Read

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

THINK QUESTIONS

WRITE

1. In two or three sentences, explain the significance of the poem’s title. Illustrate your answer using details from the text.

2. Who is the speaker of the poem? Support your inferences using ideas from the text that are directly stated or implied.

3. What evidence can you find in the poem that indicates the general’s mother used to work in the cane fields? Be sure to reference specific lines from the text in your answer.

4. Use context clues to determine the meaning of the word **coy** as it is used in the text. Write your definition of *coy* and explain how you figured it out.

5. Keeping in mind that the prefix *par* can mean “contrary to” or “wrong” (*paranoid*, for example) use your knowledge of the prefix and context clues in the passage to determine the meaning of **parody**. Write your definition of *parody*. Then check your inferred meaning in a print or digital dictionary.

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Reading Skill: Poetry

Parsley

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 authors create multiple layers of meaning and ambiguity in a poem, note the following:

- ✓ the literary period in which the poem was written
- ✓ the poem's meaning, audience, and purpose
- ✓ the poetic form, such as:
  - villanelle: a poem with nineteen lines, organized into five tercets (stanzas with three lines) and one quatrain (a stanza with four lines), a regular rhyme scheme, and repeating lines
  - free verse: a poem with variable length, structure, and rhyme scheme
- ✓ diction, including figurative language and words with multiple implications or connotations
- ✓ imagery and symbolism that reveal motifs, or elements that help develop a theme
- ✓ the mood and tone of the poem, developed through language, such as
  - sound elements, including consonance, or repeated consonant sounds within words, and alliteration
  - enjambment, or the continuation of lines without a pause

STEP 2: To analyze how an author creates multiple layers of meaning and ambiguity in a poem, consider the following questions:

- ✓ What is the subject of the poem? How does the poem's subject influence its meaning?
- ✓ How does the structure of the poem, and shifts in the structure, contribute to its meaning?
- ✓ How do structural and sound elements create layers of meaning, including ambiguous meaning?
- ✓ How do figurative language and imagery convey mood and tone?

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Reread lines 10–19 of "Parsley." 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 statement best describes how sound devices convey meaning in lines 10–19?

- A. Enjambment emphasizes striking imagery.
- B. Repetition of the /s/ sound emphasizes violence.
- C. Rhyme emphasizes the toil of physical labor.
- D. Meter emphasizes the natural sound of speech.

Part B: What evidence from lines 10–19 best supports your answer to Part A?

- A. "streaming. / And we lie down."
- B. "*perejil*. / Who says it, lives."
- C. "teeth shining / out of the swamp"
- D. "And we lie down. For every drop of blood"

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Reading Skill: Context and Connotation – Connotation and Denotation

Parsley

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:

- ✓ context clues that provide hints about the meaning of an unfamiliar word or phrase
- ✓ how figurative language conveys meaning, including mood and tone
- ✓ how word relationships—such as synonyms and antonyms—suggest clues about meaning
- ✓ the definition found in an online dictionary or other reference material
- ✓ background knowledge you have about the word or topic

STEP 2: To better understand the meaning of words and phrases as they are used in a text, including connotative meanings, consider the following questions:

- ✓ What is the denotative meaning of the word or phrase? What reference materials can you use to verify this meaning?
- ✓ Is the word or phrase used as a figure of speech? How does the literal meaning differ from the figurative meaning?
- ✓ What background knowledge do you already have about the word or topic? How does this knowledge provide clues about a word's meaning?
- ✓ How do nearby words and phrases provide clues about meaning?
- ✓ What tone or mood does the word convey?

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Reread lines 68–72 of "Parsley." 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: How does the connotative meaning of the phrase "tiny green sprigs" change over the course of this section of the poem?

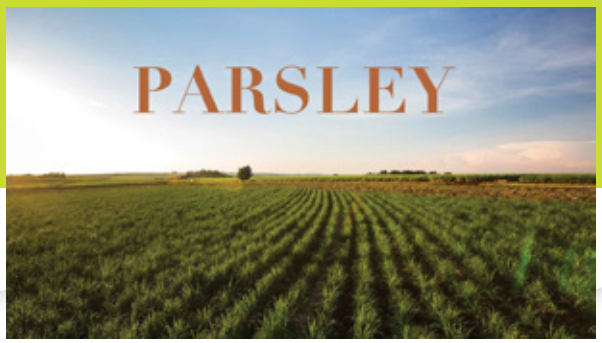
- A. The connotative meaning changes from distressed to soothing.
- B. The connotative meaning changes from joyous to horrifying.
- C. The connotative meaning changes from pleasant to unhappy.
- D. The connotative meaning changes from playful to indifferent.

Part B: Which of the following context clues best supports your response to Part A?

- A. "men of his village wore in their capes"
- B. "to honor the birth of a son."
- C. "He will / order many, this time, to be killed"
- D. "for a single, beautiful word"

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Close Read

Reread "Parsley." 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 portion of the poem in which the speaker uses the pronoun *we*. Explain how the poet's use of this pronoun impacts the meaning and tone of the poem.

2. Identify an explicit and an implicit layer of meaning of the first part of the poem as well as areas of ambiguity. In your response, analyze to explain how the poem's imagery helps to reveal an essential truth about the Haitian laborers' experience.

3. Compare the poem "Parsley" with the haiku cycle "Melons." Explain how figurative language reveals the different qualities of foods in each poem.

4. Highlight the following lines of the poem: "In the bare room / the bright feathers arch in a parody / of greenery, as the last pale crumbs / disappear under the blackened tongue." Discuss the poet's language in these lines and explain the tone the language creates. As you analyze the poet's word choice, discuss both denotative and connotative word meanings.

5. Thinking of sugar cane as an ingredient of culture, use evidence from the poem to analyze the cost of this resource to the people depicted in the poem.

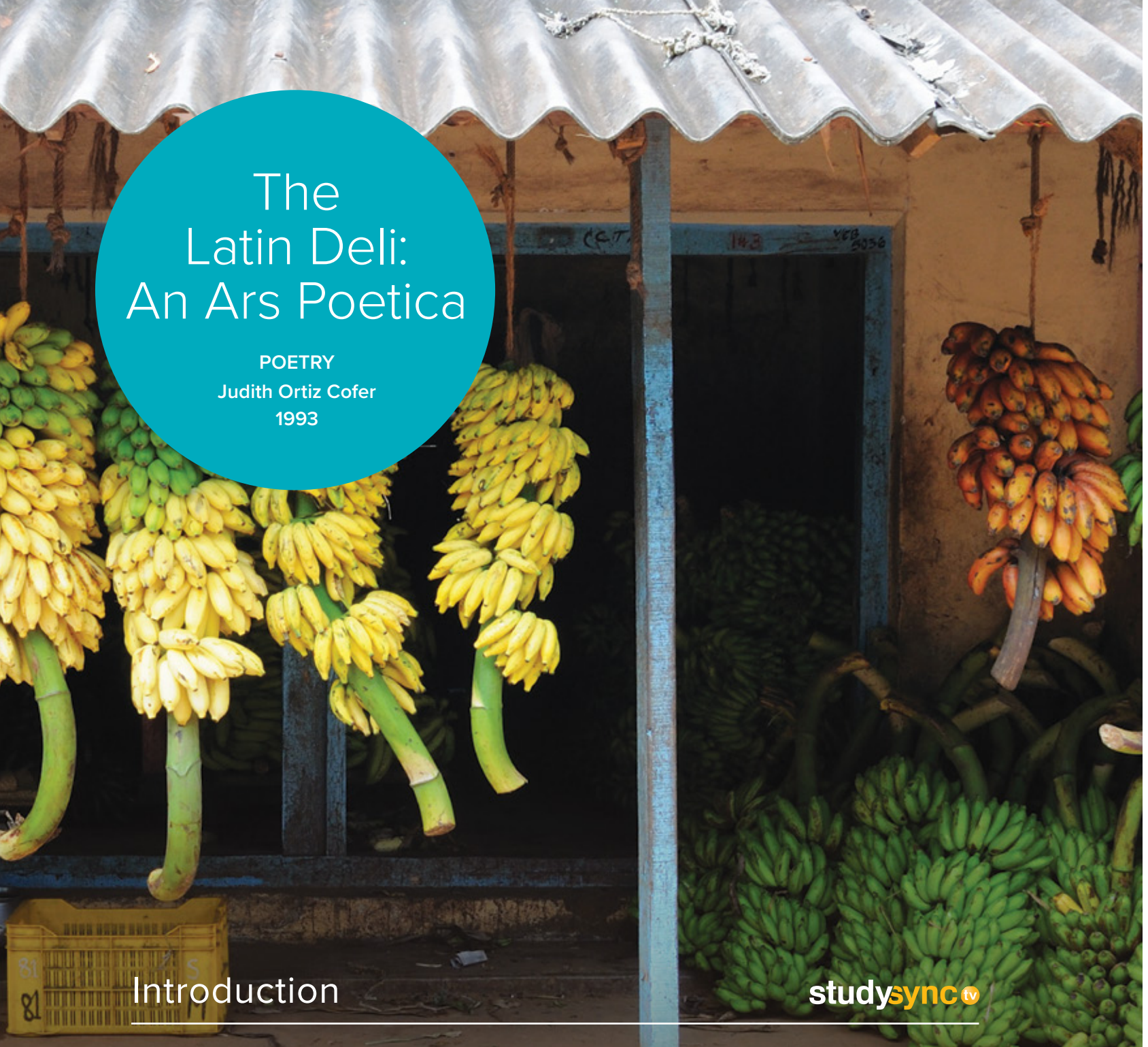
LITERARY ANALYSIS

WRITE

In this political poem, Dove uses symbolism to convey themes about inequality, prejudice, violence, and family. Remembering that a symbol is often a material item that stands for something else, such as a flag for patriotism, choose one symbol that is central to the poem's meaning and mood. Write a literary analysis in which you interpret the meaning of this symbol and explain how the poet uses it to develop a specific mood and theme.

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The Latin Deli: An Ars Poetica

POETRY
Judith Ortiz Cofer
1993

Introduction

studysync tv

Acclaimed author Judith Ortiz Cofer (1952–2016) was born in Puerto Rico but spent most of her childhood in Paterson, New Jersey, before moving to Georgia as a teenager. Writing in a variety of literary genres, including poetry, short stories, essays and autobiography, Ortiz Cofer's work draws from personal experience to explore cultural conflicts, women's issues, and the American South. As is often true in her work, "The Latin Deli: An Ars Poetica" captures the intimate, poignant struggles of people transplanted to a new culture and way of life.

"she is the Patroness of Exiles, a woman of no-age who was never pretty . . . "

NOTES

Presiding over a formica counter,
Plastic Mother and Child magnetized
to the top of an ancient register,
the heady mix of smells from the open bins
of dried codfish, the green plantains
hanging in stalks like **votive** offerings,
she is the **Patroness** of **Exiles**,
a woman of no-age who was never pretty,
who spends her days selling canned memories
while listening to the Puerto Ricans complain
that it would be cheaper to fly to San Juan
than to buy a pound of Bustelo coffee[1] here,
and to the Cubans perfecting their speech
of a "glorious return" to Havana—where no one
has been allowed to die and nothing to change until then;
to Mexicans who pass through, talking **lyrically**
of dólares[2] to be made in El Norte—

all wanting the comfort
of spoken Spanish, to gaze upon the family portrait
of her plain wide face, her ample bosom
resting on her plump arms, her look of **maternal** interest
as they speak to her and each other
of their dreams and their **disillusions**—
how she smiles understanding,
when they walk down the narrow aisles of her store
reading the labels of the packages aloud, as if
they were the names of lost lovers: Suspiros[3],
Merengues, the stale candy of everyone's childhood.

1. **Bustelo coffee** Café Bustelo, a brand of coffee founded in New York City preferred by many Cuban immigrants
2. **dólares** (Spanish) dollars
3. **Suspiros** a Mexican bakery chain

SAMPLE ANNOTATION

Poetry

These lines combine sound and structural devices and imagery to illustrate the deeply personal connection that customers feel with the deli's proprietor. I notice tactile, auditory, and visual images in addition to enjambment and alliteration.

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NOTES

SAMPLE ANNOTATION

Interpreting Figurative Language

Ham and cheese by itself has a neutral connotation, but in this poem it has symbolic meaning and conveys a nostalgic mood. The imagery, idiomatic language, and simile in the line about the fragile old man create a sincere and empathetic mood.

She spends her days
Slicing *jamón y queso*[4] and wrapping it in wax paper
tied with string: plain ham and cheese
that would cost less at the A&P[5], but it would not satisfy
the hunger of the fragile old man lost in the folds
of his winter coat, who brings her lists of items
that he reads to her like poetry, or the others,
whose needs she must **divine**, conjuring up products
from places that now exist only in their hearts—
closed ports she must trade with.

"The Latin Deli: An Ars Poetica" is reprinted with permission from the publisher of "America's Review" by Judith Ortiz Cofer (©1992 Arte Publico Press - University of Houston)

4. **jamón y queso** (Spanish) ham and cheese
5. **A&P** an American grocery store chain that operated from 1859 to 2015

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First Read

Read "The Latin Deli: An Ars Poetica." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Refer to one or more details from the text to describe the physical setting of this poem in both objective and subjective terms. Which of the five senses does the poet write about in her description?

2. Use details from the text to write two or three sentences that explore the poet's frequent references to speech and language in the poem. From these, what inferences can you make about the shopkeeper's attitude toward her clients?

3. Why do you think the Latin deli attracts so many customers despite its high prices? Support your response with evidence from the text.

4. Use context to determine the meaning and part of speech of the word **lyrically**. Write your definition of the word. Briefly explain how the multiple meanings of the base word *lyric* might have influenced Ortiz Cofer's decision to include this particular word in her poem.

5. Remembering that the Latin word *mater* means "mother," use the context clues provided in the passage to determine the meaning of **maternal**. Write your definition of *maternal* and explain how other context clues in the poem help you verify that definition.

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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:
  - allusion: an indirect reference to literature, art, or history, such as "Churchillian leadership"
  - hyperbole: an exaggeration, such as "my backpack weighs a ton"
  - idiom: a figurative expression that cannot be understood literally, such as "he finally saw the light"
  - imagery: a description that appeals to the senses, such as "the dewy grass was damp under his feet"
  - metaphor: a comparison of two dissimilar things, such as "my car is a furnace after being parked in the sun all day"
  - simile: a comparison of two dissimilar things, using the word *like* or *as*, such as "strong like an ox"

STEP 2: To analyze 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 support the writer's purpose?
- ✓ How does the use of figurative language help to create the mood, or the emotional atmosphere, of the text?
  - What images and sounds does the figurative language create in the readers' minds?
  - How do these images and sounds impact the mood?
  - How does the mood created by the figurative language add a layer of meaning to the text?

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Reread lines 36–38 of "The Latin Deli: An Ars Poetica." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

How does the figurative language in lines 36–38 convey mood?

- A. These lines use hyperbole to describe the deli proprietor's ability to get products that her customers want, which creates a reflective and candid mood.
- B. These lines use alliteration to describe the challenges and rewards of owning a deli, which creates an impartial and sincere mood.
- C. These lines use metaphor to describe the relationship between the deli proprietor and her customers, which creates a warm and compassionate mood.
- D. These lines use idiom to describe the closed ports of the customers' home countries, which creates a reflective and serious 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 authors create multiple layers of meaning in a poem, note the following:

- ✓ the literary period in which the poem was written
- ✓ the poem's meaning, audience, and purpose
- ✓ the poetic form, such as:
  - free verse: a poem with variable length, structure, and rhyme scheme
- ✓ diction, including figurative language and words with multiple connotations
- ✓ imagery, or language that addresses the reader's senses, including:
  - visual imagery
  - auditory imagery
  - tactile imagery
- ✓ the mood and tone of the poem, developed through language, such as:
  - sound elements, including consonance, or repeated consonant sounds within words and phrases, and alliteration
  - enjambment, or a line break in the middle of a sentence

STEP 2: To analyze how an author creates multiple layers of meaning in a poem, consider the following questions:

- ✓ How do structural and sound elements create layers of meaning, including ambiguous meaning?
- ✓ How does diction, and the connotative meanings of words, convey tone and contribute to the poem's overall meaning?
- ✓ How do other poetic elements create layers of meaning and ambiguity in a poem?

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Reread lines 24–28 of "The Latin Deli: An Ars Poetica." 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 statement best describes how diction and imagery convey meaning in lines 24–28?

- A. Descriptions of language emphasize the customers' use of spoken Spanish.
- B. Words describing facial expressions emphasize the woman's appearance.
- C. Words describing customers' actions emphasize the deli's informal mood.
- D. Descriptions of customers reading emphasizes the deli's significance.

Part B: What evidence from lines 24–28 best supports your answer to Part A?

- A. "how she smiles understanding,"
- B. "when they walk down the narrow aisles"
- C. "as if / they were the names of lost lovers"
- D. "the stale candy of everyone's childhood."

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Close Read

Reread "The Latin Deli: An Ars Poetica." 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 one example in the poem of how Ortiz Cofer uses food in a figurative way. Analyze the role of this figurative language in the poem in creating meaning and mood.

2. Identify a universal theme of the poem and explain how figurative language informs its development.

3. Identify specific details the poet includes about the deli that stand out to you. Analyze the poet's choices concerning the structure and style of the poem, and explain the emotional effects and layers of meaning she creates with specific details.

4. Though Ortiz Cofer was an American poet, her speaker discusses Cubans as well as Puerto Ricans (who are American citizens) throughout the poem. Analyze the ways in which the poet reveals a particular point of view through poetic elements.

ARGUMENTATIVE

WRITE

When you think of art, you may picture a fancy museum with an admission fee and beautiful works framed on the walls. "The Latin Deli: An Ars Poetica" gives a different and less obvious interpretation of what constitutes art. In what ways is the owner of the deli an artist? Make a claim and support it with evidence from the poem.

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Curry:

A Tale of Cooks and Conquerors

INFORMATIONAL TEXT
Lizzie Collingham
2007



Introduction

In *Curry: A Tale of Cooks and Conquerors*, food historian Lizzie Collingham explores the historical mixing of cultures from which numerous Indian cuisines are derived. Through colonization, invasion, and trade, the ingredients and practices of contemporary Indian dining—including spices, vinegars and cooking preferences—began to coalesce. Collingham also considers the role Indian food plays worldwide, traveling from the subcontinent to Europe, the Americas, and East Asia. In this excerpt, Collingham uses chicken tikka masala to argue that the concept of "authenticity" is often overvalued.

"What does authenticity really mean?"

NOTES

Chapter 1: Chicken Tikka Masala: The Quest for an Authentic Indian Meal

1 The area in Manhattan where 1st Avenue intersects with East 6th Street is so overcrowded with Indian restaurants that it is known as "Curry Row." Here you can order a lamb vindaloo, a seafood biryani, a sweet yellow dhansak, or a mild and creamy beef korma with side dishes of aloo gobi and naan bread. This catalogue of dishes conjures up the aroma of fried onions; windows adorned with bright red fairy lights, white tablecloths, patchy service, Indian music humming in the background, and a two-course meal for under $20.

2 Further uptown at Utsav on 6th Avenue the cheerful but **utilitarian** atmosphere of gaudy lights and bright colors have been exchanged for pale peach walls and plush carpeting. Utsav is an example of a new breed of Indian restaurant. The fountain in the entrance gives the place a touch of class; high ceilings, large airy windows, and comfortable banquettes add a luxurious feel to the dining room. The menu too, is different from the standard Indian restaurant. The choice of any familiar curry with chicken, lamb, or beef has been replaced by more specialized regional dishes, ranging from Kashmiri-style shrimp curry to Goan chicken xacutti and Konkan coconut-flavored fish. Utsav places great emphasis on authenticity of flavor and the higher prices match this attention to detail and quality.

3 Utsav is an example of one of the many new-style Indian restaurants that have begun opening in both America and Britain. In London restaurants such as Veeraswamy's and Zaika are examples of this new trend, the results of a new breed of Indian chefs making a bid to elevate Indian food from its status as cheap nosh to an elegant cuisine, every bit as sophisticated as French cookery. On both sides of the Atlantic, these high-class restaurants place great value on the authenticity of their food. The chefs are often specially trained in India and cook only dishes from their home region. Even the more traditional restaurants are beginning to follow this trend and advertise their dishes as "authentic." Supermarkets, too, offer an "authentic" Indian experience with every ready-prepared Indian meal. But what does authenticity really mean? And is authenticity really the right yardstick by which to judge an Indian meal?

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4 In Britain this debate was brought to a head in 2001 when the then foreign minister Robin Cook announced chicken tikka masala as the new national dish of Great Britain. Food critics immediately responded by condemning it as a British invention. Chicken tikka masala, they sneered, was not a shining example of British multiculturalism[1] but a demonstration of the British **facility** for reducing foreign foods to their most unappetizing and inedible forms. Rather than the inspired invention of an enterprising Indian chef, this offensive dish was dismissed as the result of an ignorant customer's complaint that his chicken tikka was too dry. When the chef whipped together a can of Campbell's tomato soup, some cream, and a few spices to provide a gravy for the offending chicken, he produced a **mongrel** dish of which, to their shame, Britons now eat at least 18 tons a week. Chicken tikka masala's most **heinous** crime, according to its critics, is not so much that it tastes horrid but that it is not authentic. In fact, journalists in Britain and America report with glee that none of the curries we eat in old-style curry houses are authentic, not to mention the fact that the "Indian" food they serve is cooked by Bangladeshis.

5 The majority of Indian restaurant owners in Britain, and most of the proprietors of New York's East 6th Street establishments, do indeed come from Bangladesh. However, for much of the period that this book covers, Bangladesh, like Pakistan and Sri Lanka, belonged to a broader food world that can be termed Indian. It was not until 1947 that Pakistan became a nation. Sri Lanka followed in 1948. And Bangladesh split from Pakistan in 1971. Food on the Indian subcontinent does not divide into different culinary styles and dishes along these relatively new national boundaries so much as along much older regional boundaries. The food of Bangladesh belongs to the culinary world of Bengal. Punjabis share a food culture although their region was split in two with the creation of Pakistan. These are just two of the many culinary regions on the Indian subcontinent.

6 In fact, the food of people from one region of India is sometimes unrecognizable as Indian food to someone from another. Satya, a villager from the Punjab, arrived in Delhi in the 1950s. She had never traveled outside the Punjab before and she found the customs of the other people living in her apartment building strange and fascinating. She noted with astonishment that the Madrassi family "preferred rice with their food, not chapaties like our Punjab folk. Whatever vegetables they prepare—lentils, aubergines, tomatoes—they must have rice to go with them. Then they scrape it all up in balls with their fingers so that the juice runs down their forearms, not neatly with a piece of chapati or a spoon. So one day I said… 'Look, why don't you eat like we do? After all, you are people of good family. Surely where you come from people

1. **multiculturalism** the respect and honoring of traits and aspects of various component cultures of a polyglot society; in contrast to the idea of the "melting pot"

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don't eat like that?'" The neighbor "was very offended and abused me roundly, when I had only meant to tell her nicely that we didn't like to watch such messy eating." The outraged Madrassi might well have retorted that while her food might be sloppy and messy to eat, at least it wasn't heavy and greasy like the Punjabi food Satya and her family ate. If the women ever recovered their friendship, they might well have united in condemning their Gujarati neighbors for their penchant for sickly sweet food, their Bengali neighbors for filling the place with the reek of mustard oil, and their Telugu neighbors for producing meals that were unbearably hot.

7 The differences in regional tastes are so pronounced that they translate into foods from other culinary cultures. In Bombay, a Maratha Hindu street vendor serves "Chinese" lunches to office workers on Narima Point. But before preparing the food he assesses the regional origin of his customer and adjusts the flavor accordingly. For Gujaratis he adds some extra sauce to sweeten it; for Punjabis he adds extra chilli.

8 The range of culinary styles within India means that authenticity is more accurately tied to a region. But the regional subdivisions of Indian food are complicated by local patterns of consumption, as Francis Buchanan discovered when he was traveling across southern India in the early nineteenth century. He was observant of the **minutiae** of everyday life and noticed that in each locality the people relied on a different grain (rice, wheat, millet, sorghum) as the mainstay of their diet. "Habit," he wrote, "seems to be able to render every kind of grain sufficiently wholesome." But the peasants were unable to adapt to a different grain and when "compelled or induced to try another" their digestions became disordered. This was brought home to him by his servants, all suffering miserably from stomach complaints due to the constant changes in the staple grain as they traveled. Buchanan was surrounded by gloomy Indians homesick for their customary foods.

9 The staple food of each locality still ties people to their land and their community today. Indians from Bangladesh to Tamil Nadu believe that the local qualities of the soil and water are absorbed into the grain crop. When the grain is consumed it imparts these qualities to the population, giving them their strength. In Bangladesh, rice grown on village land is valued as more nutritious and more filling than rice bought at the market. Eating local-grown rice fills the villagers with the nature of their home and binds them to their community. Before setting out on a journey a traveler is required to eat large amounts of village-grown rice, to fill him with the essences of home.

Excerpted from *Curry: A Tale of Cooks and Conquerors* by Lizzie Collingham, published by Oxford University Press.

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DISCUSSION

WRITE

To what extent does food serve as a metaphor for culture? Analyze evidence from this text and at least one other text from the unit to support your opinion. Prepare to discuss with your peers by writing down your thoughts on this question, as well as your reasoning and examples from the texts you chose to support your thinking.

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Chinese Cooking

INFORMATIONAL TEXT
Chen Jitong
1878

Introduction

Chen Jitong (1851–1907) was a diplomat and scholar who endeavored to represent the culture of the late Qing dynasty to international audiences. In "Chinese Cooking," Jitong recounts firsthand experiences of his time as a Chinese ambassador in 19th-century Paris, especially those experiences that left him questioning Europeans' judgment of his Chinese heritage—in particular, the country's food. A celebrity in Parisian culture, Jitong's writing in French (which he learned as an adult) aims to disabuse Europeans of uninformed prejudices about Chinese food.

"But never are disgusting or even curious dishes seen on our tables."

NOTES

1 Once a Berlin lady, after having found that our cooking was delicious, asked the name of each of the dishes of one of our interpreters, who, not knowing the exact translation of the technical expression, "seaslug," answered that the dish in question was "sea hedgehog," or "*seeigel*" in German. This was enough to disgust our **amiable** guest, who refused to continue her dinner. I was sitting next to her, and she told me that she could feel it crawling in her throat still, which shows how great is the force of imagination.

2 Marquis d'Hervey de Saint-Denys[1] gave a Chinese dinner during the Exhibition of 1867[2], and Cham, the famous caricaturist, drew the menu. There were some abominable things in this bill of fare, and the faces of the guests after they had glanced at it was a sight to be seen. It took the marquis all his eloquence to reassure them. I will not deny that there are people in China who eat these extraordinary dishes, but these are the exceptions to the rule. I repeat here, that never in my life have I seen or heard of anyone who ate cat or dog, a practice which only quite recently a writer in the *Figaro*[3] accused us of.



Bird's-eye view of the International Exposition of 1867 in Paris.

3 Apropos of this, I must relate a very **curious** thing that befell us, when, in the spring of 1878, our **legation** first settled in Paris. One day I received a call from a footman[4] in livery[5], who desired to speak to me in the name of his mistress, a Polish countess of very high position. This lady had among her pets twelve

1. **Marquis d'Hervey de Saint-Denys** French sinologist (student of China) 1822–1892 who introduced many Chinese fruits, vegetables, and herbs to the West and is known as the father of 'lucid dreaming'
2. **Exhibition of 1867** the Universal Exposition of Art and Industry was the second World's Fair hosted in Paris, with exhibits from 42 countries
3. ***Figaro*** the national newspaper of France, published daily in Paris since 1826
4. **footman** a house servant who attends to guests, as a porter might in a hotel
5. **livery** the uniform of a servant or official

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little Chinese dogs, those hairless little bow-wows that everybody has seen. She loved them dearly, and being frightened lest the Chinese colony might eat up her darlings, sent me word, considering us apparently as wild beasts or savages, to the effect that if one of her pets should disappear, she would set fire to the embassy building. I reassured the good old lady, and sent her word that none of my countrymen had an appetite for dog meat, and that should she miss one of her pets one day, it would be much wiser on her part, before committing the crime of arson with premeditation, to go round to the police station or to the dogs' home.

4 In short, we eat very much as you do, with rather more variety, thanks to the productiveness of our country and of our sea. But never are disgusting or even curious dishes seen on our tables. It is true that we prepare our dishes in a different manner. For instance, we cut the food up into very little pieces, in consequence of which the nature of the dish is not to be recognized, but our dishes are nonetheless delicious on that account. I could call in witness of what I **assert** all Europeans who have lived in China.

5 Cooking, moreover, is in exact ratio to the state of civilization of each nation—the more developed the one, the more recherché[6] and the more perfect the other. France is the country in Europe which was civilized the first, and its cuisine is the most perfect in the West. So, instead of asking us whether we are in the habit of preparing such and such a fantastic dish, the European would do better to ask from what year our civilization dates. The answer to this question would at once show him that it is absurd to **attribute** to us the consumption of disgusting dishes, and that this is the work of mere imagination, vivid perhaps, but completely in the wrong.

PERSONAL NARRATIVE

WRITE

Think of a time when a cultural norm, family tradition, or aspect of language you grew up perceiving as normal was met with curiosity, questions, or confusion by someone else. What happened? How did you react? What did you learn? Use descriptive details and thoughtful reflection to engage your audience and communicate the significance of the event.

6. **recherché** obscure or arcane

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The New Food Fights:

U.S. Public Divides Over Food Science

INFORMATIONAL TEXT

Cary Funk and Brian Kennedy

2016

Introduction

This article digs deeper into a fascinating Pew Research Center survey about how Americans understand healthy eating—and how their understanding is impacted by the research of the scientific community. Broadly speaking, Americans' views of healthy eating are influenced by their peer groups, their levels of scientific knowledge, and even their political affiliations. This survey seeks to provide a better understanding of how Americans view what "healthy" means, how they make choices about what to eat, and how they are influenced, in this modern age of information, by the constant and daily stream of scientific food research in the news cycle.

"Food studies and their conflicting findings abound, but most Americans see this as a sign of progress."

NOTES

SAMPLE ANNOTATION

Morphology – Etymology and Derivations

I do not know the meaning of the word proliferation, but I recognize the affix pro. This affix appears in other words I know, such as process and proceed.

Public views about Americans' eating habits

1 The American food scene has undergone considerable change over the past two decades. During this period, the public has seen the introduction of genetically modified crops, the mainstreaming of organic foods into America's supermarkets, and the proliferation of chefs elevated to celebrity status within popular culture.

2 Over the same period, there has been a marked increase in public health concerns about the growing prevalence of obesity among both children and adults. Perhaps sparked by thinking from people such as Michael Pollan, Mark Bittman, and documentaries such as Morgan Spurlock's "Super Size Me," Americans' thinking about food has shifted dramatically.

3 Concerns about obesity, food allergies and other health effects of food are fueling a new level of scrutiny of chemicals and additives in foods and contribute to shifting notions about portion size, sugar and fat content. Consumption of sugary sodas has dropped to a 30-year low while sales of bottled and flavored water rose dramatically over the past few decades. Zero-calorie diet sodas long held allure for Americans concerned about their weight, but sales of diet sodas have also dropped, with at least some arguing that the decline has been fueled by growing public concern about ingesting artificial sweeteners and other food additives. America's love affair with fast-food chains is on the **wane**, with "fast casual" brands that offer convenient options which focus on natural, fresh ingredients gaining favor.

4 To some degree this is reflected in the emergence of distinct groups that can be identified by their focus on food issues and personal eating habits. New thinking about ways to eat healthy helped launch a number of eating "movements" with proponents arguing that Paleo, anti-inflammatory or vegan diets bring health benefits along with better weight control. Food and the way we eat has become a potential source of social friction as people follow their own ideologies about what to eat and how foods connect with people's **ailments**.

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5 During this same period, there have been sometimes strident public debates over science-related topics – most prominently on climate change, but also on a host of others including the environmental impacts of fracking and nuclear power, the safety of childhood vaccines and, of course, the safety of genetically modified foods. A previous Pew Research Center report showed that public attitudes on a wide range of science issues were widely **divergent** from those of members of the American Association of Advancement of Science (AAAS). In fact, the largest differences between the public and members of the AAAS were beliefs about the safety of eating genetically modified (GM) foods. Nearly nine-in-ten (88%) AAAS members said it is generally safe to eat GM foods compared with 37% of the general public, a difference of 51 percentage points. The wide differences of opinion over GM foods is connected with a broader public discourse over the role of science research and, perhaps, scientific expertise in understanding and crafting policy solutions.

6 This new Pew Research Center survey explores public thinking about scientists and their research on GM foods in some detail. As such, this survey can help address the ways in which public views of and trust in scientists may contribute to an opinion divide between the public and members of the scientific community on these issues.

7 In broad strokes, the survey shows that Americans believe the public is paying more attention to healthy eating today than they did 20 years ago. But, it is not clear to the public whether people are actually eating healthier today. About half of U.S. adults think the eating habits of Americans are *less* healthy today than they were 20 years ago and most point the blame at both the quantity and quality of what people eat.

8 Many Americans adopt their own food and eating philosophies because they have to – or want to. Some 15% of U.S. adults say they have at least mild allergies to one or more foods and another 17% have intolerances to foods. Food allergies are more common among women, blacks and people with chronic lung conditions such as asthma. A small minority of Americans describe themselves as either strictly or mostly eating vegan or vegetarian diets.

Americans are paying attention to healthy eating, but many miss the mark

9 Collectively, the American public is paying more attention to healthy eating, but not fully embracing what they learn. At least, that's how most Americans see things, according to this survey.

SAMPLE ANNOTATION

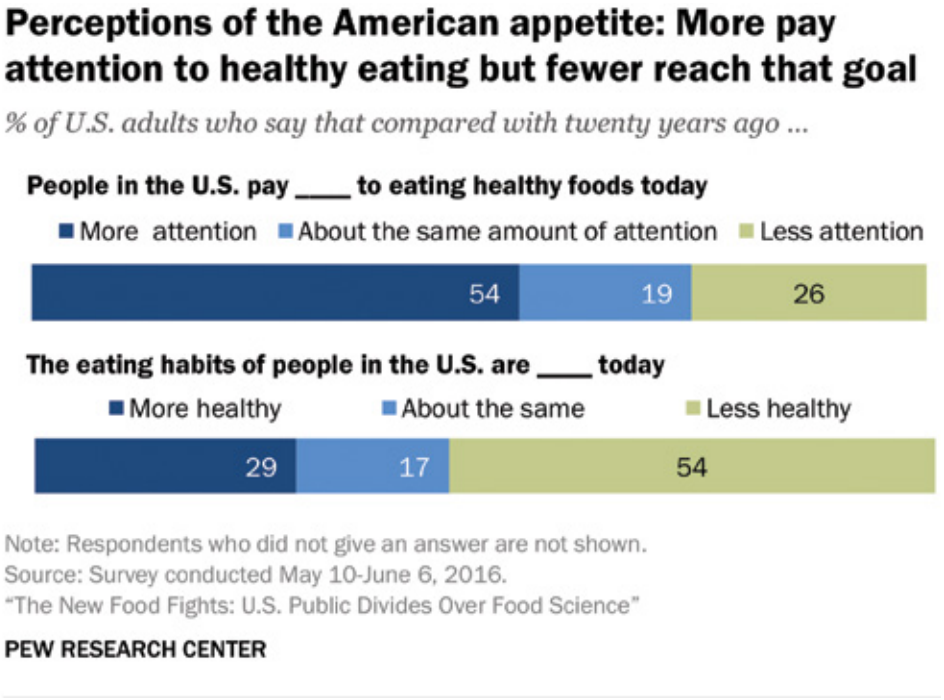
Structure – Print and Graphic Features

I notice a heading here, and it seems to introduce the section that follows. Headings in this text give the reader a preview of the data and topics in that section.

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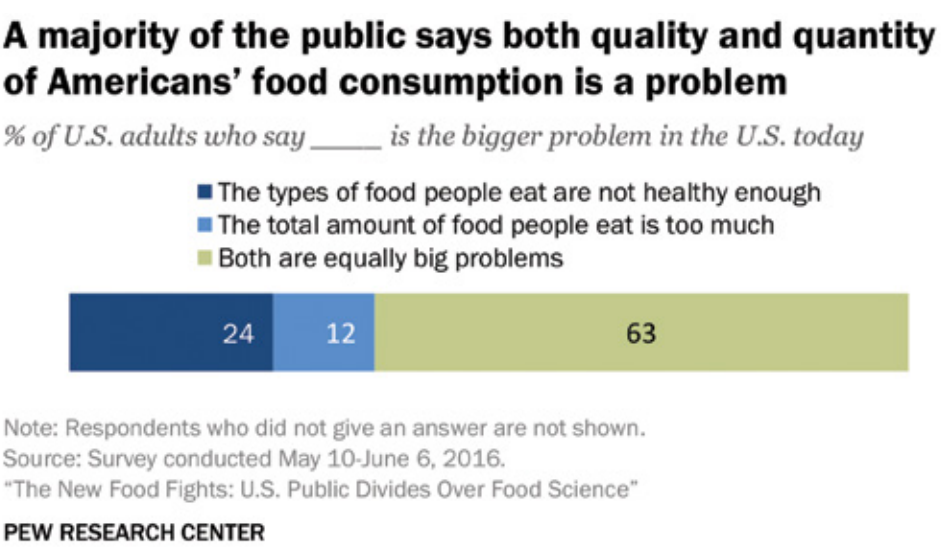
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10 Some 54% of Americans say that compared with 20 years ago, people in the U.S. pay more attention to eating healthy foods today. Smaller shares say people pay less attention (26%) or about the same amount of attention (19%) to eating healthy today.

11 But 54% of Americans say eating habits in the U.S. are less healthy than they were 20 years ago. A minority (29%) say eating habits are healthier today, while 17% say they are about the same.



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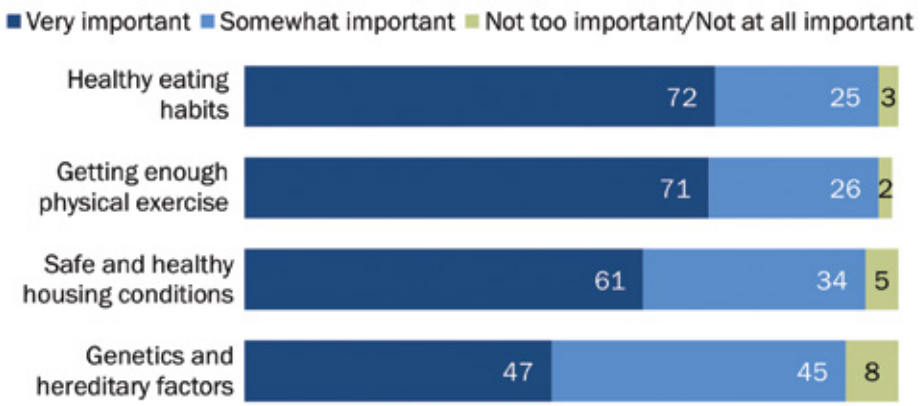
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12 The public points the finger at both quality and quantity in Americans' eating habits. When asked which is the bigger source of problems in Americans' eating habits, more say the issue is what people eat, not how much (24% vs. 12%). But a 63% majority says that both are equally big problems in the U.S. today.

13 These beliefs are somewhat tied to people's focus on food issues. People who care a great deal about the issue of GM foods are particularly likely to say Americans' eating habits have **deteriorated** over the past two decades: 67% hold this view, compared with 53% among those not at all or not too concerned about the GM foods issue. People focused on eating healthy and nutritious are relatively more inclined to say the types of food people eat is a bigger problem in the U.S. today than the overall amount (34%, compared with 21% among those not at all or not too focused on healthy and nutritious eating.)

Majority of Americans say healthy eating, physical exercise are key to a long and healthy life

% of U.S. adults who say each of the following is ____ when it comes to improving a person's chances of a long and healthy life



Note: Respondents who did not give an answer are not shown.
Source: Survey conducted May 10-June 6, 2016.
"The New Food Fights: U.S. Public Divides Over Food Science"

PEW RESEARCH CENTER

14 What's driving public attention to eating? One factor may be a belief in the oft-repeated adage "you are what you eat." Roughly seven-in-ten adults (72%) say that healthy eating habits are very important for improving a person's chances of living a long and healthy life.

15 A similar share (71%) says getting enough exercise is very important. Some 61% say safe and healthy housing conditions are very important. But fewer – 47% – believe genetics and hereditary factors are critical to improving a person's chances of a long and healthy life. Thus, most Americans consider

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NOTES

their future health within their own grasps — if only they eat and exercise adequately.

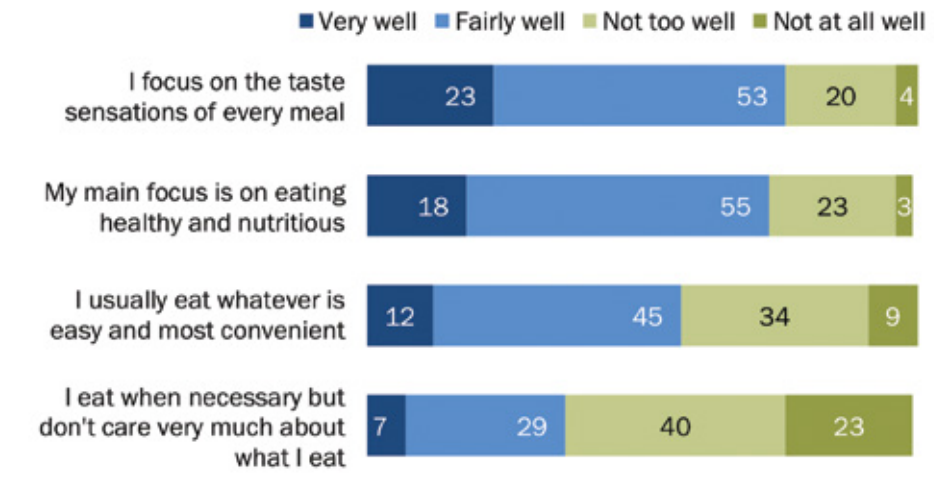
16 People focused on food issues are particularly likely to believe that healthy eating habits are important. Fully 86% of those focused on eating healthy and nutritious say that healthy eating habits are very important, compared with 56% among those with little focus on eating healthy and nutritious. And, 87% of those with a deep personal concern about the issue of GM foods say that healthy eating habits are very important for a long and healthy life, compared with 68% among those with no or not too much concern about the GM foods issue.

Americans have a variety of eating styles and philosophies about food

17 Americans have many different approaches to eating. More say they focus on taste and nutrition than say they focus on convenience. Almost one-quarter (23%) of Americans say the statement "I focus on the taste sensations of every meal" describes them very well, while another 53% say this statement describes them fairly well. Similar shares say their "main focus is on eating healthy and nutritious," with 18% saying this statement describes them very well and 55% saying it describes them fairly well.

How Americans classify their own eating habits

% of U.S. adults who say each of these statements describes them ...



Note: Respondents who did not give an answer are not shown.
Source: Survey conducted May 10-June 6, 2016.
"The New Food Fights: U.S. Public Divides Over Food Science"

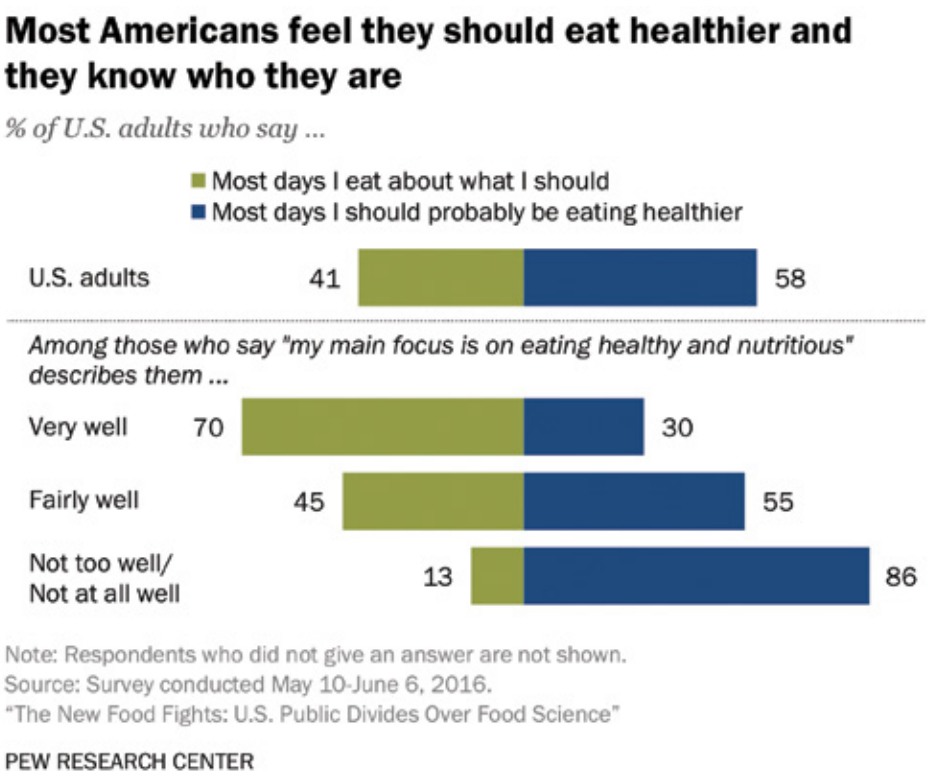
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18 Smaller shares say the statements "I usually eat whatever is easy and most convenient" and "I eat when necessary but don't care very much about what I eat," describe them very well (12% and 7%, respectively). People with a particular concern about the GM foods issue and people focused on eating healthy and nutritious are less likely to describe themselves as unconcerned about what they eat.



19 But, when Americans judge their own eating habits, a majority see themselves falling short. Some 58% of U.S. adults say that "most days I should probably be eating healthier." About four-in-ten (41%) hit their eating targets about right, saying they eat about what they should most days.

20 Those who are focused on eating healthy are, by and large, satisfied with their eating. Seven-in-ten (70%) of this group says they eat about what they should on most days. By contrast, 86% of people who describe themselves as not at all or not too focused on healthy eating say they should probably be eating healthier on most days.

21 There are more modest differences in eating assessments by degree of concern about the issue of GM foods; 51% of those who care a great deal about the issue of GM foods says they eat about they should most days, compared with 37% of those with no particular concern or not too much concern about this issue.

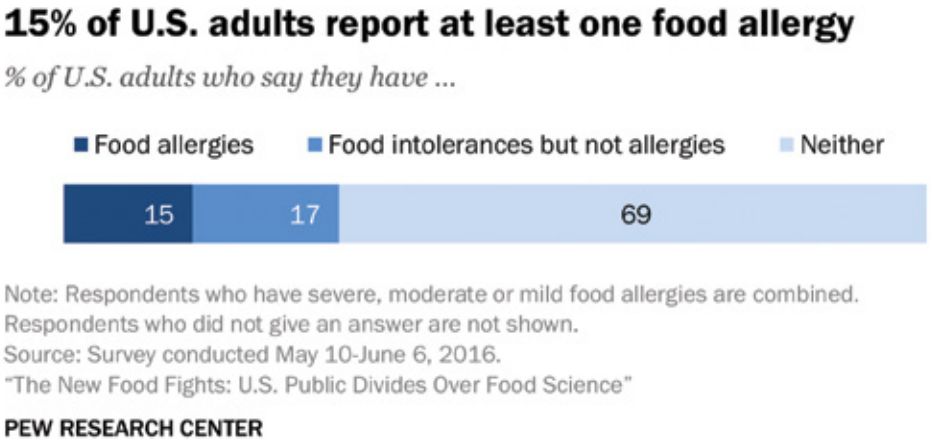
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NOTES

Sizable minority of Americans have food allergies or intolerances to foods

22 More children and adults are experiencing allergic reactions to foods today. Concern about food allergies and sensitivities can be seen in many places – from the regulations governing the public school lunch program to the way restaurants and food manufacturers package and offer alternatives to the most common allergens. For example, people with lactose intolerance can now choose from a wide range of milk and dairy alternatives made from soy and nuts. People allergic to the gluten in wheat can choose among special menu selections, even whole bakeries devoted to gluten-free options.



23 About 15% of U.S. adults say they have severe, moderate or mild allergies to at least one kind of food. Another 17% of adults have food intolerances, but no food allergies. Roughly seven-in-ten of the adult public (69%) has no food intolerances or allergies.

24 More women than men report food allergies. About two-in-ten (19%) women say they have severe, moderate or mild food allergies, compared with 11% of men. And, blacks are more likely to say they have food allergies (27%) than either whites (13%) or Hispanics (11%). In other respects, those with food allergies reflect a mix of demographic and educational backgrounds.

25 The Center for Disease Control and Prevention reports a higher prevalence of asthma among children with food allergies. The Pew Research Center survey finds 29% of adults with asthma or another chronic lung condition have food allergies, compared with 12% among those who do not have chronic lung conditions.

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Vegans and vegetarians are a small minority of U.S., but they are a bit more common among younger generations and liberal Democrats

26 Vegetarianism has been around for centuries and interest in following this diet – most commonly defined as omitting meat and fish – has **waxed** and waned over time. Today, vegetarian options are commonplace at many restaurants and food proprietors. Some of those who avoid meat and fish go a step further; vegans typically omit all foods that originate from animals including eggs and dairy products. But some people who consider themselves either vegetarian or vegan are "flexible" about what they eat and at least occasionally veer from these eating principles.

More vegans and vegetarians in younger generations

% who say they are strictly or mostly vegan or vegetarian

U.S. adults	9%
18-29	12
30-49	12
50-64	5
65+	5
Have food allergies	21
Have food intolerances, but no allergies	8
Have neither	6
Republican	6
Democrat	12
Conservative Rep	4
Mod/lib Republican	8
Mod/cons Democrat	9
Liberal Democrat	15

Note: Republicans and Democrats include independents and other non-partisans who "lean" toward the parties. Respondents who do not lean to a political party not shown.
Source: Survey conducted May 10-June 6, 2016.
"The New Food Fights: U.S. Public Divides Over Food Science"

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27 The Pew Research Center survey asked for people's own assessment of whether the terms vegan and vegetarian applied to them. A small minority – 9% – of U.S. adults identifies as either strict vegetarians or vegans (3%) or as mostly vegetarian or vegan (6%). The vast majority of Americans (91%) say they are neither vegetarian nor vegan.

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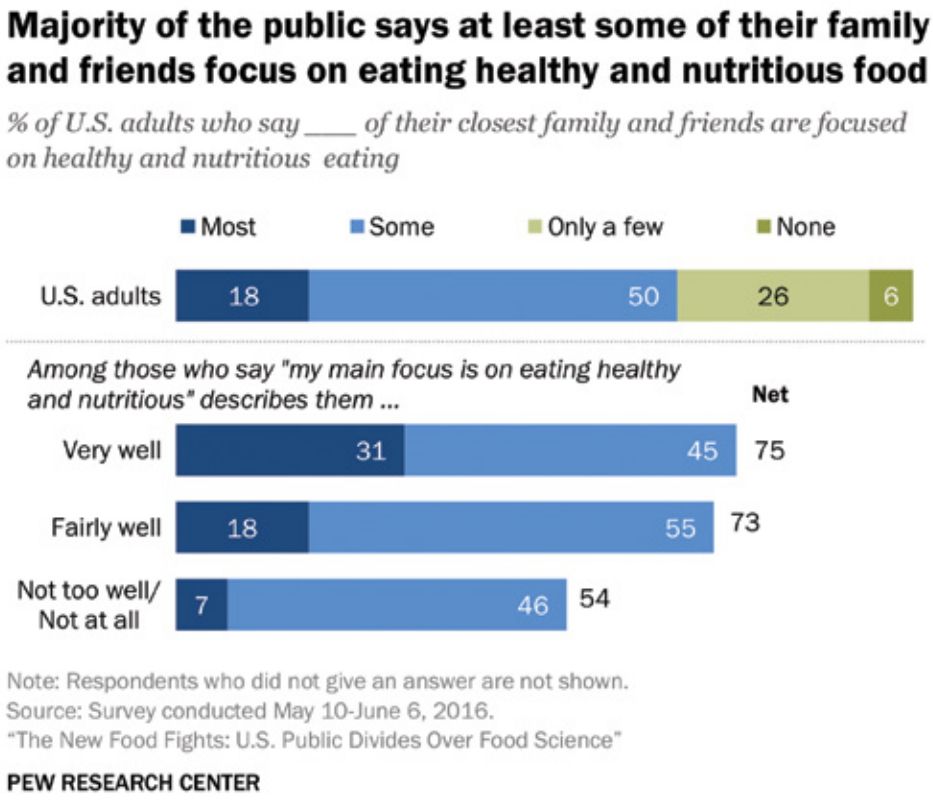
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28 Younger generations are more likely than others to identify as at least mostly vegan or vegetarian. Some 12% of adults ages 18 to 49 are at least mostly vegan or vegetarian, compared with 5% among those ages 50 and older. Men and women are equally likely to be vegan or vegetarian. There are no differences across region of the country, education or family income in the share who is vegan or vegetarian. There are more liberal Democrats in the vegan and vegetarian group, however. Some 15% of liberal Democrats are at least mostly vegan or vegetarian, compared 4% among conservative Republicans.

29 People who have food allergies are more likely to be vegan or vegetarian, suggesting that some food restrictions stem from **adverse** reactions to certain foods. Among adults with food allergies, 21% identify as strictly or mostly following vegan or vegetarian diets. Just 8% of adults with food intolerances (but no allergies) and 6% of adults with neither food allergies nor intolerances are vegan or vegetarian. Thus, about a third of people who identify as at least mostly vegan or vegetarian also report food allergies.

Social networks: friends eat like friends

30 People tend to cluster together in social networks with others who are similar. The Pew Research Center survey finds this social pattern also occurs when it comes to people's eating philosophies and dietary habits.



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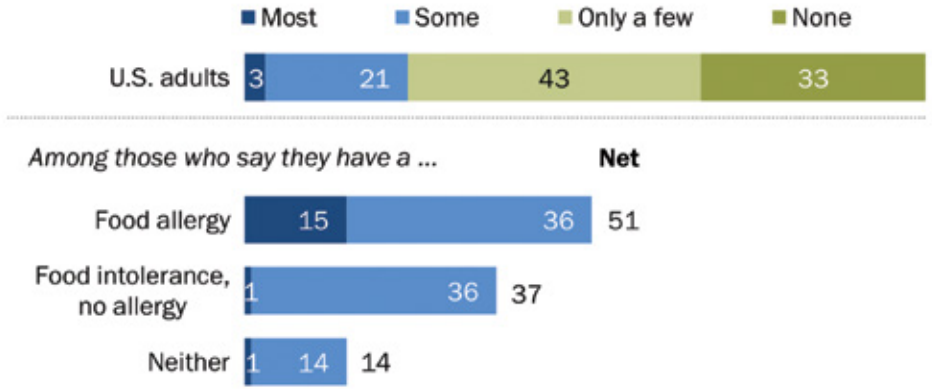
NOTES

31 Most Americans say that at least some of their closest friends and family focus on eating healthy and nutritious. Some 68% say this, while 32% say only a few or none of their friends and family does this.

32 Adults who say the statement "my main focus is on eating healthy and nutritious" describes them at least very or fairly well are more likely to say at least some of their closest family and friends do the same.

Minority of U.S. adults have close family and friends with food allergies or intolerances

% of U.S. adults who say _____ of their closest family and friends have food intolerances or food allergies



Note: Respondents who have severe, moderate or mild food allergies are combined.
Respondents who did not give an answer are not shown.
Source: Survey conducted May 10-June 6, 2016.
"The New Food Fights: U.S. Public Divides Over Food Science"

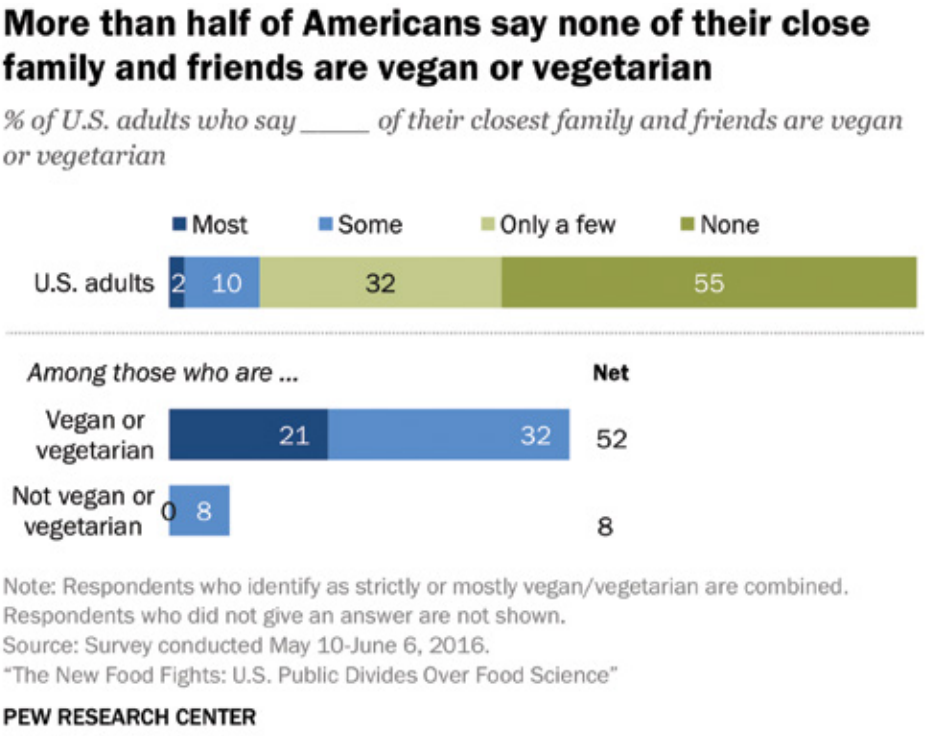
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33 A minority of the population (24%) says that most or some of their closest family and friends have food intolerances or food allergies. Among those who say that they, personally, have severe to mild allergies to some foods, a larger share (51%) says at least some of their closest family and friends also have intolerances or allergies.

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34 A similar pattern occurs when it comes to vegetarians and vegans. Some 12% of U.S. adults say that at least some of their close family and friends are vegan or vegetarian. But there are stark differences in social network composition among those who are, personally, vegan or vegetarian and those who are not. Fully 52% of people who are at least mostly vegan or vegetarian say that some or most of their closest family and friends also follow vegan or vegetarian diets. Just 8% of people who are not themselves vegan or vegetarian say the same.

Many Americans say it's good party hosting behavior to inquire about food restrictions; few say it bothers them when guests ask for dietary accommodations

35 Businesses have changed what foods they offer and how foods are packaged to accommodate Americans' **diverse** dietary needs and preferences over the past decade or more. What do people think about accommodating people's eating needs and preferences at private social gatherings? The Pew Research Center survey finds 37% of Americans say that, when hosting social gatherings, the host should always ask guests ahead of time if they have any food restrictions or allergies. One-quarter say they should do this sometimes, while 37% believe the host should never or not too often ask about food restrictions before hosting social gatherings.

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Many Americans say hosts should ask about dietary needs, few bothered by guests asking for special foods

% of U.S. adults who say a host should ___ ask guests ahead of time if they have any food restrictions or food allergies



% of U.S. adults who say it bothers them ___ when guests ask for special food options at social gatherings they are hosting



Note: Respondents who did not give an answer are not shown.
Source: Survey conducted May 10-June 6, 2016.
"The New Food Fights: U.S. Public Divides Over Food Science"

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36 When they are the host, a minority (31%) of Americans say it bothers them at least some when guests ask for special kinds of food options at their social gatherings. Larger shares say it bothers them not too much (37%) or not at all (30%) when someone asks for special food accommodations at their social gatherings.

Food-focused are more inclined to think hosts should ask guests for food needs

% of U.S. adults who say ...

	Host should ____ ask guests about food restrictions/allergies		
	Always	**Sometimes**	**Not too often/ Never**
U.S. adults	37	25	37
Among those who ___ about the issue of GM foods			
Care a great deal	49	26	24
Care some	38	28	33
Care not too much/Not at all	32	22	45
Among those who say "my main focus is on eating healthy and nutritious" describes them ...			
Very well	41	29	29
Fairly well	35	28	37
Not too/Not at all well	39	16	45
Among those with ...			
Food allergies	44	26	30
Food intolerances	40	21	37
Neither	35	26	39

Note: Respondents who did not give an answer are not shown.
Source: Survey conducted May 10-June 6, 2016.
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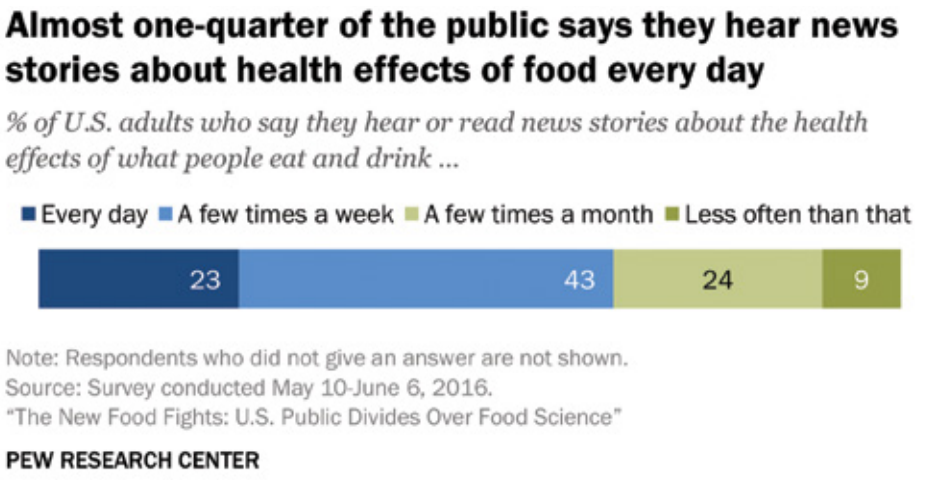
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37 Americans' beliefs about proper hosting behavior tend to be related to their own food ideologies. About half (49%) of those with a deep personal concern about the GM foods issue say that hosts should always ask guests about dietary needs; this compares with 32% of those with no or not too much concern about the GM foods issue. But people who themselves have food allergies are about equally likely as other adults to say that a host should ask about food allergies ahead of a gathering. And, like other Americans, a minority of those focused on food issues say they are bothered at least some when guests ask for special food options at a gathering they host.

Food studies and their conflicting findings abound, but most Americans see this as a sign of progress

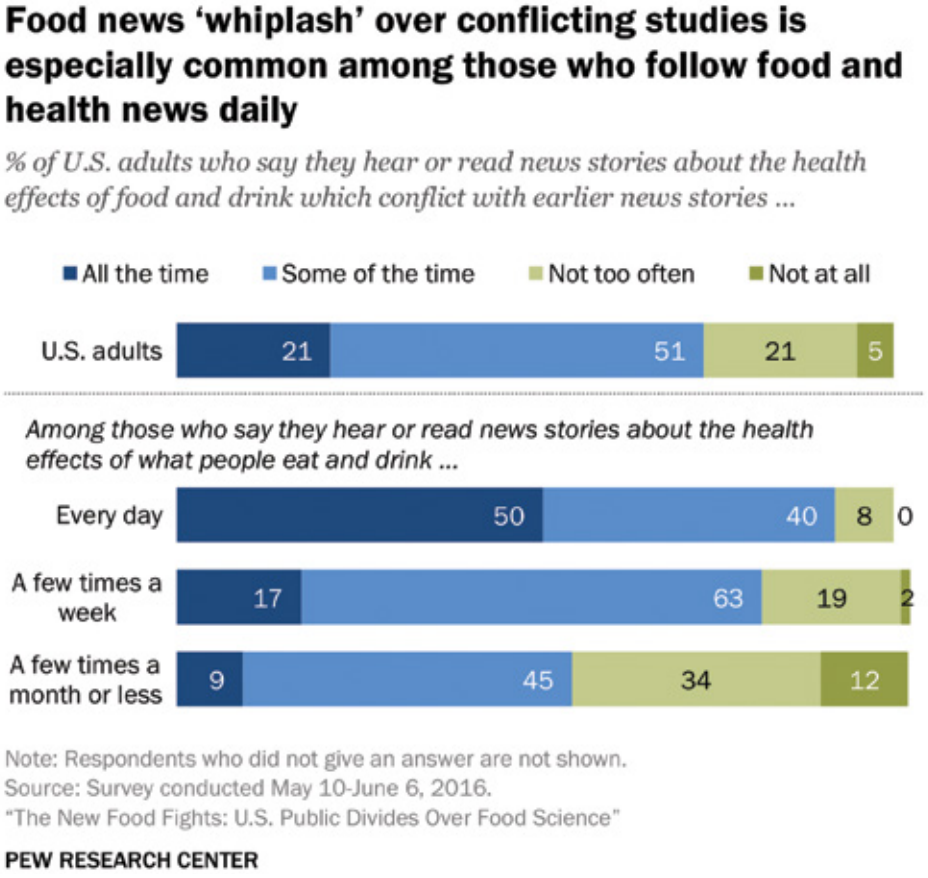
38 A clear sign that many Americans are thinking about food is that they are paying attention to news and research studies on the subject. Fully two-thirds (66%) of the public says they hear or read news stories about the health effects of what people eat and drink every day (23%) or a few times a week (43%). About one-quarter (24%) say they see these news stories a few times a month while 9% report seeing these stories less often than that.



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39 And many Americans perceive such studies as contradicting prior news reports at least some of the time. About half of U.S. adults (51%) say they hear or read news stories about the health effects of foods that conflict with earlier studies some of the time and roughly one-in-five (21%) say this occurs all the time. A minority of Americans (26%) say this does not occur at all or not too often.

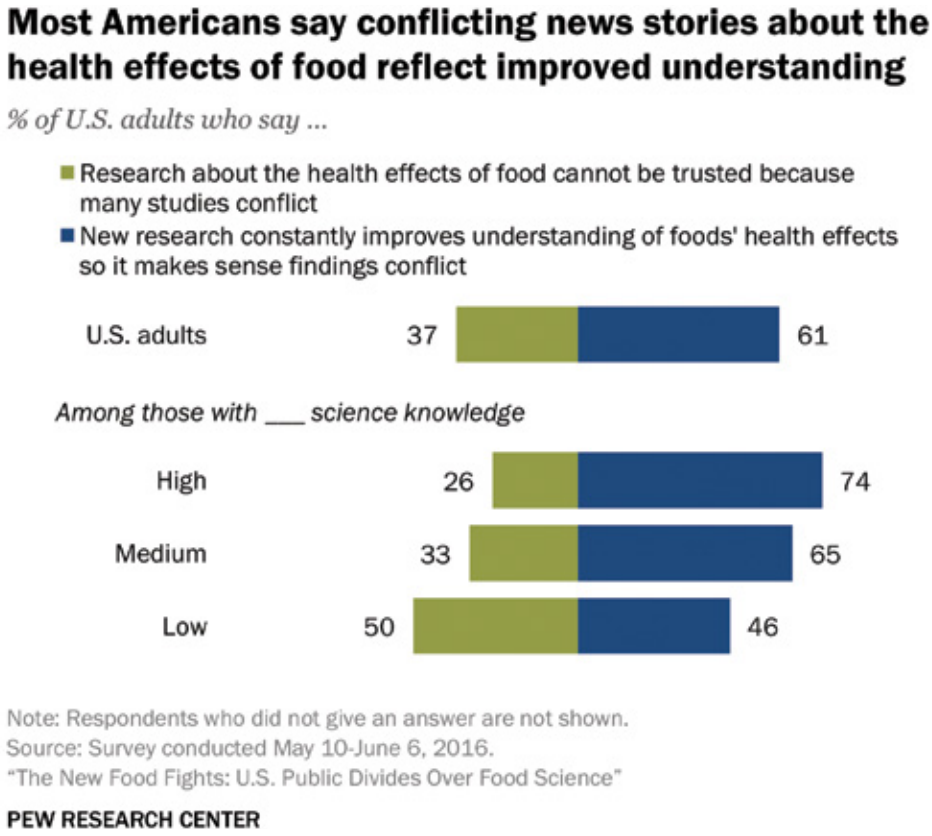
40 People who regularly follow news about food and health issues are particularly likely to see news stories with **contradictory** findings. Some 50% of Americans who follow news about the health effects of foods on a daily basis say they see conflicting news reports about food all the time. Just 17% of those who hear or read food news a few times a week say that conflicting stories about the health effects of food and drink occur all the time and 9% of people who less regularly attend to food news say conflicting reports occur all the time.

41 There is considerable concern in the science community that this whiplash effect might confuse Americans and affect their views of the trustworthiness of science findings. The survey included two questions to shed light on how the public makes sense of contradictory findings about the health effects of foods.

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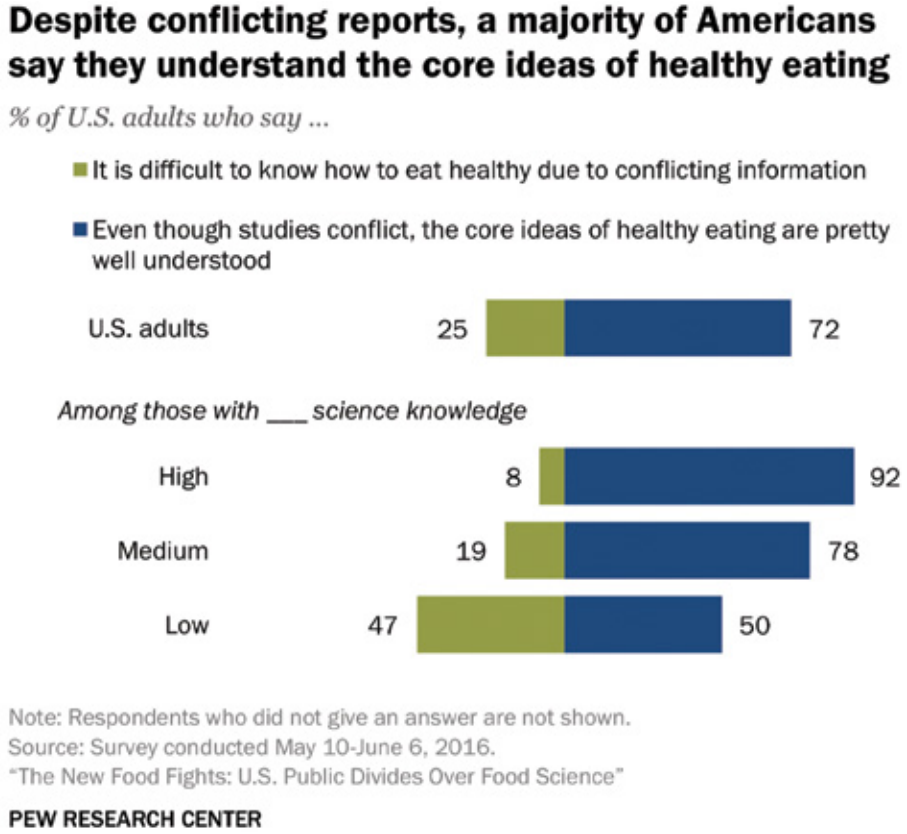
42 A majority of the American public (61%) says "new research is constantly improving our understanding about the health effects of what people eat and drink, so it makes sense that these findings conflict with prior studies," while a 37% minority says "research about the health effects of what people eat and drink cannot really be trusted because so many studies conflict with each other."

43 People's focus on food issues is not strongly related to beliefs about news stories with conflicting findings. Instead, people's general levels of knowledge about science, based on a nine-item index, tie to how people make sense of conflicting food studies in the news. Some 74% of those high in science knowledge say studies with findings that conflict with prior studies are signs that new research is constantly improving. But those in low science knowledge are closely divided over whether such studies are signs of improving research (46%) or show that food research cannot really be trusted (50%).

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44 And, fully 72% of U.S. adults say even though new studies sometimes conflict with prior findings "the core ideas about how to eat healthy are pretty well understood." Only one-quarter of the public (25%) feels overwhelmed by the inconsistent findings, saying, "It is difficult to know how to eat healthy because there is so much conflicting information."

45 Here, too, beliefs are closely linked with people's level of knowledge about science. Fully 92% of those high in science knowledge say the core ideas about how to eat healthy are pretty well understood as do 78% of those with medium science knowledge. But those low in science knowledge are closely split with half (50%) saying the core ideas of how to eat healthy are pretty well understood and 47% saying it is difficult to know how to eat healthy because there is so much conflicting information. Thus, Americans with less grounding in science information appear to be more confused by and distrustful of research with contradictory findings about food and health effects.

"The New Food Fights: U.S. Public Divides Over Food Science." Pew Research Center, Washington, D.C. (December 1, 2016) http://www.pewinternet.org/2016/12/01/the-new-food-fights/

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First Read

Read "The New Food Fights: U.S. Public Divides Over Food Science." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What is the purpose of this survey from the Pew Research Center? Explain, using evidence from the text that supports your explanations.

2. What does the fourth diagram tell readers about what U.S. adults focus on most when choosing a meal? Explain, citing evidence from the text that supports your assertions.

3. Why do you think it is significant that "public attitudes on a wide range of science issues" are "widely divergent from those of members of the American Association of Advancement of Science?" Be sure to explain your answer and use evidence from the text.

4. Use context clues to determine the meaning of the word **divergent**. Write your definition, along with the words or phrases from the text that were most helpful in arriving at your conclusion. Finally, check a dictionary to confirm your understanding.

5. The word **adverse** stems from the Latin *adversus* meaning "turned toward or opposed." With this information in mind, write your best definition of *adverse* as it is used in this text. Be sure to also note any context clues that helped you determine the word's 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:

- ✓ 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 word derivations, roots, and affixes 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 paragraphs 25–26 of "The New Food Fights: U.S. Public Divides Over Food Science." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Keeping in mind that the affix *pre-* means "before" and the root *val* comes from the Latin word *valere* meaning "strong," use context clues and apply knowledge of etymology to determine the meaning of the word *prevalence* as it is used in paragraph 25.

- A. pervasiveness
- B. advantageous
- C. protection
- D. fashionable

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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, headings, and subheadings
  - boldface words
  - footnotes
- ✓ graphic features, such as:
  - images and illustrations
  - charts, or graphic representations of information
  - graphs, or charts that show comparisons among quantities

STEP 2: To analyze the impact of print and graphic features in an informational text, consider the following questions:

- ✓ What print and graphic features does this text include?
- ✓ What information does each feature provide?
- ✓ How do these features enhance my understanding of the content?
- ✓ How do charts, graphs, and/or tables impact my understanding of statistical data relevant to the text?

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Reread paragraphs 17–18 of "The New Food Fights: U.S. Public Divides Over Food Science." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

How does the subheading contribute to this section of the article?

- A. The subheading introduces the information and features in that section of text.
- B. The subheading does not provide accurate information and needs clarification.
- C. The subheading summarizes the paragraphs and data from the last section.
- D. The subheading provides a general topic that applies to the entire article.

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Close Read

Reread "The New Food Fights: U.S. Public Divides Over Food Science." 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 the phrase *genetically modified* in paragraph 5. Investigate the etymology of each word, including roots and affixes. Use context clues and apply knowledge of etymology to determine the meaning of the phrase as it is used in paragraph 5.

2. Analyze how the authors of the article use graphics to unfold and develop their points about healthy eating.

3. The authors of this article rely on the use of print and graphic features to achieve a purpose, whereas the authors of *Curry: A Tale of Cooks and Conquerors* and "Chinese Cooking" rely on the use of description. Explain the impact of features and structures in these three different texts.

4. Evaluate at least two text structures the authors use and the impact these structures have on the information.

5. Explain how Americans' relationship to food is connected to culture.

ARGUMENTATIVE

WRITE

What do you think is the best way of encouraging healthy eating in kids? Use textual evidence as well as relevant anecdotal evidence to support your claim. Then, imagine you were presenting your argument in the form of an article. What print and graphic features would you use to help structure and support your argument? What impact would these features have on your text?

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Lines Written in Early Spring

POETRY
William Wordsworth
1798

Introduction

studysync tv

Working with fellow English author Samuel Taylor Coleridge, William Wordsworth (1770–1850) co-wrote *Lyrical Ballads*, a collection of poems that helped to launch the Romantic movement in English literature. Romanticism celebrated nature and the natural world, in sharp contrast to the technological advancements of the Industrial Revolution. This poem, in particular, contrasts Wordsworth's appreciation for and connection to nature with his dark thoughts about the state of humanity.

"And much it grieved my heart to think What man has made of man."

NOTES

I heard a thousand blended notes,
While in a grove I sate reclined,
In that sweet mood when pleasant thoughts
Bring sad thoughts to the mind.

To her fair works did Nature link
The human soul that through me ran;
And much it **grieved** my heart to think
What man has made of man.

Through primrose tufts, in that green **bower**,
The periwinkle trailed its wreaths;
And 'tis my faith that every flower
Enjoys the air it breathes.

The birds around me hopped and played,
Their thoughts I cannot measure:—
But the least motion which they made
It seemed a thrill of pleasure.

The **budding** twigs spread out their fan,
To catch the breezy air;
And I must think, do all I can,
That there was pleasure there.

If this belief from heaven be sent,
If such be Nature's holy plan,
Have I not reason to **lament**
What man has made of man?



William Wordsworth

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LITERARY ANALYSIS

WRITE

In Wordsworth's poem "Lines Written in Early Spring," the speaker sees a conflict between the natural world around him and the behaviors of humankind. What is the mood of the poem? How does Wordsworth use poetic elements and figurative language to contrast the natural world with the culture of humankind?

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B. Wordsworth

FICTION
V. S. Naipaul
1959

Introduction

V. S. Naipaul (1932–2018) was a world-famous Caribbean novelist who wrote primarily in English. Born in Trinidad of Indian descent, Naipaul's grandfather came to Trinidad from India as an indentured servant. This story comes from one of Naipaul's earlier works, *Miguel Street*, which includes loosely connected stories based on his childhood in Port of Spain, Trinidad, in the 1940s. Naipaul lived for most of his adult life in London and was chosen as a recipient of both the Booker Prize and the Nobel Prize for Literature.

"You're a poet, too, you know. And when you're a poet you can cry for everything."

NOTES

1 Three beggars called punctually every day at the **hospitable** houses in Miguel Street. At about ten an Indian came in his dhoti and white jacket, and we poured a tin of rice into the sack he carried on his back. At twelve an old woman smoking a clay pipe came and she got a cent. At two a blind man led by a boy called for his penny.

2 Sometimes we had a **rogue**. One day a man called and said he was hungry. We gave him a meal. He asked for a cigarette and wouldn't go until we had lit it for him. That man never came again.

SAMPLE ANNOTATION

Perspective and Point of View

The first-person narrator recalls key events from his childhood. He remembers the people he met during this period of his life, and here he notes that one person is particularly memorable.

3 The strangest caller came one afternoon at about four o'clock. I had come back from school and was in my home-clothes. The man said to me, "Sonny, may I come inside your yard?"

4 He was a small man and he was tidily dressed. He wore a hat, a white shirt and black trousers.

5 I asked, "What you want?"

6 He said, "I want to watch your bees."

7 We had four small gru-gru palm trees and they were full of uninvited bees.

8 I ran up the steps and shouted, "Ma, it have a man outside here. He say he want to watch the bees."

9 My mother came out, looked at the man and asked in an unfriendly way, "What you want?"

10 The man said, "I want to watch your bees."

11 His English was so good, it didn't sound natural, and I could see my mother was worried.

12 She said to me, "Stay here and watch him while he watch the bees."

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13 The man said, “Thank you, Madam. You have done a good deed today.”

14 He spoke very slowly and very correctly as though every word was costing him money.

15 We watched the bees, this man and I, for about an hour, squatting near the palm trees.

16 The man said, “I like watching bees. Sonny, do you like watching bees?”

17 I said, “I ain’t have the time.”

18 He shook his head sadly. He said, “That’s what I do, I just watch. I can watch ants for days. Have you ever watched ants? And scorpions, and centipedes, and congorees – have you watched those?”

19 I shook my head.

20 I said, “What you does do, mister?”

21 He got up and said, “I am a poet.”

22 I said, “A good poet?”

23 He said, “The greatest in the world.”

24 “What your name, mister?”

25 “B. Wordsworth[1].”

26 “B for Bill?”

27 “Black. Black Wordsworth. White Wordsworth was my brother. We share one heart. I can watch a small flower like the morning glory and cry.”

28 I said, “Why you does cry?”

29 “Why, boy? Why? You will know when you grow up. You’re a poet, too, you know. And when you’re a poet you can cry for everything.”

30 I couldn’t laugh.

31 He said, “You like your mother?”

1. **Wordsworth** William Wordsworth (1770–1850), a romantic English poet whose work was inspired by the Lake District where he spent most of his life

NOTES

SAMPLE ANNOTATION

Theme

As they watch bees, the characters get to know each other. From their dialogue and the plot and setting details about nature, one theme might be: The time it takes to understand the natural world mirrors the time it takes to develop friendships.

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NOTES

32 "When she not beating me."

33 He pulled out a printed sheet from his hip-pocket and said, "On this paper is the greatest poem about mothers and I'm going to sell it to you at a bargain price. For four cents."

34 I went inside and I said, "Ma, you want buy a poetry for four cents?"

35 My mother said, "Tell that blasted man I haul his tail away from my yard, you hear."

36 I said to B. Wordsworth, "My mother say she ain't have four cents."

37 B. Wordsworth said, "It is the poet's tragedy."

38 And he put the paper back in his pocket. He didn't seem to mind.

39 I said, "Is a funny way to go round selling poetry like that. Only calypsonians do that sort of thing. A lot of people does buy?"

40 He said, "No one has yet bought a single copy."

41 "But why you does keep on going round, then?"

42 He said, "In this way I watch many things, and I always hope to meet poets."

43 I said, "You really think I is a poet?"

44 "You're as good as me," he said.

45 And when B. Wordsworth left, I prayed I would see him again.

46 About a week later, coming back from school one afternoon, I met him at the corner of Miguel Street.

47 He said, "I have been waiting for you for a long time."

48 I said, "You sell any poetry yet?"

49 He shook his head.

50 He said, "In my yard I have the best mango tree in Port-of-Spain. And now the mangoes are ripe and red and very sweet and juicy. I have waited here for you to tell you this and to invite you to come and eat some of my mangoes."

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51 He lived in Alberto Street in a one-roomed hut placed right in the center of the lot. The yard seemed all green. There was the big mango tree. There was a coconut tree and there was a plum tree. The place looked wild, as though it wasn't in the city at all. You couldn't see all the big concrete houses in the street.

52 He was right. The mangoes were sweet and juicy. I ate about six, and the yellow mango juice ran down my arms to my elbows and down my mouth to my chin and my shirt was stained.

53 My mother said when I got home, "Where you was? You think you is a man now and could go all over the place? Go cut a whip for me."

54 She beat me rather badly, and I ran out of the house swearing that I would never come back. I went to B. Wordsworth's house. I was so angry, my nose was bleeding.

55 B. Wordsworth said, "Stop crying, and we will go for a walk."

56 I stopped crying, but I was breathing short. We went for a walk. We walked down St. Clair Avenue to the Savannah and we walked to the race-course.

57 B. Wordsworth said, "Now, let us lie on the grass and look up at the sky, and I want you to think how far those stars are from us."

58 I did as he told me, and I saw what he meant. I felt like nothing, and at the same time I had never felt so big and great in all my life. I forgot all my anger and all my tears and all the blows.

59 When I said I was better, he began telling me the names of the stars, and I particularly remembered the **constellation** of Orion the Hunter, though I don't really know why. I can spot Orion even today, but I have forgotten the rest.

60 Then a light was flashed into our faces, and we saw a policeman. We got up from the grass.

61 The policeman said, "What you doing here?"

62 B. Wordsworth said, "I have been asking myself the same question for forty years."

63 We became friends, B. Wordsworth and I. He told me, "You must never tell anybody about me and about the mango tree and the coconut tree and the plum tree. You must keep that a secret. If you tell anybody, I will know, because I am a poet."

NOTES

SAMPLE ANNOTATION

Literary Elements

B. Wordsworth's invitation has a formal tone, but the mood created through lush imagery adds warmth and sincerity to his character. The imagery in these paragraphs highlights contrast—even though B. Wordsworth is untrustworthy, he is also kind; similarly, the urban development and lush greenery exist side-by-side in Port-of-Spain.

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NOTES

64 I gave him my word and I kept it.

65 I liked his little room. It had no more furniture than George's front room, but it looked cleaner and healthier. But it also looked lonely.

66 One day I asked him, "Mister Wordsworth, why you does keep all this bush in your yard? Ain't it does make the place damp?"

67 He said, "Listen, and I will tell you a story. Once upon a time a boy and girl met each other and they fell in love. They loved each other so much they got married. They were both poets. He loved words. She loved grass and flowers and trees. They lived happily in a single room, and then one day, the girl poet said to the boy poet, 'We are going to have another poet in the family.' But this poet was never born, because the girl died, and the young poet died with her, inside her. And the girl's husband was very sad, and he said he would never touch a thing in the girl's garden. And so the garden remained, and grew high and wild."

68 I looked at B. Wordsworth, and as he told me this lovely story, he seemed to grow older. I understood his story.

69 We went for long walks together. We went to the Botanical Gardens and the Rock Gardens. We climbed Chancellor Hill in the late afternoon and watched the darkness fall on Port-of-Spain, and watched the lights go on in the city and on the ships in the harbor.

70 He did everything as though he were doing it for the first time in his life. He did everything as though he were doing some church rite.

71 He would say to me, "Now, how about having some ice cream?"

72 And when I said, yes, he would grow very serious and say, "Now, which café shall we **patronize**?" As though it were a very important thing. He would think for some time about it, and finally say, "I think I will go and negotiate the purchase with that shop."

73 The world became a most exciting place.

74 One day, when I was in his yard, he said to me, "I have a great secret which I am now going to tell you."

75 I said, "It really secret?"

76 "At the moment, yes."

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NOTES

77 I looked at him, and he looked at me. He said, “This is just between you and me, remember. I am writing a poem.”

78 “Oh.” I was disappointed.

79 He said, “But this is a different sort of poem. This is the greatest poem in the world.”

80 I whistled.

81 He said, “I have been working on it for more than five years now. I will finish it in about twenty-two years from now, that is, if I keep on writing at the present rate.”

82 “You does write a lot, then?”

83 He said, “Not any more. I just write one line a month. But I make sure it is a good line.”

84 I asked, “What was last month’s good line?”

85 He looked up at the sky, and said, *“The past is deep.”*

86 I said, “It is a beautiful line.”

87 B. Wordsworth said, “I hope to **distill** the experiences of a whole month into that single line of poetry. So, in twenty-two years, I shall have written a poem that will sing to all humanity.”

88 I was filled with wonder.

89 Our walks continued. We walked along the sea-wall at Docksite one day, and I said, “Mr. Wordsworth, if I drop this pin in the water, you think it will float?”

90 He said, “This is a strange world. Drop your pin, and let us see what will happen.”

91 The pin sank.

92 I said, “How is the poem this month?”

93 But he never told me any other line. He merely said, “Oh, it comes, you know. It comes.”

94 Or we would sit on the sea-wall and watch the liners come into the harbor.

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NOTES

But of the greatest poem in the world I heard no more.

I felt he was growing older.

"How you does live, Mr. Wordsworth?" I asked him one day.

He said, "You mean how I get money?"

When I nodded, he laughed in a crooked way.

He said, "I sing calypsoes in the calypso season."

"And that last you the rest of the year?"

"It is enough."

"But you will be the richest man in the world when you write the greatest poem?"

He didn't reply.

One day when I went to see him in his little house, I found him lying on his little bed. He looked so old and so weak, that I found myself wanting to cry.

He said, "The poem is not going well."

He wasn't looking at me. He was looking through the window at the coconut tree, and he was speaking as though I wasn't there. He said, "When I was twenty I felt the power within myself." Then, almost in front of my eyes, I could see his face growing older and more tired. He said, "But that—that was a long time ago."

And then—I felt it so keenly, it was as though I had been slapped by my mother. I could see it clearly on his face. It was there for everyone to see. Death on the shrinking face.

He looked at me, and saw my tears and sat up.

He said, "Come." I went and sat on his knees.

He looked into my eyes, and he said, "Oh, you can see it, too. I always knew you had the poet's eye."

He didn't even look sad, and that made me burst out crying loudly.

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NOTES

113 He pulled me to his thin chest, and said, “Do you want me to tell you a funny story?” and he smiled encouragingly at me.

114 But I couldn’t reply.

115 He said, “When I have finished this story, I want you to promise that you will go away and never come back to see me. Do you promise?”

116 I nodded.

117 He said, “Good. Well, listen. That story I told you about the boy poet and the girl poet, do you remember that? That wasn’t true. It was something I just made up. All this talk about poetry and the greatest poem in the world, that wasn’t true, either. Isn’t that the funniest thing you have heard?”

118 But his voice broke.

119 I left the house, and ran home crying, like a poet, for everything I saw.

120 I walked along Alberto Street a year later, but I could find no sign of the poet’s house. It hadn’t vanished, just like that. It had been pulled down, and a big, two-storied building had taken its place. The mango tree and the plum tree and the coconut tree had all been cut down, and there was brick and concrete everywhere.

121 It was just as though B. Wordsworth had never existed.

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First Read

Read "B. Wordsworth." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How does the boy's relationship with B. Wordsworth change over the course of the story? Cite evidence from the text to support your answer.

2. What things did the boy learn from B. Wordsworth? How did the poet change the boy's way of thinking? Include evidence from the text to support your answer.

3. In what ways do you think B. Wordsworth was truthful with the boy? In what ways was he not? Support your answer with evidence from the text.

4. Read the following dictionary entry:

   rogue
   rogue\rōg*noun*

   1. a dishonest or unprincipled man
   2. a large animal with savage tendencies
   3. a person with unpredictable behavior
   4. a defective specimen

   Decide which definition best matches **rogue** as it is used in this excerpt. Write that definition of *rogue* and indicate which clues found in the text helped you determine the meaning.

5. What is the meaning of the word **distill** as it is used in paragraph 87 of "B. Wordsworth"? Write your best definition of the word *distill*, along with a brief explanation of how you arrived at its meaning.

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Reading Skill: Literary Elements

B. Wordsworth

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify key literary elements, note the following:

- ✓ characters' thoughts, actions, and dialogue that contribute to characterization
- ✓ places and historical context that contribute to setting
- ✓ themes, or overarching messages
- ✓ characters' or narrator's tone

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 key elements enhance or add layers of meaning or style in a literary text, consider the following questions:

- ✓ How does this passage contribute to plot or character development?
- ✓ How do setting and characters' perspectives add layers of meaning to the text?
- ✓ What is the mood and tone of this passage? How does this mood and tone emerge?
- ✓ How do diction, syntax, grammar, and figurative language contribute to meaning and style?

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Reread paragraphs 65–69 of "B. Woodsworth." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. What mood is conveyed through B. Wordsworth's description of setting in paragraph 67?

   - A. sentimental
   - B. familiar
   - C. disastrous
   - D. melancholy

2. What tone is conveyed through the narrator's description of setting in paragraph 69?

   - A. regretful
   - B. reflective
   - C. worldly
   - D. worried

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Reading Skill: Perspective and Point of View

B. Wordsworth

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify coming-of-age experiences and conflicting perspectives in a text, note the following:

- ✓ key characters and conflicts
- ✓ how the text depicts a character's coming of age
- ✓ how the author represents different perspectives through dialogue or events
- ✓ how a first-person narrator's perspective compares and contrasts with other characters' perspectives

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 coming-of-age experiences reflected in a text and how the author represents conflicting perspectives, consider the following questions:

- ✓ What is the narrative point of view?
- ✓ How does the narrator's perspective convey meaning?
- ✓ Which perspectives are represented in the text? How does the author develop each perspective?
- ✓ How does the author's development of conflicting perspectives reflect a coming-of-age experience?

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Reread paragraphs 105–108 of "B. Woodsworth." 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 statement best describes the conflicting perspectives conveyed in these paragraphs?

- A. The creole-speaking narrator is an inexperienced writer who does not understand his friend's desire to write in colonial British English.
- B. The young, relatively privileged narrator is overwhelmed by sadness when he sees the toll that poverty and age are taking on his friend.
- C. The youthful and energetic narrator is disappointed when he finally starts to understand that his friend is old and infirm.
- D. The narrator's history of conflict with his mother has prepared him to deal with a variety of conflicts with other people.

Part B: What details from the passage best support your answer to Part A?

- A. When B. Wordsworth looks at the coconut tree instead of at his friend and speaks as though his friend is not there, these details suggest that the two characters have a conflict that they are not able to resolve.
- B. The narrator's recollection of his mother slapping his face reminds him that he can overcome conflict and intense emotions by spending time with his friend. This is a difficult realization because his friend is sick.
- C. The narrator describes the sadness and alarm he feels when he understands that his friend will soon die. Details about B. Wordsworth's age and condition suggest that poverty has shortened his life.
- D. The narrator has not had any friends who died, so it is challenging for him to process what is happening. Because he does not know what to say at this difficult time, the narrator asks about the poem.

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Reading Skill: Theme

B. Wordsworth

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify a universal theme in a literary text, note the following:

- ✓ the topics that the text focuses on
- ✓ messages about life that seem universal, or applicable to all people
- ✓ details that develop each theme
  - a narrator's or speaker's tone
  - images that are particularly strong or vivid
  - details about the setting
  - characters' thoughts, actions, and dialogue
  - the central conflict in the plot
  - the resolution of the conflict

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: In order to analyze and compare universal themes and their development throughout a literary text, consider the following questions:

- ✓ What universal themes emerge in this text?
- ✓ How do these universal themes develop through literary elements, such as characterization and plot?
- ✓ How do these universal themes develop theme through elements of style, such as figurative language?
- ✓ How is the development of universal themes similar or different throughout the text?

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Reread paragraphs 82–91 of "B. Woodsworth." 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: What is a universal theme that this passage conveys?

- A. Everyone feels sadness sometimes, but it should not be something that overwhelms us.
- B. Using language to create poetry is an important skill that can be harnessed to convey feelings.
- C. Being open to new friendships helps us stay active and maintain an optimistic outlook.
- D. Staying aware of our thoughts and feelings can help us find meaning in ordinary experiences.

Part B: Which details from paragraphs 82–91 best contribute to the development of the universal theme you identified in Part A?

- A. B. Wordsworth captures ordinary experiences in a single line of poetry, and the two characters find meaning through the act of dropping a pin.
- B. B. Wordsworth reveals how much poetry he writes, and the two characters discuss what will happen when the narrator drops a pin in the water.
- C. The narrator and B. Wordsworth walk along the sea-wall at Docksite, and this is where the narrator decides to drop a pin to see if it will float.
- D. Even though B. Wordsworth wrote only a single line of poetry last month, the narrator thinks it is a meaningful and beautiful line.

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Close Read

Reread "B. Woodsworth." 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. Recall that style techniques include diction, syntax, grammar, and figurative language. Identify a part of the story where the narrator experiences a change or shift. Identify the style techniques used and analyze how they add layers of meaning.

2. Analyze the narrator's first experience with B. Wordsworth. Explain how B. Wordsworth's perspective conflicts with his own.

3. Identify a universal theme in "B. Wordsworth" and analyze its development throughout the story.

4. Discuss the "ingredients" of culture as shown in the short story.

LITERARY ANALYSIS

WRITE

In Wordsworth's poem "The Tables Turned," the speaker says, "Come forth into the light of things,/ let nature be your teacher." Using this quotation along with "Lines Written in Early Spring," analyze how Caribbean writer V.S. Naipaul draws on the work of British poet William Wordsworth to develop his coming-of-age story. In your analysis of the story, discuss the way setting helps establish characters. Also include an explanation of point of view, conflicting perspectives, a universal theme, and any other elements that enhance the narrative.

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Florida's Edible Wild Plants:
A Guide to Collecting and Cooking

INFORMATIONAL TEXT
Peggy Sias Lantz
2014

Introduction

Peggy Lantz is a native Floridian with more than 50 years of experience in gathering and preparing wild plants for consumption. Her 2014 compendium *Florida's Edible Wild Plants: A Guide to Collecting and Cooking* shares her formidable knowledge of this subject through a combination of practical advice, amusing anecdotes, and delicious recipes. This excerpt contains a portion of the opening chapter, followed by a specific example (Spanish needles) from the book's directory of wild foods.

"**1.** Know what you're gathering. Don't guess."

NOTES

1 For me, gathering wild foods is a hobby. I don't work too hard at it. When wild things are ready to eat, I'll add a few to the dinner or make jam just for fun.

2 I grew up in a family that always had a garden in the backyard. I picked and prepared a lot of beans and helped can tomatoes and make jelly. So I know the work that can go into preparing a dinner from scratch, even when I haven't had to go **foraging** for it.

3 I have been learning about and eating wild foods for over fifty years, and if I had to, I think I might be able to keep my husband and me alive on wild edibles. But it would be work. Just as prehistoric hunter-gatherers spent nearly all their waking hours finding, gathering, and preparing their foods, so would I, because nobody else would have picked or dug and washed and ground and peeled and chopped them for me. They don't come prebagged in plastic or frozen with cheese sauce on them.

4 Even when I'm giving only a short program on wild edibles, it takes me a couple of hours to gather the examples to take for my show-and-tell talk. Most of them grow in my, admittedly, large and wild yard, so I don't have to go far afield. But gathering the plants still takes time, and they still need to be prepared for putting on the table. Even so, you know this kind of food is fresh. You know where it comes from, and for me that's worth the effort.

5 So join me in this hobby, seriously if you wish, but mostly for pleasure—the pleasure of getting outdoors, of learning new things about plants, and of reaping where you have not sown.

6 The "wild" plants described in this book can be found in uncultivated places somewhere in Florida—maybe even in your yard, defying all your efforts to **eradicate** them. I refer to plants native to Florida, which means that they have been here since before the Spaniards arrived in the 1500s[1]. I also refer to some plants as naturalized. Many of these were brought over by later European settlers in Florida who used them to provide food or medicine or as

1. **Spaniards arrive in the 1500s** Ponce de León and his ships arrived in Florida in March of 1513 to search for gold, claiming the Eastern Coast of Florida for Spain and leading to the collapse of many native cultures by the end of the 1700s

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NOTES

ornamentals especially cultivated for their beauty. Many of these transplants have since escaped from where they were intended to stay and now can survive without human care. Some naturalized plants (also called exotic pest plants) become invasive in the wild habitats they escape to, crowding out native plants and depriving wild animals of natural food and nesting places. Most of the wild plants here are not this type, and all those featured have benefits. As for the few pest plants? It makes all the more sense to eat them!

7 Before you start gathering samples of wild plants to eat, I have three very serious **caveats**. These are important, and I must state them right at the outset. I want you to be safe, and I want you to be a good naturalist when you pursue this hobby.

8 **1.** Know what you're gathering. Don't guess. Learn exactly what the plant and its edible parts look like.

9 Learn your edible plants one or two at a time. Don't try to absorb everything in this book at once and then go out to bring in supper.

10 Plant parts may be edible at different stages during a plant's life. Sometimes you'll need to learn how to identify a plant when it has grown beyond the tender edible stage. Study what the mature plant looks like until you know you can recognize it when it's young and fresh and without a flower. Go plant hunting with a friend now and then, someone who knows plants and can help you identify them. Picture books like this one help, but being sure of the real thing may elude you for a while.

11 Again, be sure. Don't guess. There are some poisonous plants out there, and you don't want to get sick on something you should have known not to eat (see chapter 4, What *Not* to Eat). And try things out in small doses in case you react badly to a particular plant.

12 **2.** Don't gather in areas where plants may have absorbed poisons. Don't gather along roadsides where cars and trucks spew exhaust full of heavy metals and other pollutants. Don't gather in your yard if you or a yard service sprays for weeds (the weeds are what you want to eat!) or if the next-door neighbor sprays his lawn with herbicides that blow or **leach** onto your property. Don't gather in polluted water. Be sure edible plants you gather are free of chemical pesticides.

13 **3.** Leave food for the wildlife. If you gather all the berries on a shrub or vine, there won't be any left for the birds to eat or for the plant to reproduce from. If you pick all the flowers, there will be no seeds. And many butterfly caterpillars need plant leaves to munch. Don't take it all.

14 And of course, as every gardener, outdoorsman, and camper knows, be careful where you put your hands. Fire ants might be crawling on a plant you're gathering, or poison ivy or a prickly blackberry might be growing next to it. A coral snake could be hiding under the leaves.

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NOTES

15 Finally, don't gather on private property without permission. Don't climb over fences or open gates. Don't gather in city, state, or national parks.

• • •

16 When Euell Gibbons[2] wrote his wonderful books on gathering wild foods in the 1960s, he was asked over and over again how their food value compared with common garden vegetables. He sent away several species to a lab for analysis. Turned out that all the wild plants tested had more nutrition in them than garden vegetables—more vitamin C, more vitamin A, more iron, more potassium, more everything. A lot more! Spinach and Swiss chard were the only vegetables that came close to matching the nutrients in wild plants.

17 Just so you know, I haven't personally gathered, prepared, and eaten every plant I describe here. I was born in Florida and have lived in central Florida for the better part of my quite long life, so I have never gathered walnuts in North Florida or made jelly from coco plums that grow in South Florida.

18 Some of the plants included here are ones I've only just identified and tried out this year while writing this book. One was shown to me by Green Deane, whom I met some years ago. He gathered the plant from the grass strip between a street and a sidewalk (which both of us agree is not the best place to gather edibles). Some plants I describe not on the basis of firsthand knowledge but from research or input provided by other knowledgeable people. Some plants I have chosen not to write about because they are uncommon and more important to wildlife than to us. And, of course, there are many more edible "weeds" out there that I haven't included or that I don't even know about yet.

19 Add wild foods to your dinner table one at a time. Learn an easy plant and **savor** it. Prepare it plain first or with a little salt to see what its real flavor is like. Maybe it's bland and needs other herbs or spices to spruce it up. Maybe it's sour and needs to be blended with other things. Then experiment and have fun. Cream it. Add it to scrambled eggs. Make it into a casserole with cheese.

20 I recommend that potherbs (leaves or stems to be eaten cooked rather than raw) be cooked in two waters. Use just enough water to cover the greens, bring them to a hard boil, discard the first water, then cover the greens again with some hot water and boil until tender. This process will help get rid of some of the bitterness and, we hope, any mild toxins.

21 Invite over some friends who might be curious about your new hobby for an unusual eating experience. I had a "wild dinner party" during the time our family lived for a few years in Minnesota. There, lots of wild edibles grew in my garden better than the beans and tomatoes I planted! I served dandelion

2. **Euell Gibbons** an author and advocate whose focus was on harvesting and cooking wild foods

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NOTES

salad, lamb's quarters soup, cattails on the cob (from a nearby lake), milkweed blossoms (from the soybean fields across the road), homemade bread with homemade wild jellies and jams, and fried rabbit (the rabbit was caught in the barn). And for dessert, pie made with wild berries.

22 I took a lot of teasing from my teenage children, who thought their mother was a bit weird for feeding them "weeds," but they tried everything and would get out the canoe themselves to gather cattail blossom spikes in the spring. After we returned to Florida from Minnesota, I had a friend who wrote me letters addressed to "Weednut," which the postman **dutifully** delivered.

23 I encourage you to *enjoy* this new interest. You can be as casual about it—except for being sure of your identifications—or as industrious as you wish.

24 Get outdoors and have a wild time!

• • •

Spanish Needles

Bidens alba

Part to eat: Leaves, flowers
When to gather: Year-round
Where to gather: Disturbed sites throughout Florida

25 Spanish needles, or beggar ticks, *Bidens alba*, grows to three feet tall or more. Its leaves are opposite, lanceolate, smooth, and can be either single or trifoliate. The flowers have slightly toothed white petals that encircle a yellow floret[3]. Spanish needles ranges throughout Florida to Louisiana and the Carolinas.

26 Spanish needles have a ray of seeds with hooked ends that attach to anything passing by—your pants or socks or the dog's fur. It'll even prickle like a needle if your socks are thin. It's one of the weeds homeowners try the hardest to eradicate, but it is also a wonderful edible wild green.

27 Spanish needles is sometimes called beggar's tick, but I think that name should be reserved for a non-native pest plant called Caesarweed (*Urena lobata*), whose round, flat little seeds look more like ticks (and they happen to stick to socks or fur just as readily as Spanish needles).

28 The botanical name of Spanish needles is *Bidens alba*. *Bidens* comes from two Latin words—*bi*, which means "two," and *dens*, which means "teeth." It refers to the seeds, which are about half an inch long with two prongs on the end—the "teeth" that grab your socks. *Alba* refers to the white petals.

3. **floret** a smaller flower in a bouquet of larger ones

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29 *Bidens alba* is another of the plants that is easier to learn to identify when it is tall and in bloom. Most gardeners are well acquainted with these yellow and white flowers, but they never knew they could be eaten. Spanish needles is prolific if left to its own devices.

30 When you've learned the characteristics of the leaves, you can find them when they are young, tender, and tastiest. Often you can find young sprouts alongside older plants in bloom.

31 You can use Spanish needles in many ways.

32 When you're learning to identify it, you can strip the smaller leaves from the stiff stem and cook them in a few changes of water to get rid of some of the bitterness. Try mixing them with some other greens that require cooking. Add some bacon bits or hard-cooked eggs. Top them with cheese. Chop them well and add them to scrambled eggs. Try using them in a quiche instead of spinach.

33 The young leaves can be added to a salad raw or cooked lightly like spinach. The small white and yellow blossoms can be thrown into a salad for a bit of edible color. As my friend Dick Deuerling likes to say, "If you don't like the weeds in your yard, eat them!"

34 Here's something else: I've been told that Spanish needles leaves will remove prickly pear cactus's painful glochids[4] from your skin if you crush the leaves in water and soak your hands in it. I've also heard that boat builders, after working with fiberglass, get relief from its irritation by taking a bath in Spanish needles water.

Florida's Edible Wild Plants: A Guide to Collecting and Cooking by Peggy Sias Lantz. Gainesville: University Press of Florida, 2014, pp. 1–6, 77–78. Reprinted with permission of the University Press of Florida.

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EXPOSITORY

WRITE

Analyze how the author of *Florida's Edible Wild Plants: A Guide to Collecting and Cooking* adapts her style, including the use of formal and informal language, and text structures, to explain wild plants to a variety of audiences.

4. **glochid** a bristle on a cactus

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Maple Sugaring

(in Aunt Alberta's Backyard)

POETRY
Diane Burns
1981

Introduction

Diane Burns (1957—2006) is known for poetry that examines Native American life and identity, as well as for her associations with the renowned New York City poetry scene that included other famous poets like Allen Ginsberg. Burns grew up in both California and the Midwest, the daughter of two teachers who both taught at Native American boarding schools. In "Maple Sugaring," she describes the tenderness of a family tradition and how that tradition inspires deep bonds between family members.

"tip birchbark basket into a bucket tree to tree to tree"

Me and Rex tramp through the slushy snow
almost warm enough to go without
    bundled up and snowshoed
check the maple trail
collect a tiny amount of sap from each annoyed tree
tip birchbark basket into a bucket
tree to tree to tree
keep Rex from peeing on each tree
spirits soar like sap
sky so **tender** new and bright
hauling clear green maple sap
dumping it into the
pot
black iron kettle
like a cauldron
hangs above the fire
boil
boil
simmer
boil
stir with a long wooden spoon
stir
Stir
    stir until your arms ache
    and your eyes feel soaked with smoke.
Aunt Alberta watches **scowling** from the kitchen window
comes out to throw a little green wood under the kettle
Flaps her apron at the smoke
and says something like, "Well,
I guess if you stirred any slower we could just
chop it up and



Stage of the Outdoor Theatre at the Institute of American Indian Art, where Diane Burns spent her senior year of high school.

NOTES

SAMPLE ANNOTATION

Morphology – Etymology and Derivations

I don't know the word cauldron, but I wonder if its meaning is similar to words I know, such as the English word calorie and the Spanish word caliente.

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NOTES

sprinkle it on our johnnie cakes[1]."
All that watery sap gets browner and browner
and smaller and smaller
stir stir stir
scrape the bottom
Every once in a while
dribble some sap onto the snow
and quick eat it
before
Alberta catches you not stirring.
Cousins always show up then:
"Gimme some why don't you!"
"Shhh!" and carelessly flop the spoon
over edge of the kettle
Whoops! spilled some (keep an eye on the kitchen window)
"Stir some then," I **command**
as little ones scramble for drops in the snow.
Beanie and Rusty take their turns
eyes watering, responsible and **solemn**.
"Try stirring faster," I say, "Scrape the bottom."
Dowie wants to try stirring so lift her over the edge,
the big wood spoon in her tiny hands
she stirs
tongue between teeth
scraping bottom as hard as she can
Her eyes turn red and watery
& I put her down finally.
"I can stir more," she says.
"You're too heavy," I say. "Look! Are those butterflies?"
"Catch me one, O.K.?"
They pelt off to the edge of the woods
while I stir quick and hard
hoping the syrup hasn't burned.
The wood spoon feels heavier
the sap is brown
and the spoon makes thick waves that
    stand up
    nearly solid.
Aunt Alberta comes out
Takes the spoon and gives it a few turns
And she dribbles some onto the snow and we both eat some.
"Do you know how to make johnnie cakes?" she asks, throwing

SAMPLE ANNOTATION

Interpreting Figurative Language

"Shhh!" is onomatopoeia. Along with the imagery in these lines, I can picture the speaker spilling the maple sugar and pretending it was accidental. The mood is playful because the speaker does her cousins a favor by spilling some of the boiling maple sap in the snow.

SAMPLE ANNOTATION

Morphology – Etymology and Derivations

I don't know the meaning of the phrase "pelt off," but maybe its meaning is similar to the word pelted, as in thrashed: "during the storm, heavy rain pelted the windows."

1. **johnnie cakes** cornmeal flatbread, a North American indigenous dish, also known as johnnycake or hoe cake

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NOTES

snow on the fire.
"If you come here tomorrow
early
I'll teach you."
And I feel as big as trees must feel
when they all sing together in the spring.

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

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First Read

Read "Maple Sugaring (in Aunt Alberta's Backyard)." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does the speaker feel "as big as trees must feel / when they all sing together in the spring?" Use evidence from the text to back up your assertions.

2. What do you learn about the speaker from reading this poem? Explain, citing evidence from the text to support your response.

3. Based on what you read, how would you describe Aunt Alberta? Cite evidence from the text to support your explanation.

4. Use context clues to determine the meaning of the word **tender** as it is used in this poem. Write your best definition, along with the words or phrases that were most helpful in arriving at your conclusion. Finally, check a dictionary to confirm your understanding.

5. The word **solemn** stems from the Latin *sollemnis*, which means both "solemn observance" and "sacred or ceremonial." Explain how those definitions compare and connect to how the word is used in this poem. Write your definition of the word *solemn* as it is used in "Maple Sugaring," along with your explanations.

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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 comparison of two dissimilar things, such as "my car is a furnace after being parked in the sun all day"
  - simile: a comparison of two dissimilar things, using the word *like* or *as*, such as "strong like an ox"
  - imagery: a description that appeals to the senses, such as "the dewy grass was damp under his feet"
  - personification: a metaphor that represents a nonhuman thing as a person, such as "the party died down"
- ✓ sound devices that the author uses, such as:
  - alliteration: a repetition of initial consonant sounds, such as "spirits soar"
  - onomatopoeia: the use of a word as an imitation of a natural sound, such as *buzz* and *hiss*

STEP 2: To analyze how figurative language creates mood in a text, ask the following questions:

- ✓ What type of figurative language appears in the text?
- ✓ How does the use of figurative language help to create the mood, or the emotional atmosphere, of the text?
  - What images and sounds does the figurative language create in the readers' minds?
  - How do these images and sounds impact the mood?
  - How does the mood created by the figurative language add a layer of meaning to the text?

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Reread lines 19–23 of "Maple Sugaring (in Aunt Alberta's Backyard)." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

How does the figurative language in lines 19–23 convey mood?

- A. These lines use onomatopoeia to describe the sounds of boiling sap, which creates an inviting and easygoing mood.
- B. These lines use alliteration to describe the setting, which creates an uncomfortable and uninviting mood.
- C. These lines use metaphor to describe the images of winter, which creates a nostalgic and optimistic mood.
- D. These lines use simile to describe the speaker's fatigue from stirring, which creates a reflective and serious mood.

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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 word derivations, roots, and affixes 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 lines 1–5 of "Maple Sugaring (in Aunt Alberta's Backyard)." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Keeping in mind that the word *sap* comes from the Old English word *saep*, meaning "fluid that circulates within a plant," use context clues and apply knowledge of etymology to determine the meaning of the word *sap* as it is used in line 5.

- A. the nutritious parts of plant material
- B. sugary secretions from a maple tree
- C. the fluid that plants need to grow
- D. an essential element of photosynthesis

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Close Read

Reread "Maple Sugaring (in Aunt Alberta's Backyard)." 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 the word *bundled* and research the word's etymology. Apply knowledge of etymology and derivations to determine the word's meaning as it is used in the poem.
2. Identify examples of figurative language in the first eight lines of the poem. Analyze how this language contributes to mood.
3. Find a section of the poem that creates ambiguity. Analyze how the poet creates multiple layers of meaning in this section.
4. Analyze how the poet develops a theme about how culture is passed on through tradition.

POETRY

WRITE

What is one tradition in your family or personal experience that is as significant in your life as maple sugaring is to the speaker in the poem? Write a poem that paints a picture and evokes the feeling of that experience for a reader. Like Burns, include figurative language and sound devices to create mood. After you finish your poem, write a brief analysis to explain your approach.

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A Quilt of a Country

INFORMATIONAL TEXT
Anna Quindlen
2001

Introduction

Anna Quindlen (b. 1952) is a decorated American journalist and author. She is a bestselling author of nine novels, three of which were made into movies. Anna also won the Pulitzer Prize for Commentary in 1992 for her op-ed column in the *New York Times*. "A Quilt of a Country" was written mere weeks after the September 11 terrorist attacks that devastated Americans. Quindlen's thoughts about America, especially in the wake of terrorism and fear, are poignant and personal since New York is her home. She dissects her homeland to its core, evaluating equality and tolerance—or lack thereof—in the contemporary American landscape.

"America is an improbable idea. A mongrel nation built of everchanging disparate parts . . ."

NOTES

1 America is an improbable idea. A mongrel[1] nation built of ever-changing **disparate** parts, it is held together by a notion, the notion that all men are created equal, though everyone knows that most men consider themselves better than someone. "Of all the nations in the world, the United States was built in nobody's image," the historian Daniel Boorstin wrote. That's because it was built of bits and pieces that seem discordant, like the crazy quilts that have been one of its great folk-art forms, velvet and calico and checks and brocades. Out of many, one. That is the ideal.

2 The reality is often quite different, a great national striving consisting frequently of failure. Many of the oft-told stories of the most pluralistic nation on earth are stories not of tolerance, but of **bigotry**. Slavery and sweatshops, the burning of crosses and the ostracism of the other. Children learn in socialstudies class and in the news of the lynching of blacks, the denial of rights to women, the murders of gay men. It is difficult to know how to convince them that this amounts to "crown thy good with brotherhood," that amid all the failures is something spectacularly successful. Perhaps they understand it at this moment, when enormous tragedy, as it so often does, demands a time of reflection on enormous blessings.

3 This is a nation founded on a conundrum[2], what Mario Cuomo has characterized as "community added to individualism." These two are our defining ideals; they are also in constant conflict. Historians today bemoan the ascendancy of a kind of prideful apartheid[3] in America, saying that the clinging to ethnicity, in background and custom, has undermined the concept of unity. These historians must have forgotten the past, or have gilded it. The New York of my children is no more Balkanized[4], probably less so, than the Philadelphia of my father, in which Jewish boys would walk several blocks

1 **mongrel** of mixed descent; crossbred (often pejorative)
2 **conundrum** a confusing or difficult puzzle or problem
3 **apartheid** an institutionally enforced policy of racial separation, most commonly in reference to South Africa from after World War II until the 1990s
4 **Balkanized** separated into small and mutually hostile parts; the reference is derived from the countries of the Balkan region of southeastern Europe leading up to and after Yugoslavian unification

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out of their way to avoid the Irish divide of Chester Avenue. (I was the product of a mixed marriage, across barely bridgeable lines: an Italian girl, an Irish boy. How quaint it seems now, how incendiary then.) The Brooklyn of Francie Nolan's famous tree, the Newark of which Portnoy complained, even the uninflected WASP suburbs of Cheever's characters: they are ghettos, pure and simple. Do the Cambodians and the Mexicans in California coexist less easily today than did the Irish and Italians of Massachusetts a century ago? You know the answer.

4 What is the point of this splintered whole? What is the point of a nation in which Arab cabbies chauffeur Jewish passengers through the streets of New York—and in which Jewish cabbies chauffeur Arab passengers, too, and yet speak in theory of hatred, one for the other? What is the point of a nation in which one part seems to be always on the verge of fisticuffs with another, blacks and whites, gays and straights, left and right, Pole and Chinese and Puerto Rican and Slovenian? Other countries with such divisions have in fact divided into new nations with new names, but not this one, impossibly interwoven even in its hostilities.

5 Once these disparate parts were held together by a common enemy, by the fault lines of world wars and the electrified fence of communism. With the end of the cold war there was the creeping concern that without a focus for hatred and distrust, a sense of national identity would evaporate, that the left side of the hyphen—African-American, Mexican-American, Irish-American—would overwhelm the right. And slow-growing domestic traumas like economic unrest and increasing crime seemed more likely to emphasize division than community. Today the citizens of the United States have come together once more because of armed conflict and enemy attack. Terrorism has led to devastation—and unity.

6 Yet even in 1994, the overwhelming majority of those surveyed by the National Opinion Research Center agreed with this statement: "The U.S. is a unique country that stands for something special in the world." One of the things that it stands for is this vexing notion that a great nation can consist entirely of refugees from other nations, that people of different, even warring religions and cultures can live, if not side by side, than on either side of the country's Chester Avenues. Faced with this diversity there is little point in trying to isolate anything remotely resembling a national character, but there are two strains of behavior that, however tenuously, **abet** the concept of unity.

7 There is that Calvinist[5] undercurrent in the American psyche that loves the difficult, the demanding, that sees mastering the impossible, whether it be

5 **Calvinist** referring to the Reform tradition of Protestant Christianity established by French religious reformer John Calvin (1509–1564)

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prairie or subway, as a test of character, and so glories in the struggle of this fractured coalescing. And there is a grudging fairness among the citizens of the United States that eventually leads most to admit that, no matter what the English-only advocates try to suggest, the new immigrants are not so different from our own parents or grandparents. Leonel Castillo, former director of the Immigration and Naturalization Service and himself the grandson of Mexican immigrants, once told the writer Studs Terkel proudly, "The old neighborhood Ma-Pa stores are still around. They are not Italian or Jewish or Eastern European any more. Ma and Pa are now Korean, Vietnamese, Iraqi, Jordanian, Latin American. They live in the store. They work seven days a week. Their kids are doing well in school. They're making it. Sound familiar?"

8 Tolerance is the word used most often when this kind of coexistence succeeds, but tolerance is a vanilla-pudding word, standing for little more than the allowance of letting others live unremarked and unmolested. Pride seems excessive, given the American willingness to endlessly complain about them, them being whoever is new, different, unknown or currently under suspicion. But patriotism is partly taking pride in this unlikely ability to throw all of us together in a country that across its length and breadth is as different as a dozen countries, and still be able to call it by one name. When photographs of the faces of all those who died in the World Trade Center destruction are assembled in one place, it will be possible to trace in the skin color, the shape of the eyes and the noses, the texture of the hair, a map of the world. These are the representatives of a mongrel nation that somehow, at times like this, has one spirit. Like many improbable ideas, when it actually works, it's a wonder.

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EXPOSITORY

WRITE

Rather than separating her essay into a series of clear claims with evidence, the author uses a string of seemingly unrelated examples to build the foundation of her argument. How does this structure help develop her central idea of America as a quilt? It might be helpful to think about how her argument or message would be changed if the essay were structured more traditionally.

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Ethiopia

POETRY
Audre Lorde
1986

Introduction

Audre Lorde (1934–1992) was an African American writer and activist. She once remarked that the source of her poetry was "the intersection of me and my worlds." Her poetry collections include *The Black Unicorn, Coal,* and *Our Dead Behind Us*; in addition to poetry, Lorde wrote essays—some of which are collected in *Sister, Outsider*—and two highly regarded memoirs, *The Cancer Journals and Zami: A New Spelling of My Name*. First published in 1986, "Ethiopia" is an intimate portrait of a life impacted by the country's famine of the mid-1980s. The crisis made headlines around the globe and was the focus of highly publicized international relief efforts. By the time the famine ended, as many as eight million people had been affected by severe hunger and hundreds of thousands of people had died of starvation.

"Seven years without milk means everyone dances for joy on your birthday"

NOTES

for Tifa

Seven years without milk
means everyone dances for joy
on your birthday
but when you clap your hands
break at the wrist
and even grandmother's **ghee**
cannot **mend**
the delicate **embroideries**
of bone.

"Ethiopia". Copyright © 1986 by Audre Lorde, from THE COLLECTED POEMS OF AUDRE LORDE by Audre Lorde. Used by permission of W. W. Norton & Company, Inc.

PERSONAL RESPONSE

WRITE

In this unit, you have read two poems that shed light on traumatic global events: "Parsley" by Rita Dove and "Ethiopia" by Audre Lorde. A common way to learn about a historical event is through reading informational texts. However, it can be argued that poetry provides a more personal, emotional lens. How did reading this poem shape your understanding of the impact of the Ethiopian famine? What aspects of a historical event can poetry illuminate more effectively than an informational text? Use textual evidence from this poem and perhaps also from "Parsley," as well as analysis, to support your response.

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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. Use the word in a dialogue. Grounding vocabulary in familiar examples through dialogue can help you better remember meaning. (ex. CUSTOMER: Excuse me, I don't understand this sign. Can you ***clarify*** its meaning? SALES CLERK: I agree, the handwriting is ***somewhat*** difficult to read.)
2. Write a cover letter for a job. Using vocabulary in a real-life situation will help you find new and potentially better words. (ex. I am able to ***adapt*** to different situations, making me a good fit talking to customers.)
3. Create a graphic depiction of the word. Imagining the word for its emotional or practical associations can help you remember the word's meaning. (ex. You might write the word ***hybridity*** in a way that shows two kinds of letter forms blending into each other.)

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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.

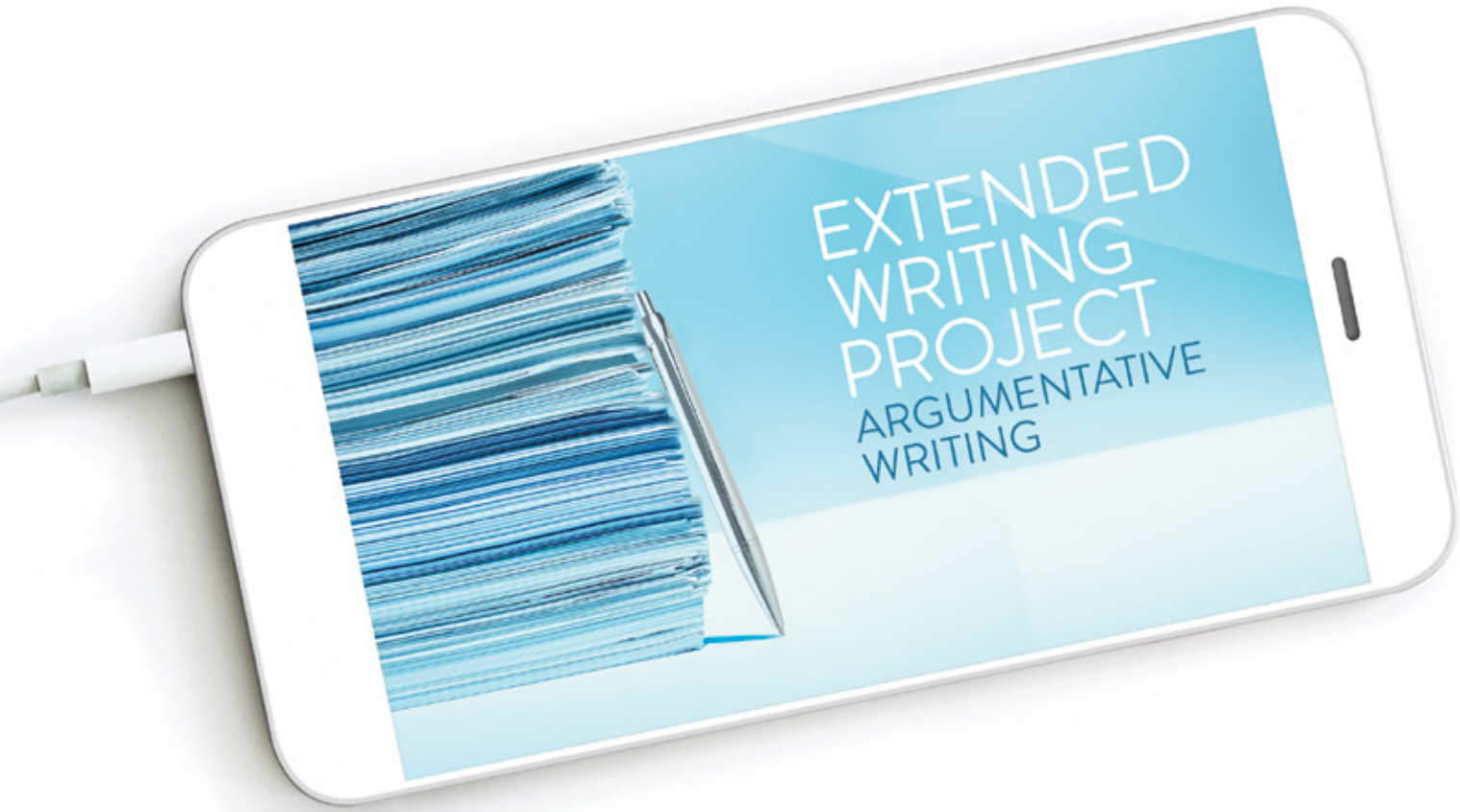
In this unit, you have studied cross-cultural texts and points of connection between and among cultures. Think of the ways in which cultures have blended around the world in terms of food, music, language, art, and science. Where in literature and life do you see cross-cultural influences? How would your own experience of life be different without those cultural intersections? Use as many Literary Focus and Academic 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

Travel writer Deborah Cater once said, "You have to taste a culture to understand it." Similarly, according to novelist Jonathan Safran Foer, "Food is not just what we put in our mouths to fill up; it is culture and identity." Both writers are expressing the same idea—that one can get to know a particular culture or group of people through that group's food.

Writing Prompt

What is the most effective way for human beings to understand food and its relationship to culture?

Reflect on how the texts you have read throughout this unit, as well as your own personal experiences, inform your perspective on this topic. Choose a position that expresses your stance on this question. Write an argumentative essay in which you state a clear claim and support it with reasons and evidence from at least two of the unit texts and a minimum of one outside source, as well as your own experience. Remember to include the following:

- ✓ an introduction with a claim
- ✓ logical organization
- ✓ clear reasoning, credible evidence, and effective elaboration
- ✓ rebuttal of counterclaim(s)
- ✓ transitions to clarify relationships between and among sections of text
- ✓ formal style and objective tone
- ✓ a convincing conclusion

Writing to Sources

As you gather ideas and information from the texts in the unit, be sure to:

- ✓ include an arguable 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 evidence—facts, details, examples, and quotations—to convince readers to accept and agree with the writer's claim. The writer may also address opposing viewpoints with counterclaims. The characteristics of argumentative writing include:

- a claim
- valid reasoning
- relevant evidence and elaboration from several credible sources
- purposeful transitions between ideas and sections of text
- counterclaims
- formal rhetoric and style

In addition to these characteristics, argumentative writers also carefully craft their work through their use of logic, reasoning, and credible evidence rather than a reliance on rhetorical appeals. Above all, effective arguments combine these genre characteristics and craft to convince the reader that a claim is valid.

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, Chloe, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of argumentative writing that Chloe included in her argumentative essay.

STUDENT MODEL

READ AND ANNOTATE

NOTES

Food: Simply Fuel or Fuel for Thought?

1 To many people, food is simply fuel for their bodies. However, the selections in this unit, including "The Latin Deli: An Ars Poetica," *Curry: A Tale of Cooks and Conquerors,* and "The New Food Fights: U.S. Public Divides Over Food Science," show that food is much more than a means of survival. Food can be a window into another culture—or a mirror that reflects a person's culture back to him or her. Examining ways that people prepare, eat, and think about food can reveal personal tastes, table manners, family roles, and cultural and geographical identities. Exploring and sharing food not only teaches people about new cuisine, but also may prove the most effective way to reveal and dispel misconceptions about unfamiliar cultures.

2 The first question is this: What is the best way to use food to address cultural misconceptions? One way to explore culture is through reading, including poetry. In "The Latin Deli: An Ars Poetica," poet Judith Ortiz Cofer uses food to challenge this superficial idea that people from a particular geographic region must have a shared set of tastes or habits about culture. In the poem, a US grocery store owner attends to Spanish-speaking immigrants from different parts of Latin America searching for familiar foods in a grocery store. Each group has specific tastes. For example, Puerto Ricans seek out Bustelo coffee, while Cubans buy "jamón y queso sandwiches . . . that would cost less at the A&P, but . . . would not satisfy the hunger" for a taste of home. In other words, a simple ham and cheese sandwich is not really simple, depending on the way the ham is cured, and the type of cheese and bread used. The poem provides a glimpse into subtle cultural and geographical differences and preferences, but suggests that these differences only increase the variety of food experiences as they come together in one place, the Latin deli.

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3 What makes people care so deeply about specific food? In *Curry: A Tale of Cooks and Conquerors,* author Lizzie Collingham explains that "food on the Indian subcontinent does not divide into different culinary styles and dishes . . . so much as along regional boundaries." Indeed, what "curry," a common dish, means varies greatly from area to area: Punjabi curry is heavy; Gujarati food is "sickly sweet"; Bengali curry is flavored with mustard oil; Telugu is "unbearably hot." These examples show how a common cultural food can become so specialized that any variation in a neighboring area is not considered "authentic." In another situation, Satya, a Punjabi woman, shows her cultural bias by commenting not only on what her Madrassi neighbor ate and how the food was prepared but also how she ate it—with her fingers. The neighbors never spoke again. In both cases, misconceptions about food and manners revealed biases based on assumptions. Collingham shows that misconceptions about food and culture can happen even among people who share a language and live in close proximity to one another.

4 How can we better understand people's relationship to food and culture? While writing about a culture through the lens of food is one way to learn about and come to appreciate any culture's unique variations, perhaps the best approach is to experience the culture of food in person. Short of heading for global destinations to sample new cuisine, the average person can turn to television and streaming to take a culinary journey. This happens on the Public Television series *No Passport Required*, hosted by chef Marcus Samuelsson. In the series, Samuelson, an immigrant himself, demonstrates his purpose: "Through food, I learn about the traditions and culture of these communities that make this nation so rich and dynamic. It's not just about where or what to eat but how people come together around food, that common thread that links us all and defines us, too" (Chopra). Samuelsson visits cities all over the United States to source great experiences of food brought to the nation from immigrants who come from all over the world. Samuelsson's approach demonstrates that all of us can learn from food experiences. "All of these people are so patriotic and really want to work hard and give back to their communities and hopefully this show will highlight that" (Chopra).

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5 Despite the efforts of writers, poets, and traveling celebrity chefs, attitudes may be slow to shift around culture and food, including in a nation as full of immigrants as the United States. Because practices and attitudes toward food can vary so much within a culture, some people might argue that it is impossible to understand a culture through its food. So, is there a scientific approach to better understanding how food can bring different cultures together? According to "The New Food Fights: U.S. Public Divides Over Food Science," Americans are deeply divided over issues as varied as vegetarianism, food allergies, and genetically modified foods. In one sense, this data shows that a group of people's beliefs and attitudes about food cannot be neatly categorized. However, the study also points out that nearly three-quarters of Americans agree that eating healthfully is "very important for improving a person's chances of living a long and healthy life." The study makes clear that despite the United States being a multicultural society rooted in many traditions and belief systems, most of us are united around the idea that eating healthful food is important. Examining food-based practices and attitudes may provide an entrypoint through which we can recognize shared values within and between cultures.

6 Despite our differences and whatever our culture, a memory of a favorite food seems to be a near-universal experience. On a personal level, reading how the patrons in Judith Ortiz Cofer's Latin deli linger over "the stale candy of everyone's childhood" made me remember my Nana's borscht, which is Russian beet soup. She made it from homegrown beets using an old family recipe, but I thought it tasted like dirt. My parents were embarrassed, but Nana was wise. She told me, "This soup is made from root vegetables that grow in the earth. To eat the soup is to taste the soil where you live. It ties you to your home, just as it did for your ancestors in Russia." Today, I love borscht because I understand that it is more than what it at first seemed; beneath its purple-red surface, it tells the story of my ancestral origins. A person does not have to speak the same language to express feelings of satisfaction and gratitude: "Mmm" is not too hard to translate. Whether through reading, writing, watching a program, or cooking with family, a culinary education may be the strongest and most effective way to promote cultural understanding.

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PLAN YOUR ARGUMENTATIVE ESSAY

WRITE

When writing, it is important to consider your audience and purpose so you can write appropriately for them. Your audience consists of your teacher and peers, and your purpose is implied within the writing prompt. Reread the prompt to determine your purpose for writing.

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 claim do you want to make, and why is it important?
- **Audience:** Who is your audience, and what idea do you want to express to them?
- **Sources:** What credible sources will you use to support and develop your argument? Where will you search for an outside source?
- **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 stance on the topic? How can you word your claim so it is clear and convincing to readers?
- **Rhetoric:** What kinds of techniques and language will you use to persuade your audience? How might you appeal to your audience's logic, ethics, and emotions?
- **Evidence and Elaboration:** What facts, details, examples, and quotations will convince your audience to agree with your claim? How will you introduce and explain the evidence from your sources to support your claim?
- **Counterclaim:** What counterclaim could you address? What might be your response to this counterclaim?
- **Conclusion:** How will you emphasize your claim in the conclusion?

Response Instructions

Use the questions in the bulleted list to write a one-paragraph summary. Your summary should include the claim you will make about the extent to which food can help you better understand a culture and note at least one text from which you will use evidence.

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: 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?
- 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 discrepancies between the information presented in different sources? What might be the reason for the discrepancies?

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YOUR TURN

PRACTICE

Complete the chart by placing the factors into two categories: those that show a source is credible and reliable and those that do not.

Factors	
A	The article states only the author's personal opinions and leaves out other positions.
B	The author is a reporter for an internationally recognized newspaper.
C	The website is for a personal podcast.
D	An informational text comes from the class reading program.
E	The text shares mostly general ideas without naming sources of information.
F	The article includes clear arguments and counterarguments.

Credible and Reliable	Not Credible or Reliable

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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	Answer
Source Title and Author: Are the title and author clearly identified? What are they?	
Reliability: Has the source material been published in a well-established book, periodical, or website?	
Reliability: Is the source material up-to-date or based on current information?	
Credibility: Is the source material written by a recognized expert on the topic?	
Credibility: Is the source material published by a well-respected author or organization?	
Relevance: Is this information relevant to my research subject?	
Bias: Is the source material connected to persons or organizations that are objective and unbiased?	
Fallacious Reasoning: Does the source contain faulty reasoning?	
Evaluation: Should I use this source in my argumentative essay?	

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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:

- Have I identified my topic, purpose, and audience?
- Have I identified my claim and my reasons?
- Have I identified credible evidence from multiple sources?
- Does the evidence I identified support my claim and reasons?
- Have I identified possible counterclaims?
- Do I have relevant evidence to rebut counterclaims?
- Did I choose an organizational structure that develops and defends my position?

Follow these steps to organize your argumentative essay to effectively develop and defend your position:

- Identify your topic, purpose, audience, and context for writing,
- Identify your specific claim, reasons, and evidence that supports it.
- Distinguish your claim and reasons from alternate or opposing claims.
- Find evidence to rebut counterclaims.
- Choose an organizational structure that establishes logical reasoning to support claims, rebut counterclaims, and provide relevant evidence.

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YOUR TURN

PRACTICE

Read the examples of central claims below. Then, complete the chart by writing the organizational structure that would be most appropriate for the purpose, audience, topic, and context of the corresponding argumentative essay.

Organizational Structure Options			
list advantages and disadvantages	cause and effect	compare and contrast	problem and solution

Central Claim	Structure
Cell phones can be extremely helpful in certain situations, but they can also have a negative effect on teens' lives.	
People who suffer from severe allergies may benefit from acupuncture.	
While llamas and alpacas may look similar, they are actually very different animals.	
Eliminating study hall periods will result in many students falling behind on their schoolwork.	

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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. Make sure your ideas are appropriate for the purpose, audience, topic, and context of your essay.

Outline	Summary
Purpose, Audience, Topic, Context	
Introductory Statement	
Claim	
Reason 1	
Reason 2	
Reason 3 (Present and Refute Counterclaim)	
Concluding Statement	

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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 argumentative 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 evidence and elaboration.

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 made my claim clear to readers? Have I included only relevant supporting evidence and nothing extraneous that might confuse my readers?
- ☐ **Organization:** Does the organizational structure of my essay make sense? Will readers be engaged by the organization and persuaded by the ideas and evidence I present?
- ☐ **Evidence and Elaboration:** Does my writing flow together naturally, or is it choppy? Will my readers be able to easily follow and understand how my evidence and elaboration are connected? Is the progression of my ideas logical?

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 Chloe's argumentative 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 Chloe will revise as she works toward her final version.

STUDENT MODEL: FIRST DRAFT

READ

NOTES

Food: Fuel for Thought

Some think food is simply fuel. However, the selections in this unit show that food is much more than a means of survival. Examining ways that people eat food can reveal personal tastes and cultural and geographical identities. The authors of the texts *Curry: A Tale of Cooks and Conquerors,* and "The Latin Deli: An Ars Poetica" and "The New Food Fights" all show that exploring and sharing food teaches you about new cuisine. Exploring and sharing food not only teaches people about new cuisine, but also may prove the most effective way to reveal and dispel misconceptions about unfamiliar cultures.

~~A really common assumption is that people from a particular geographic region must have a shared set of tastes or habits. "The Latin Deli" by Judith Ortiz Cofer the author use food to challenge this superficail idea about culture. In the poem a grocery store owner attends to imigrants from different parts of Latin America searching for familiar foods. Each group has specific tastes. For readers unfamiliar with Latin American tastes the poem reveals cultural differences and preferences.~~

In "The Latin Deli: An Ars Poetica," poet Judith Ortiz Cofer uses food to challenge this superficail idea that people from a particular geographic region must have a shared set of tastes or habits about culture. In the poem, a US grocery store owner attends to Spanish-speaking immigrants from different parts of Latin America searching for familiar foods in a grocery store. Each group has specific tastes. For example, Puerto Ricans seek out Bustelo coffee, while Cubans buy "jamón y queso sandwiches . . . that would cost less at the A&P, but . . . would not satisfy the hunger" for a taste of home. In other words, a simple ham and cheese sandwich is not really simple, depending on the way the ham is cured, and the type of cheese and bread used. The poem

Improving Writing

Chloe realizes that to give her draft clarity and make it more cohesive, she needs to add elaboration to connect the evidence to a claim. She revises her first sentence to clearly identify the text, the poet, and idea of food and culture in her claim. She then goes on to cite examples from the text to support her claim.

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NOTES

provides a glimpse into subtle cultural and geographical differences and preferences, but suggests that these differences only increase the variety of food experiences as they come together in one place, the Latin deli.

~~Lizzie Collingham explains that "food on the Indian subcontinent does not divide into different culinary styles and dishes ... so much as along ... regional boundaries." What "curry" means varies greatly from area to area. Punjabi curry is heavy. The phrase "sickly sweet" is used to describe Gujarati food. That a common cultural food can become so specalized that any variation in a neiboring area is not considered "authentic" is shown by these examples. Studying culture through the lens of food has been powerful. Way to learn about and come to apreciate their unique variations who shows the universal differences of food.~~

What makes people emotional about food? In *Curry: A Tale of Cooks and Conquerors,* author Lizzie Collingham explains that "food on the Indian subcontinent does not divide into different culinary styles and dishes . . . so much as along regional boundaries." As a result, what "curry" means varies greatly from area to area: Punjabi curry is heavy; Gujarati food is "sickly sweet"; Bengali curry is flavored with mustard oil; Telugu is "unbearably hot." These examples show how a common cultural food can become so specialized that any variation in a neighboring area is not considered "authentic." In another situation, Satya, a Punjabi woman, shows her cultural bias by commenting not only on what her Madrassi neighbor ate and how the food was prepared but also how she ate it—with her fingers. The neighbors never spoke again. In both cases, misconceptions about food and manners revealed biases based on assumptions. Collingham shows that misconceptions about food and culture can happen even among people who share a language and live in close proximity to one another.

~~Chef Marcus Samuelsson began a show on PBS in 2019 called No Passport Required where he visits immigrant neighborhoods all over the United States and cooks with the chefs and tries the food. He says that "this show would be nothing without all the people who shared their wonderful stories with me, and I can't wait for everyone to see this journey."~~

Transitions

Chloe's new topic sentence is a question that connects to her claim: "What makes people emotional about food?" She then more clearly introduces her source by including the title of the source as well as the author. The phrase "as a result" creates a relationship between the evidence and the elaboration. Using the phrase "in another situation" helps Chloe introduce more evidence from her source. The phrase "in both cases" connects both examples of misconceptions. Chloe's concluding sentence is now clearly connected to her claim.

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While writing about a culture through the lens of food is one way to learn about and come to appreciate any culture's unique variations, perhaps the best approach is to experience the culture of food in person. Short of heading for global destinations to sample new cuisine, the average person can turn to television and streaming to take a culinary journey. This happens on the Public Television series *No Passport Required*, hosted by chef Marcus Samuelsson. In the series, Samuelson, an immigrant himself, demonstrates his purpose: "Through food, I learn about the traditions and culture of these communities that make this nation so rich and dynamic. It's not just about where or what to eat but how people come together around food, that common thread that links us all and defines us, too" (Chopra). Samuelsson visits cities all over the United States to source great experiences of food brought to the nation from immigrants who come from all over the world. Samuelsson's approach demonstrates that all of us can learn from food experiences. "All of these people are so patriotic and really want to work hard and give back to their communities and hopefully this show will highlight that" (Chopra).

Some people might argue that it is impossible to understand a culture through its food because a culture cannot be neatly categorized. "The New Food Fights" says that Americans are divided over issues such as vegetarianism, food allergies, and genetically modified foods. But it's clear to me that despite the United States being a multicultural society rooted in many traditions and belief systems, most of us are united around the idea that eating healthy food is important. So, it seems that we have more in common than we have differences, at least when it comes to food. People's beliefs and attitudes toward food should provide a way to recognize shared values within and between cultures.

Most people would agree that food does reflect one's culture. I remember when I tried Russian borscht made my by grandmother I hated it. In the Latin deli the "candy of everyone's childhood" are lingered over. I didn't want to linger over the soup, but my grandmother made me understand that it is more than what it at first seemed it tells the story of my ancestral origins. Food is perhaps the easiest way to connect with and understand different cultures or even your own. You don't have to speak the same langauge to express your feelings. "MMMM" works in every culture.

Evidence and Elaboration

In the first sentence of the paragraph, Chloe uses a purposeful transition and addresses a counterclaim to make her argument more cohesive. She then introduces evidence by explaining who the expert is and how his information supports her claim. Chloe includes direct quotations and elaboration, thus building a stronger argument.

Claims and Reasoning

In this paragraph, Chloe claims that exploring culture through the lens of food is one way to learn about and come to appreciate any culture's unique variations, and that all of us can learn from food experiences. She uses deductive reasoning to develop her argument.

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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. Chloe 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?

> **Claim:** Exploring and sharing food not only teaches people about new cuisine, but also may prove the most effective way to reveal and dispel misconceptions about unfamiliar cultures.
>
> Some think food is simply fuel. However, the selections in this unit show that food is much more than a means of survival. The way people eat food reveals personal tastes and cultural and geographical identities. The authors of the texts *Curry: A Tale of Cooks and Conquerors*, and "The Latin Deli: An Ars Poetica" and "The New Food Fights" all show that cooking and eating new food teaches you about new cuisine.

- ○ A. You do a good job of naming the three texts and the titles are punctuated correctly.
- ○ B. You name the selections but the connection to the claim is unclear.
- ○ C. I think you should use direct quotations from each text in the introduction.
- ○ D. I think you should add more details to this part of your paragraph.

2. Which piece of feedback is the least helpful for improving the clarity and cohesiveness of Chloe's writing?

> **Claim:** Exploring and sharing food not only teaches people about new cuisine, but also may prove the most effective way to reveal and dispel misconceptions about unfamiliar cultures.
>
> Some think food is simply fuel. However, the selections in this unit show that food is much more than a means of survival. The way people eat food reveals personal tastes and cultural and geographical identities. The authors of the texts *Curry: A Tale of Cooks and Conquerors*, and "The Latin Deli: An Ars Poetica" and "The New Food Fights" all show that cooking and eating new food teaches you about new cuisine.

- ○ A. I'd like to understand more specifically why the texts you listed are connected to your claim.
- ○ B. I think it's interesting to start with the idea of food as more than fuel.
- ○ C. It's clear that this essay will talk about the relationship between food and culture.
- ○ D. I think you should change the first sentence.

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: 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

Complete the chart by placing the sentences into two categories: those that are an example of a claim and those that are reasons to support the claim.

	Sentences
A	The authors of "The New Food Fights: U.S. Public Divides Over Food Science" reason that a "survey shows that Americans believe the public is paying more attention to healthy eating today than they did 20 years ago." However, the survey does not make clear "whether people are actually eating healthier today."
B	Opinions about what to eat have changed over the years for many people.
C	In "Chinese Cooking," Chen Jitong demonstrates that rumors about food are a source of problems. He writes of "a Polish countess of very high position" who was frightened that the "Chinese colony might eat up" her dogs; he "reassured the good old lady, and sent her word that none of my countrymen had an appetite for dog meat . . ."
D	Before trying all kinds of new foods, a person needs to gain an education about the ingredients.
E	In her book *Florida's Edible Wild Plants*, author Peggy Lantz warns that ignorance can get a novice in trouble. She points out: "Know what you're gathering. Don't guess. Learn exactly what the plant and its edible parts look like."
F	Misunderstandings about food among people and cultures are not unusual.

Claim	Reasons to Support the Claim

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YOUR TURN

PRACTICE

Read each sentence below. Then, complete the chart by identifying the type of reasoning for each sentence.

Types of Reasoning		
abductive	inductive	deductive

Reason	Type of Reasoning
By seeing the examples of regional cooking on television, the increase in travel opportunities, and added variety of items in supermarkets, we can assume that more people will feel comfortable trying new cuisines.	
Because so many people are afraid to try new foods on their own, it seems that most people need a guide to introduce them to new foods.	
Because all human beings must eat for survival and traditionally have access only to the foods that are native to their regions, people all over the world have created cuisines that are identified by regional characteristics.	

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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

Complete the chart by placing the sentences into two categories: those that are relevant evidence and those that are not relevant evidence.

	Sentences
A	The people who participated in the food study dressed in a variety of formal and informal clothes and had completely different styles.
B	An understanding of farming techniques influences the ways in which people respond to trying new fresh foods.
C	Many Americans say eating habits in the U.S. are less healthy than they were twenty years ago, and only a small number say they are eating more healthfully.
D	A lot of kinds and brands of machinery help farmers produce food every year, and machinery comes in a variety of colors.

Relevant Evidence	Not Relevant Evidence

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YOUR TURN

PRACTICE

Complete the chart by identifying three texts you are using as sources. Then, identify relevant evidence from each text that supports your argument. Finally, elaborate to show how that evidence supports your claim.

Text	Relevant Evidence	Elaboration

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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 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 among 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 Chloe's argumentative essay. In the underlined sentence, Chloe did not use an appropriate transition to show the relationship between ideas. Which of the following transitions should Chloe use to replace *whereas* to make her writing more coherent and appropriate for the purpose, audience, topic, and context of her essay?

> Is it true that if you come from the same geographic region, you share food tastes or habits with everyone else? Most people would disagree, whereas Judith Ortiz Cofer, whose poem "The Latin Deli" uses food to challenge this biased idea.

- ○ A. since
- ○ B. on the other hand
- ○ C. because
- ○ D. including

2. Below is a section from a previous draft of Chloe's argumentative essay. The connection between the ideas in the underlined sentence and the previous sentence is unclear. Which revision of the sentence uses a transition that best improves the clarity of the relationship? Choose the transition that makes her writing more coherent and is most appropriate for the purpose, audience, topic, and context of her essay.

> Most Americans think that all curry is the same, but Lizzie Collingham explains that Punjabi curry is heavy, Guranjati food is "sickly sweet," and Telugu is "unbearably hot." Curry dishes vary greatly depending on the region they are from.

- ○ A. On the other hand, curry dishes vary greatly depending on the region they are from.
- ○ B. Similarly, curry dishes vary greatly depending on the region they are from.
- ○ C. In other words, curry dishes vary greatly depending on the region they are from.
- ○ D. As a result, curry dishes vary greatly depending on the region they are from.

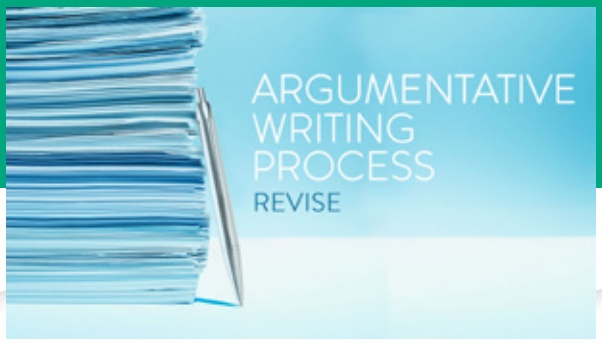
TRANSITIONS

WRITE

Use the questions on the previous page to revise one of your body paragraphs in order to clarify its claim or counterclaim, add cohesion, and/or establish relationships between ideas through the use of transitions.

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Revise

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

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, cohesiveness, structure, and style. Use the guide below to help you review:

Review	Revise	Example
Clarity		
Revisit the original title and see if it reflects the current version of the essay.	Add to, delete, or revise the title to reflect the genre and style of the essay. For example, identify two different views in the title to signal that the essay is an argument.	**Food: Simply Fuel or Fuel for Thought?**
Cohesiveness		
Identify the reasons that support your claims. Annotate places where you determine there is not enough evidence or commentary to support your claims.	Focus on a single idea or claim and add support, supporting it with textual evidence or analysis.	Each group has specific tastes. For example, Puerto Ricans seek out Bustelo coffee, while Cubans buy "*jamón y queso*" sandwiches "that would cost less at the A&P, but would not satisfy the hunger" for a taste of home. For readers unfamiliar with Latin American tastes, the poem reveals cultural differences and preferences.

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Review	Revise	Example
Structure		
Review your body paragraphs. Identify and annotate any sentences that don't flow in a logical way.	Rewrite ideas and details so they appear in a clear and logical order, starting with a strong transition or topic sentence. Delete details that are repetitive or not essential to support your claim.	~~To begin with, peoples attitudes toward food can reflect cultural biases.~~ One cause of misconceptions about food and culture is ignorance.
Style: Word Choice		
Identify words or phrases that could be strengthened to help persuade readers of the validity of your claim.	Replace weak or unclear words or phrases with more persuasive and precise ones to increase rhetorical appeal. Remove extraneous language.	~~For readers unfamiliar with Latin American tastes, t~~The poem ~~reveals~~ provides a glimpse into subtle cultural and geographical differences and preferences. . . .
Style: Sentence Effectiveness		
Read aloud your argumentative essay and notice places where your sentences are repetitive, short and choppy, or unclear. Annotate places where adding a conjunction, transition, dependent clause, or punctuation could make a sentence longer and more interesting.	Create transitions with phrases. Join together shorter sentences to form compound or complex sentences by moving a phrase or clause and using conjunctions, transitions, and/or punctuation. Incorporate information in a way that develops your argument more effectively.	To many people, ~~Some think~~ food is simply fuel for their bodies. However, the selections in this unit including "The Latin Deli: An Ars Poetica," *Curry: A Tale of Cooks and Conquerors,* and "The New Food Fights: U.S. Public Divides Over Food Science," show that food is much more than a means of survival. Food can be a window into another culture—or a mirror that reflects a person's culture back to him or her. Examining ways that people prepare, eat, and think about food can reveal personal tastes, table manners, family roles, and cultural and geographical identities.

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:

- word choice (e.g., slang, colloquialisms, contractions, and abbreviations)
- sentence structure, especially areas where you could vary type, length, and complexity
  - > 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
- voice, or the personality you express in the essay
- use of rhetorical appeals that are appropriate to the writing type
- use of techniques that are appropriate to the writing type

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 iam including rhetorical appeals to the audience that are appropriate to the style of the writing?
- How can I ensure that I am using techniques appropriate to the writing type that strengthen my writing and are engaging to the audience?
- Am I using a variety of techniques to strengthen my argument and engage my audience?
- How can I ensure that I am using varied sentence lengths and structures? Am I including complex structures, if needed?
- 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. Below is a section from a previous draft of Chloe's essay. The underlined sentence lacks a formal style. What changes should Chloe make to improve the formal style of the sentence?

> Because practices and attitudes toward food can vary so much within a culture, some people might argue that it's impossible to understand a culture through its food. According to "The New Food Fights: U.S. Public Divides Over Food Science," Americans are deeply divided over issues such as vegetarianism, food allergies, and genetically modified foods.

- ○ A. Change ***might*** to ***can***.
- ○ B. Change ***people*** to ***humans***.
- ○ C. Change ***it's*** and to ***it is***.
- ○ D. Change ***its*** to ***it's***.

2. Chloe wants to make sure her essay has an objective tone. How can she best revise the underlined sentence to make it more objective?

> A really common assumption is that people from a particular geographic region have got a shared set of tastes or habits. In "The Latin Deli," the author uses food to challenge this superficial idea about culture. In the poem, a grocery store owner attends to immigrants from different parts of Latin America searching for familiar foods.

- ○ A. A really messed-up assumption is that people from a particular geographic region have got a shared set of tastes or habits.
- ○ B. A totally common assumption is that people from a particular geographic region must have a shared set of tastes or habits.
- ○ C. A really common assumption is that people from any old geographic region have got a shared set of tastes or habits.
- ○ D. Another assumption is that people from a particular geographic region must have a shared set of tastes or habits.

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YOUR TURN

PRACTICE

Complete the chart by revising the sentences below to achieve a more formal style and objective tone.

Sentence	Revision
Although I really liked the story, the characters made decisions that hurt others.	
The coolest lesson from the article was that money alone can't make a difference without leaders who know what to do with it and where it can go.	
Nobody's perfect, sure, but this story shows that if you don't at least try to learn from your mistakes, what's the point?	

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Grammar: Commonly Misspelled Words

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		
abdomen	acquaintance	admission
advertisement	aerial	bibliography
bureaucrat	coming	cataclysm
colonel	concede	conscientious
discrimination	dissatisfaction	forfeit
gauge	grammatically	hindrance
ingenious	livelihood	luxurious
marriageable	mathematics	negotiable
parliament	personnel	significant
succession	twelfth	variety

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> When buraucrat Mike Smithson revealed his sources, the rest of the members were stunned by the admision.

- A. Change **buraucrat** to **bureaucrat** and **admision** to **admission**.
- B. Change **buraucrat** to **buracrat** and **admision** to **admition**.
- C. Change **buraucrat** to **buraecrat** and **admision** to **admition**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> At that point, most of the members were forced to consede that Smithson's revelation was a signifacant one.

- A. Change **consede** to **conscede** and **signifacant** to **significent**.
- B. Change **consede** to **concede** and **signifacant** to **significant**.
- C. Change **consede** to **conceed** and **signifacant** to **singnifigant**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> Melanie was amazed by the huge variety of the sources she found in the bibliografy of her chemistry textbook.

- A. Change **variety** to **vareity**.
- B. Change **bibliografy** to **bibliography**.
- C. Change **varity** to **varietie** and **bibliografy** to **bibbliografy**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> It was impossible to gauge the full extent of the damage, but many people called last week's hurricane a cataclysm.

- A. Change **gauge** to **guage**.
- B. Change **cataclysm** to **cataclism**.
- C. Change **gauge** to **gage** and **cataclysm** to **cateclysm**.
- 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.

Correct	Incorrect
Many theories now accepted by science were once scorned; **therefore,** we should be careful not to dismiss any new theory too quickly.	Many theories now accepted by science were once scorned; likewise, we should be careful not to dismiss any new theory too quickly.

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> The plays of Sophocles and Euripides entertained and enlightened the audiences of ancient Greece; instead, they are still being performed today.

- A. Replace the semicolon with a comma.
- B. Replace **instead** with **moreover**.
- C. Replace **instead** with **therefore**.
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> A common theme in stories about war is how fighting changes the soldier; consequently, the same stories often stress how the fighting does not change the military situation.

- A. Replace **consequently** with **ironically**.
- B. Replace **consequently** with **subsequently**.
- C. Replace **consequently** with **fortunately**.
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> In *Animal Farm*, George Orwell analyzes how power develops within a society; unfortunately, Orwell's tale demonstrates that society's members are partly responsible for their own powerlessness.

- A. Replace **unfortunately** with **so**.
- B. Replace **unfortunately** with **instead**.
- C. Replace **unfortunately** with **conversely**.
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> Personal electronic communication, which can be tracked, will completely transform commerce and politics; nevertheless, there are already ways to monitor the hashtags that appear in social media.

- A. Replace **nevertheless** with **however**.
- B. Replace **nevertheless** with **therefore**.
- C. Replace **nevertheless** with **indeed**.
- 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 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 finalized your sources and created a works cited section. You then reviewed your claim, reasoning, evidence, elaboration, organization, and transitions. When you edit, you focus on the mechanics of your essay, paying close attention to things like grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I used various types of phrases and clauses to convey specific meanings and add variety to my writing?
- ☐ Have I used conjunctive adverbs correctly?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I used parallel structure where needed?
- ☐ Have I spelled everything correctly?
- ☐ Have I punctuated correctly?

Notice some edits Chloe has made:

- Added a conjunctive adverb to reinforce an idea.
- Added an appositive to define a term.
- Used a colon to set off a list.
- Combined sentences using semicolons.
- Made a sentence parallel with the others in a list.
- Restructured a sentence, adding a subordinating conjunction to fix a sentence fragment.
- Corrected a verb tense to make it consistent.
- Replaced a pronoun with an unclear antecedent.
- Removed an unnecessary and confusing relative clause.
- Corrected several spelling errors.

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Indeed, w~~W~~hat "curry," a common dish, means varies greatly from area to area~~:~~. Punjabi curry is heavy~~.~~; ~~The phrase~~ Gujarati food is "sickly sweet" ~~is used to describe Gujarati food.~~; Bengali curry is flavored with mustard oil~~.~~; Telugu is "unbearably hot." These examples show how ~~That~~ a common cultural food can become so ~~specalized~~ specialized that any variation in a ~~neiboring~~ neighboring area is not considered "authentic." ~~is shown by these examples.~~ Studying a culture through the lens of food is ~~has been~~ a powerful~~. Way~~ way to learn about and come to ~~apreciate~~ appreciate ~~their~~ any culture's unique variations. ~~who shows the universal differences of food.~~

EDIT AND PUBLISH YOUR ARGUMENTATIVE ESSAY

WRITE

Use the questions on the previous page, 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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The Science of Genetically Altering Foods: Should We Do It?

ARGUMENTATIVE TEXT

Introduction

New technology promises healthier crops, with higher yield and greater nutritional value. But do these advances carry with them potential problems?

VOCABULARY

READ



manipulation

the process of influencing, controlling, or changing something



lethal

deadly or fatal



modified

somewhat changed



enhanced

improved upon or made better



species

a group of animals or plants that are similar and can produce young animals or plants

READ

READ AND ANNOTATE

NOTES

The Science of Genetically Altering Foods: Should We Do It?

Point: Genetic modification of plants is justified. It dramatically improves the quality and quantity of crops.

1 Genetic modification involves the **manipulation** of DNA to introduce a totally different gene. The action changes the structure of the plant. Genetically **modified** crops are more resistant to diseases and pests. That resistance is appealing to farmers because insects cause huge crop losses every year. Farmers make less money when they lose crops. Fewer crops also mean less food for people.

2 Farmers tend to use a lot of pesticides. Modified plants would most likely need only one pesticide application. Farmers would save time and money. In addition, not reapplying pesticides helps the environment.

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NOTES

3 The demand for improved crops is increasing. One reason for the increase is that modified corn and soybean seeds make more crops. One seed developer claims up to eight percent more crops. The plants also can be changed to provide better nutrition. Hunger could end in countries where malnutrition is a problem. For example, scientists are developing "golden rice." That rice will stimulate the body to develop vitamin A. The rice will improve the health of millions of children in developing countries. They will go blind without the vitamin A.

4 Science has helped change plants and animals throughout history. One example is that humans crossbred a mustard **species** to create broccoli, Brussels sprouts, and cabbage. Generations of plant breeding have improved taste, size, and yields of different foods. Those changes took time. On the other hand, genetic modification can change seeds in one generation.

5 The research and development of modified crops are very expensive. It is true. However, the long-term benefits are worth the cost. Farmers can save on pesticides. They can grow larger and disease-resistant crops. Finally, more crops will eliminate world hunger.

Counterpoint: Genetic modification of plant material is both potentially **lethal** and dangerous.

6 Genetic modification introduces other elements to the DNA of plants. Bacteria and fungus can be introduced. Those elements could have a horrible effect on the human body. No long-term studies have been made on the effects. That is concerning.

7 Just as concerning is the idea that scientists can introduce genes from unrelated species. They might add a nut gene into a corn plant. They could add a fish gene into a soybean. The scientists think the new gene will improve the original plant. However, it could also introduce new allergens. Many people are already seriously allergic to some foods. Scientists assume there will be no problems. They have made this assumption before. They were proven wrong. For example, a common pesticide used after World War II caused deadly problems for people and the environment.

8 Genetically modified seed development is profit driven. Modified seed prices are high. Farmers in developing countries could not pay for those seeds. The "eliminate world hunger" argument is a public relations device. It will not help people who cannot get the **enhanced** seeds. Another problem is caused when huge amounts of modified crops are produced. A lot of crops would end the need for those food imports. Stopping food imports hurts the economies of other countries that rely on the sales.

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NOTES

9 The problems with genetically altered crops cannot be ignored. Genetic modification is unnatural. Scientists should not hurry a plant's natural growth. They should not change how much food it makes. They also should not mix unrelated genes.

10 Consumers are usually unaware of the way food has been strangely modified. Biotechnology firms have developed and sold modified seeds too quickly. Testing, research, and public discussion have been limited if they occurred at all.

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First Read

Read "The Science of Genetically Altering Foods: Should We Do It?." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. According to the Point author, what are the benefits of genetic modification?

   Genetic modification improves _____.

2. How did humans create broccoli and cabbage?

   To create broccoli and cabbage, humans _____.

3. According to the Counterpoint author, what is one possible negative result of introducing new genes into plants? Include a line from the text to support your response.

   Introducing new genes into plants may _____.

   The author says, "_____."

4. Use context to confirm the meaning of the word *enhanced* as it is used in "The Science of Genetically Altering Foods: Should We Do It?" Write your definition of *enhanced* here.

   Enhanced means _____.

   A context clue is _____.

5. What is another way to say that a chemical is *lethal*?

   The chemical 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?

- ✓ 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 paragraph 7 of the text. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "The Science of Genetically Altering Foods: Should We Do It?"

Just as concerning is the idea that scientists can introduce genes from unrelated species. They might add a nut gene into a corn plant. They could add a fish gene into a soybean. The scientists think the new gene will improve the original plant. However, it could also introduce new allergens. Many people are already seriously allergic to some foods. Scientists assume there will be no problems. They have made this assumption before. They were proven wrong. For example, a common pesticide used after World War II caused deadly problems for people and the environment.

1. Which adjective modifies the noun *species*?

   - A. genes
   - B. introduce
   - C. unrelated
   - D. concerning

2. Which adjective describes the noun *foods*?

   - A. some
   - B. seriously
   - C. many
   - D. already

3. In the phrase "nut gene," to which category of adjectives does *nut* belong?

   - A. quality or opinion
   - B. size
   - C. shape
   - D. type

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4. Which sentence orders the adjectives and noun correctly?

   - A. I own several vigorous old green plants.
   - B. I own vigorous old several green plants.
   - C. I own several green plants vigorous old.
   - D. I own old several green vigorous plants.

5. Which sentence orders the adjectives and noun correctly?

   - A. Luis bought a new blue beautiful short coffee table.
   - B. Luis bought a beautiful short new blue coffee table.
   - C. Luis bought a coffee table beautiful short new blue.
   - D. Luis bought a blue beautiful new coffee short table.

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Reading Skill: Comparing and Contrasting

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 paragraphs 3 and 8 from the text. Then, using the Checklist on the previous page, complete the chart below to compare and contrast the passages.

from "The Science of Genetically Altering Foods: Should We Do It?"

Point Author

The plants also can be changed to provide better nutrition. Hunger could end in countries where malnutrition is a problem. For example, scientists are developing "golden rice." That rice will stimulate the body to develop vitamin A. The rice will improve the health of millions of children in developing countries. They will go blind without the vitamin A.

Counterpoint Author

Genetically modified seed development is profit driven. Modified seed prices are high. Farmers in developing countries could not pay for those seeds. The "eliminate world hunger" argument is a public relations device. It will not help people who cannot get the enhanced seeds. Another problem is caused when huge amounts of modified crops are produced. A lot of crops would end the need for those food imports. Stopping food imports hurts the economies of other countries that rely on the sales.

Examples	
A	Growing nutritious plants from genetically modified seeds would help with hunger. People who do not have enough food also do not get the nutrition they need to be healthy.
B	Genetically modified seeds cannot solve global nutrition or hunger problems. Farmers in the poorest countries cannot afford to buy enhanced seeds.
C	Genetically modified seeds can produce nutritious plants.

Point Author	Both	Counterpoint Author

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Close Read

ARGUMENTATIVE

WRITE

Do you think that genetically altering food is beneficial or dangerous? Write a paragraph explaining your opinion. Compare and contrast both sides of the argument to support your claim. Pay attention to and edit for main and helping verbs.

Use the checklist below to guide you as you write.

- ☐ Do you agree more with the Point or the Counterpoint?
- ☐ Which side has the strongest reasons and evidence?
- ☐ How would you explain your opinion to someone else?

Use the sentence frames to organize and write your argument.

I think that genetically altering food is _____.

Although the (Point / Counterpoint) _____

author argues that genetically altering food is _____,

I agree with the (Point / Counterpoint) _____

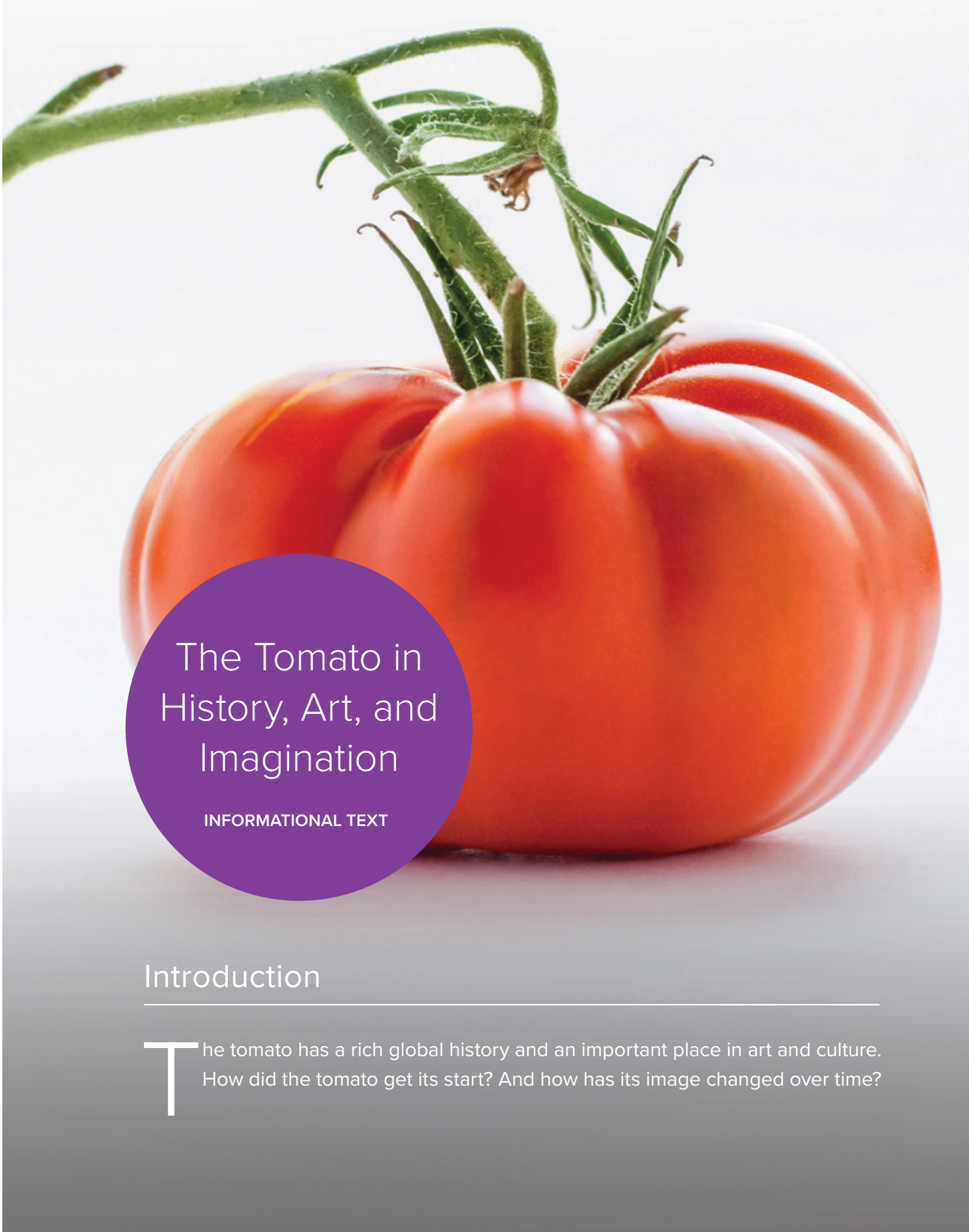
author because this author explains how genetically altering food _____,

and it also _____.

This leads me to think that genetically altering food is _____.

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The Tomato in History, Art, and Imagination

INFORMATIONAL TEXT

Introduction

The tomato has a rich global history and an important place in art and culture. How did the tomato get its start? And how has its image changed over time?

VOCABULARY

READ



millennium

plural is **millennia**; a period of one thousand years



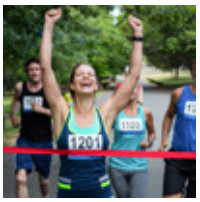
resilient

tending to bounce back or restore oneself quickly after experiencing misfortune



ubiquity

the state of appearing everywhere



achieve

to accomplish through effort or skill



develop

start to exist or grow

NOTES

READ

READ AND ANNOTATE

1 Many of the foods we eat today have traveled the globe before reaching our plates. Take the bacon, lettuce, and tomato sandwich, for example. Thousands of years ago, Chinese farmers made the first bacon. Egyptians grew lettuce over four **millennia** ago. Tomatoes first grew in 700 AD as weed-like bushes in the Andes Mountains. Tomatoes then traveled north to the Aztec Empire. Spanish explorer Hernán Cortés and other conquistadors came across the tomato in 1519 and took seeds back to Europe. At that time, no one could have predicted the fame and **ubiquity** that the tomato has today.

2 Initially, the tomato had a mixed reception in Europe. The French people called it *pomme d'amour*, or love apple. The French used it as a decorative plant, not as a food. In northern Europe, many people thought tomatoes were poisonous. The acid in tomatoes drew lead out of the pewter dishes that the upper classes used. This caused lead poisoning. As a result, the tomato **developed** a dangerous reputation on that part of the continent. Meanwhile, Italians in southern Europe loved the tomato and used it as a topping for pizza.

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NOTES

3 Later, tomatoes came to symbolize bad performances. The movie review website *Rotten Tomatoes* gets its name from the old practice of throwing rotten tomatoes at performers. In 1883, the *New York Times* reported that John Ritchie was on a stage in Long Island when the audience got out of hand. Audience members became rowdy and threw rotten tomatoes at him. Even though the audience continued to bust his chops, Ritchie hung in there and continued his performance. Richie finally ran off stage after a tomato hit him in the face. It is not clear why the audience found Ritchie's act disappointing, but they did not beat around the bush when it came to giving their opinion.

4 By the end of the 19th century, modern tomatoes were much more famous than the first tomatoes that grew wild in the Andes. Some of the world's most famous artists have even found inspiration in the tomato. In the summer of 1944, just before the end of World War II, the tomato inspired Pablo Picasso to create a series of paintings. In these paintings, the tomato is a symbol of strength. The contrast of a green plant against a grey window symbolizes **resilient** life that continues during war. Two decades later, Andy Warhol famously used cans of tomato soup as symbols of consumer culture.

5 Today, the tomato stars in two large festivals. The Tomato Art Festival in Nashville, Tennessee, includes tomato crafts and a parade. La Tomatina, another festival, sells 20,000 tickets every year. For La Tomatina, people travel from all over the world to a small village in Spain. During the festival, they throw tomatoes at each other in the streets.



Pablo Picasso, *Plant de Tomates*, 1944

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NOTES



Andy Warhol, *Campbell's Soup Can (Tomato)*, 1962

6 As the tomato's meaning has shifted over time, it remains a basic ingredient in a variety of foods, including pico de gallo, marinara sauce, and ketchup. The tomato has come a long way from its beginnings as a weed growing on the mountainside. Perhaps no other plant can claim the level of symbolism that the tomato has **achieved**.

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First Read

Read "The Tomato in History, Art, and Imagination." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What caused the tomato's dangerous reputation in northern Europe?

   The tomato had a dangerous reputation because _____.

2. Name two famous artists who used tomatoes in art.

   Two famous artists who used tomatoes in art were _____and_____.

3. What is special about La Tomatina? Include a line from the text to support your response.

   La Tomatina is special because _____,

   The text says "_____."

4. Use context to confirm the meaning of the word *millennia* as it is used in "The Tomato in History, Art, and Imagination." Write your definition of *millennia* here.

   Millennia means _____.

   A context clue is _____.

5. What is another way to say that a person who was sick last week is *resilient*?

   The person 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 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 each sentence in the chart below. Then, complete the chart by identifying the expression in each sentence and writing what you think the expression means.

Expression Options	
A	"beat around the bush"
B	"out of hand"
C	"came across"
D	"hung in there"

Sentence	Expression	Meaning
Conquistadors came across the tomato in 1519.		
In 1883, the *New York Times* reported that John Ritchie was on a stage in Long Island when the audience got out of hand.		
Ritchie hung in there and continued his performance.		
They did not beat around the bush when it came to giving their opinion.		

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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

Complete the chart below by matching each vocabulary word with the support that could best help a reader understand the meaning of the word.

Answer Bank	
A	an illustration of an audience throwing tomatoes at a performer on a stage
B	an image of ornamental tomatoes in France
C	millenia
D	rowdy
E	a timeline showing when different foods developed throughout history
F	a footnote that defines “consumer culture”
G	decoration
H	consumer culture

Vocabulary	Supports

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Close Read

PERSONAL RESPONSE

WRITE

Foods can have both symbolic and nutritional value. Whether it's birthday cake or something that your family makes on holidays, think about a food that has symbolic value. Explain why that food is important to you. Include details that will help your audience understand the food's symbolic meaning. Pay attention to and edit for homophones.

Use the checklist below to guide you as you write.

- ☐ What is one food that is a symbol for you?
- ☐ What makes this food important to you?
- ☐ What words and phrases can help you explain why this food matters to you?

Use the sentence frames to organize and write your personal response.

One food with symbolic value for me is _____.

This food has _____ special meaning for me because _____.

(It's / Its) _____

a symbol of _____, and I remember eating it when _____.

(It's / Its) _____ special because _____.

For me, this food means _____.

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FLORIDA

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UNIT 6

Origin Stories

How does who we were guide who we will become?

Genre Focus: PRIMARY SOURCE HISTORICAL DOCUMENTS

Texts

Paired Readings

864 Literary Focus: The Contemporary Period – Magical Realism

870 I Am a Poet
Juanita Castro **POETRY**

875 Past and Future
Sarojini Naidu **POETRY**

877 The Joy Luck Club
Amy Tan **FICTION**

895 The Best We Could Do: An Illustrated Memoir
Thi Bui **INFORMATIONAL TEXT**

912 A Very Old Man with Enormous Wings
Gabriel García Márquez (Translated by Gregory Rabassa) **FICTION**

925 Texas v. Johnson
U.S. Supreme Court **ARGUMENTATIVE TEXT**

929 Stars and Stripes
Point/Counterpoint **ARGUMENTATIVE TEXT**

940 Farewell Address
George Washington **ARGUMENTATIVE TEXT**

953 Farewell Address to Congress
Douglas MacArthur **INFORMATIONAL TEXT**

958 Creation Myths from Around the World
Angie Shumov **INFORMATIONAL TEXT**

962 Looking for Palestine: Growing Up Confused in an American-Arab Family
Najla Said **INFORMATIONAL TEXT**

967 Coming-of-Age Traditions from Around the World
Ursula Villarreal-Moura **INFORMATIONAL TEXT**

978 Vocabulary Review

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Extended Writing Project and Grammar

981 Plan
Planning Research
Evaluating Sources
Book Features
Research and Notetaking

1001 Draft
Improving Writing
Media – Integrating Media
Critiquing Research
Sources and Citations

1015 Revise
Grammar: Capitalization of Quotations

1020 Edit and Publish

English Language Learner Resources

1022 Tiger Moms and Trophies for Everyone
INFORMATIONAL TEXT

1032 Karima
DRAMA

1055 Text Fulfillment through StudySync

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Author Biographies



JUANITA CASTRO

Juanita Castro (b.1933) is the sister of former Cuban presidents Fidel and Raul Castro. Although she was active during the Cuban Revolution, Castro quickly became disillusioned with her brothers' policies and began to collaborate with the CIA, helping Cubans flee the island in the post-revolutionary period. In 1964, Castro settled in Miami and ran a pharmacy until 2006. Castro has also published an autobiography, *Fidel and Raúl, My Brothers: The Secret History.*



DOUGLAS MACARTHUR

Douglas MacArthur (1880–1964) was an American five-star general, winner of the Medal of Honor, and advisor to many presidents. Born into a military family, MacArthur attended West Point, graduating at the top of his class. This was the beginning of a fifty-year military career, during which he fought in both World Wars, the Korean War, and the Mexican Revolution. At the end of WWII, MacArthur was the de facto ruler of Japan, overseeing the occupation.



GABRIEL GARCÍA MÁRQUEZ

Although he's known for his contributions to the literary genre known as magical realism, Gabriel García Márquez (1927–2014) has said that there's not a single line in all of his work that does not have a basis in reality. One of the main life events that would shape his writing style was revisiting the place where he was born, a small town near the Caribbean coast in Colombia, when he was twenty-two. He said of his visit, "It was as if everything I saw had already been written."



SAROJINI NAIDU

Poet and political activist Sarojini Naidu (1879–1949) was the first Indian woman to become president of the Indian National Congress, the political party founded in 1885 that led the movement for independence from Great Britain. With Mahatma Gandhi, Naidu opposed British colonial rule in India, serving multiple prison sentences for her anti-British activity. Also a writer and intellectual, Naidu published her first volume of poetry, *The Golden Threshold*, in 1905.



NAJLA SAID

Although writer and actress Najla Said (b. 1974) was born in Boston to a Palestinian father and a Lebanese mother, she was baptized Episcopalian. As the daughter of famed intellectual Edward Said, she grew up around world-renowned scholars and frequent political debates. Yet attending a private girls' school in New York's wealthy Upper East Side, she often just wanted to fit in with her peers. Said's memoir follows her journey of self-discovery, framing it within the context of America's fraught relationship with the Middle East.



AMY TAN

Born in Oakland, California, to Chinese immigrant parents, Amy Tan (b. 1952) was inspired to write her first novel, *The Joy Luck Club* (1989), when she visited China for the first time with her mother. An often humorous portrayal of family dynamics across generations and cultures, the novel incorporates semi-autobiographical material, family stories, and traditions. Tan's many books often draw from her own family history in their depictions of Chinese American women and the immigrant experience.

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URSULA VILLARREAL-MOURA



Born and raised in San Antonio, Texas, Ursula Villarreal-Moura (b. 1978) writes fiction and essays dealing with personal and family history, relationships, and identity, and has said that her writing often addresses themes of loss and abandonment. In her essay, "Coming-of-Age Traditions from Around the World," Villarreal-Moura surveys a wide range of coming-of-age rituals from China to Mexico and the United States to the Amazon.

GEORGE WASHINGTON



Born to a wealthy Virginia family, George Washington (1732–1799) showed early talent for map-making and got his start as a surveyor. After the death of his brother, Washington joined the Virginia militia, fighting in the French and Indian War. In the middle of his life, Washington was primarily a landowner—importing luxury goods in exchange for tobacco—and held minor office in the Virginia legislature. When the Continental Army was created, Washington was nominated to be the commander in chief, and later served as the first president of the United States.

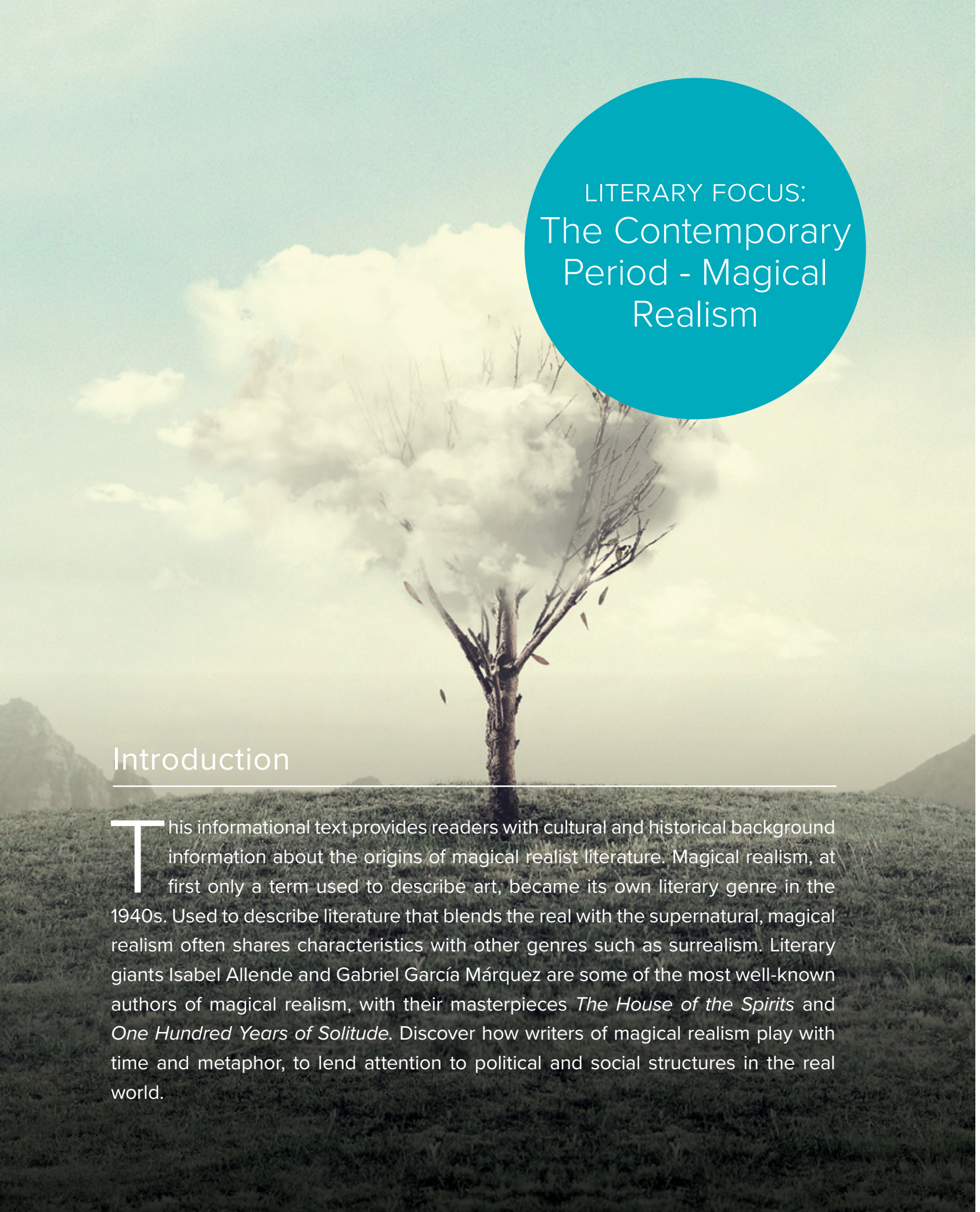
THI BUI

Thi Bui (b. 1975) was born three months before the end of the Vietnam War and fled with her family to the United States in 1978 after the fall of South Vietnam. Bui has said that her illustrated memoir, *The Best We Could Do* (2017), was a way for her to make sense of the stories she heard growing up. The book contextualizes her parents' anecdotes within a broader political and historical narrative, and recalls the difficulties she and her family faced as immigrants in the United States.

ANGIE SHUMOV

Angie Shumov's article "Creation Myths from Around the World" delves into the narratives told across cultures and throughout history about the origins of the world. It discusses the myths of ancient civilizations, in addition to the commonalities among the origin stories of Christianity, Judaism, and Islam.

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LITERARY FOCUS:

The Contemporary Period - Magical Realism

Introduction

This informational text provides readers with cultural and historical background information about the origins of magical realist literature. Magical realism, at first only a term used to describe art, became its own literary genre in the 1940s. Used to describe literature that blends the real with the supernatural, magical realism often shares characteristics with other genres such as surrealism. Literary giants Isabel Allende and Gabriel García Márquez are some of the most well-known authors of magical realism, with their masterpieces *The House of the Spirits* and *One Hundred Years of Solitude*. Discover how writers of magical realism play with time and metaphor, to lend attention to political and social structures in the real world.

"Time is elastic and ever changing in works of magical realism."

NOTES

1 Have you ever had a dream that felt completely real? Perhaps you dreamed you were in a familiar place, like home or school. Then suddenly you realized that you were flying or breathing underwater and your sense of time seemed to stretch and bend. If these things happened in real life, they'd be mind-blowing, but in a dream, they seem perfectly natural. Magical realism is a form of literature that resembles a dreamlike state. Magical realism is a genre of narrative fiction and film that blends the real and the magical in a totally believable way.

The Origins of Magical Realism

2 Before magical realism became an official literary movement, authors experimented with bending reality. In his 1915 novella *The Metamorphosis*, the Czech novelist Franz Kafka describes how the main character, Gregor Samsa, deals with the fact that he has turned into an insect overnight. Readers accustomed to realistic fiction might wonder, "Did the man really turn into a bug?" It doesn't matter, because the narrator and the main character believe that he has. In treating the story's conflict in this matter-of-fact way, Kafka blurred the lines between the real and the unreal in a way that hadn't been done before outside of mythology or tales of fantasy.

3 The term *magical realism* was introduced ten years later by the German art critic Franz Roh, who used it to describe art that injected bizarre images into **realistic** depictions of the world. Literary magical realism originated in Latin America beginning in the 1940s. It is a genre primarily associated with the works of a group of writers from that region. They include Cuban Alejo Carpentier, Colombian Gabriel García Márquez, Argentines Julio Cortázar and Jorge Luis Borges, and Chilean Isabel Allende. Cortázar's *Rayuela* (Hopscotch) (1963) and García Márquez's *One Hundred Years of Solitude* (1970) are considered two of the first major novels of magical realism. Translations of these and other works spread the influence of magical realism around the world. Toni Morrison, Alice Hoffman, and Salman Rushdie have incorporated magical realism into their novels, as have filmmakers like Guillermo del Toro. His films *The Devil's Backbone* and *Pan's Labyrinth* tell dark stories that blend myth and fantasy with the reality of their wartime

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NOTES

settings. Magical realism also inspired artists, such as Italian painter Giorgio de Chirico and American painter Philip Evergood, both of whom blended realist and surrealist aspects to evoke a dreamlike reality.



Giorgio de Chirico, Italian painter, among some of his works, 1925.

Timely and Timeless Stories

4 Magical realists were influenced by folk and fairy tales, mythology, and the literary movements of early twentieth century European writers, especially the writings of Kafka. Their works—mostly stories and novels—are characterized by complicated plots that weave together the **mundane**, the magical, and the political. Time is elastic and ever-changing in works of magical realism. It might jump forward or backward or even stand still for long stretches. The settings are often ordinary places where **supernatural** events happen to characters who have magical qualities. For example, in García Márquez's story "The Handsomest Drowned Man in the World," the women in a fishing village fall in love with and adopt a sailor whose dead body has washed ashore. A character in Isabel Allende's multigenerational novel *The House of the Spirits* has green hair and yellow eyes. The **fantastical** events in magical realist literature are often metaphorical. They disguise an implicit critique of social or political institutions. For example, neither the villagers nor the priests in García Márquez's story "A Very Old Man With Enormous Wings" treat the angel with much respect. The angel himself is the antithesis of angelic; he's smelly, grumpy, and uncommunicative. García Márquez seems to be commenting on the traditional ideas about religion.

5 Another feature of magical realism is its **indifferent** tone. Narrators describe real and fantastical events with a lack of surprise. They are not impressed or amazed by the fantastical elements in the story. As a result, the readers follow their lead, taking the surreal events in stride and treating them as perfectly ordinary and normal.

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Dowager in a Wheelchair (1952) by Philip Evergood.

Overlaps with Other Genres

6 Magical realism, which is also sometimes known as magic realism, shares many qualities with other literary genres from the modern and postmodern periods, including surrealism and, fantasy. Like surrealism, magical realism borrows archetypes and inexplicable and fantastical elements from the world of dreams; however, in magical realism, their purpose is to comment on the external world, not to explore the author's inner psyche. Like fantasy, magical realism borrows supernatural events and fantastical characters from myth, folklore, and fairy tales, but magical realism lacks fantasy's sense of wonder and impossibility, replacing it with a tone of indifference.

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7 **Major Concepts**

- Magical realism incorporates elements of mythology, folktales, fairy tales, and fantasy.
- The stories, novels, and films in the magical realist tradition have plots that blend the surreal and fantastical and the real and mundane. Neither the characters, the narrator, nor the readers question the supernatural elements that arise in the stories.
- The mundane settings and supernatural elements in the stories often provide cover for a critique of social, cultural, or political institutions.

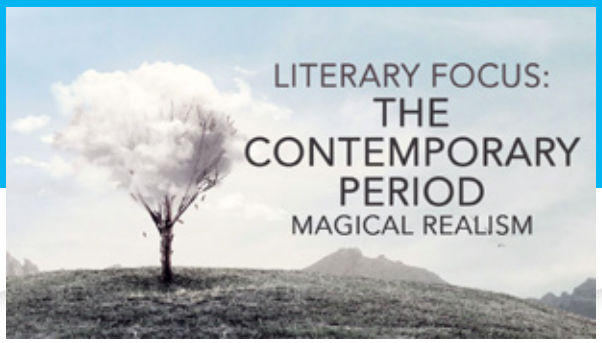
8 **Style**

- Literary works of magical realism primarily take the form of novels and stories.
- These works feature realistic and mundane settings that serve as the backdrop for magical or even surreal events and characters with fantastical traits.
- The works have a realistic tone. The narrators tell the story in a straightforward, almost indifferent manner. Magical events are described as if they are ordinary and normal.
- Time is often not linear in works of magical realism. It may bend, skip forward or backward, or stand still.

9 Magical realism is a thoughtful blend of the everyday and the surreal, the serious and the supernatural. Since the 1960s, readers have been enthralled by magical realists' stories of love and death set in mundane yet magical villages. The original authors of magical realistic literature have mostly passed away, yet they have left a powerful legacy behind. Where do you see elements of magical realism in the books, stories, films, and videos you read and watch?

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First Read

Read "Literary Focus: The Contemporary Period – Magical Realism." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What are several early influences on the literary movement of magical realism? Be sure to cite evidence directly from the text.

2. How do the elements of magical realism help disguise its critique of social or political institutions?

3. Based on your reading of the text, what effect does the blending of the mundane and the magical have on the readers of magical realism?

4. Use context clues to determine the meaning of the word **indifferent**. Write your best definition, along with the words and phrases that were most helpful in determining the word's meaning. Then, check a dictionary to confirm your understanding.

5. The word *supernatural* comes from the Latin *super*, meaning "above" or "beyond" and *naturalis*, meaning "birth." With this information in mind, write your best definition of the word **supernatural** as it used in this text. Cite any words or phrases that were particularly helpful in coming to your conclusion.

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I Am a Poet

POETRY
Juanita Castro
2018

Introduction

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Juanita Castro is the former South Florida Youth Poet Laureate. A Colombian immigrant, Castro describes her poetry as being grounded "in the person that [she is]—a girl molded by an ethnic identity, fuelled by pride, and irreducibly individual." In "I Am a Poet," she explores the many activities, ideas, stereotypes, and identities that go into answering the question: What, exactly, makes someone a poet?

"When I want to cry, I write. When I want to scream, I write."

NOTES

This is a line.
This is another line.
And this is another line.
These are lines, which I am giving you,
little similes and endless rhyme,
a dichotomy[1] of language, my ethos peruses your senses,
thundering metaphors, an array of alliteration,
deep mythological references which you may or may not understand,
a **cacophony** of sounds
Because I am a poet
and you are poets
and I am here to stun you with my literary merits and my delicate appreciation of
nature and when this is over,
I shall brood over death.
I will wear all black and oversize sweaters
and I will stand tragically in the falling rain,
clutching a cup of coffee and reciting Sylvia Plath to myself.
My eyes will look up and lock with those of a perfect stranger,
maybe on a train going nowhere,
and when he holds me that night,
I will seduce him with some Robert Frost and click away on my typewriter the
story of our love,
and I will write.
Because I am a poet, and I am forlorn,
and I am as sad and sorrowful as the voices of the greats who came before me,
and I carry within me the same pain all of you in this room here hold,
and I will be the poet
you want me to be.
Except, right now, I can't **concentrate** quite on being a poet
I'm too worried about voter efficacy.[2]
I'm also worried about bees.
I mean, why don't people worry about the bees? If the bees die, we die, but I don't

1. **dichotomy** duality
2. **efficacy** effectiveness

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see that trending on Twitter.
I can't quite concentrate on being a poet, because my brother is screaming his head
off in the room next door, probably because he's losing on League of Legends,
and I have government extra credit due on Monday
and considering I failed that test last week,
I can't really concentrate on being the next Sylvia Plath right now.
But in the end, I am a poet,
and I am here, standing on this stage in front of you, and I'm naked.
I mean, I'm not naked.
In my head, you all are, so that I can feel less nervous about baring my mind's bones to a room full of strangers,
And yet, I am a poet because you are not all strangers –
You're poets too, and so I know you see it.
You see the magic of the world,
the little crooks of enchanted places hiding in ordinary life,
You can hear the mocking jays above the chatter in the halls, and you are poets because I see you.
I see you the way I see stars in the night sky when I'm walking my dog in order to avoid having to do homework,
or the way I see people's handwriting and the ways it defines them,
or the way I see a little kid smile and think to myself,
"Man. Don't grow up too quickly."
I'm a poet and I'm here maybe because I grew up too quickly
I'm a poet because my story isn't clean and **succinct**,
it's jagged and broken and not as smooth as the waves I'm sailing now,
and I'm a poet because I'm dealing with that.

I'm a poet because I can stand in front of you now, and I can ask you to think about the first time you fell in love, and I can write 3 pages just about the gleam that just came into your eyes.

I'm a poet because I'm here and I can say the words "writer's block" and some of you may smile and others may groan and some may nod along knowingly, and I'm a poet because my life was one big writer's block, and I broke free,
and I'm a poet because the first thing I do after breaking free from the things that
hold me down is write.

When I want to cry, I write. When I want to scream, I write.

And maybe because when you've been slumped over on the floor trying not to lose
yourself to the great emptiness that plagues the souls of the open, you've written a
poem too.

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NOTES

I'm a person.
Just a person.
Living, breathing, trying to survive.
I'm just trying to graduate.
I'm here, just a teenager trying to write a poem, because I was asked to sum up my
entire existence in 500 words last week by some school that had me pay $70 just
to possibly **reject** me, and for all the long winded things that I have written for all
these prestigious and long-winded colleges, I could have summed up my life in 4
words:

I am a poet.

I don't like ironic dad rock.
I don't understand bonsai trees.[3]
Wearing sparkly things makes me feel uncomfortable, I don't like sexist jokes,
pens that bleed through paper make me angry and I am a poet,
and my life revolves around the smallest things.

The stories of the gum stuck underneath tables make me curious,

Someone at my lunch table had a pudding cup today and in my mind I imagined a
backstory for a great pudding monster,

I read a T.S. Eliot poem the other day that made me want to tear my heart out and
give it to the moon, and I am a poet because I look at the world and I see beauty.

I mean, yeah. I'm a poet and I can tell you there is nothing lovely about poverty –
There's no joy in malnourishment, in orphanages, in human rights abuses, in the
failing moral empathy of the human condition, and yes, life can be sad

But I am a poet because I can look at life and I can see all of these things, and I
still see so much beauty... So much love.

There's beauty in sunshine streaming in the shutters, in shy smiles of shy people,
in the little indents of dimples,
the clean smell of fresh snow,
the cold air that **accompanies** winter,
the warmth of cozy sweaters,
the smoothness of .38 pens,
the streaks of gold in your best friend's blonde hair,
the joy of a perfect blue sky,
the feel of sand between your toes on a wide beach,

3. **bonsai trees** small, decorative trees grown in ornamental pots

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NOTES

the lights that come with carnivals,
a person's sleepy voice,
kisses on your neck,
the depth of blue eyes,
the smell of pine trees and I am a poet and these are the little things that I can live on.

I am a poet because I believe in the empty spaces inside of people that life and love fill up,
I am a poet because I think that everybody's hearts are living room walls with awkwardly placed photographs hiding fist shaped holes.

I am a poet because I have had moments where I will pause in life –

In the middle of a crowded hallway, at a restaurant, in a rushing airport, in the middle of my mind.

And I will see the beauty of the world – the beauty that hides in truth.
The beauty that hides in tears, because it means vulnerability,
The beauty that is in shouting, because it means passion,
The beauty that is in death,
Because it means rebirth and acceptance and memories and time, and the beauty that is in heartbreak, because it means that once, you knew love
And I am a poet
Because I know you can see these things too.
And I am a poet, because I will see and love these things for the rest of my life, I will click away on my imaginary typewriter and I will yearn away in my journals and I will smile and I will write
And I will stand in front of you here, and I'll smile
Because in the end, I'm just here. And this is a room.
And these are lines.
Lines which I am giving you, because you are poets, and I am a poet too.

"I Am a Poet" by Juanita Castro, 2015 South Florida Youth Poet Laureate. Used by permission of the National Youth Poet Laureate Program, www.youthlaureate.org.

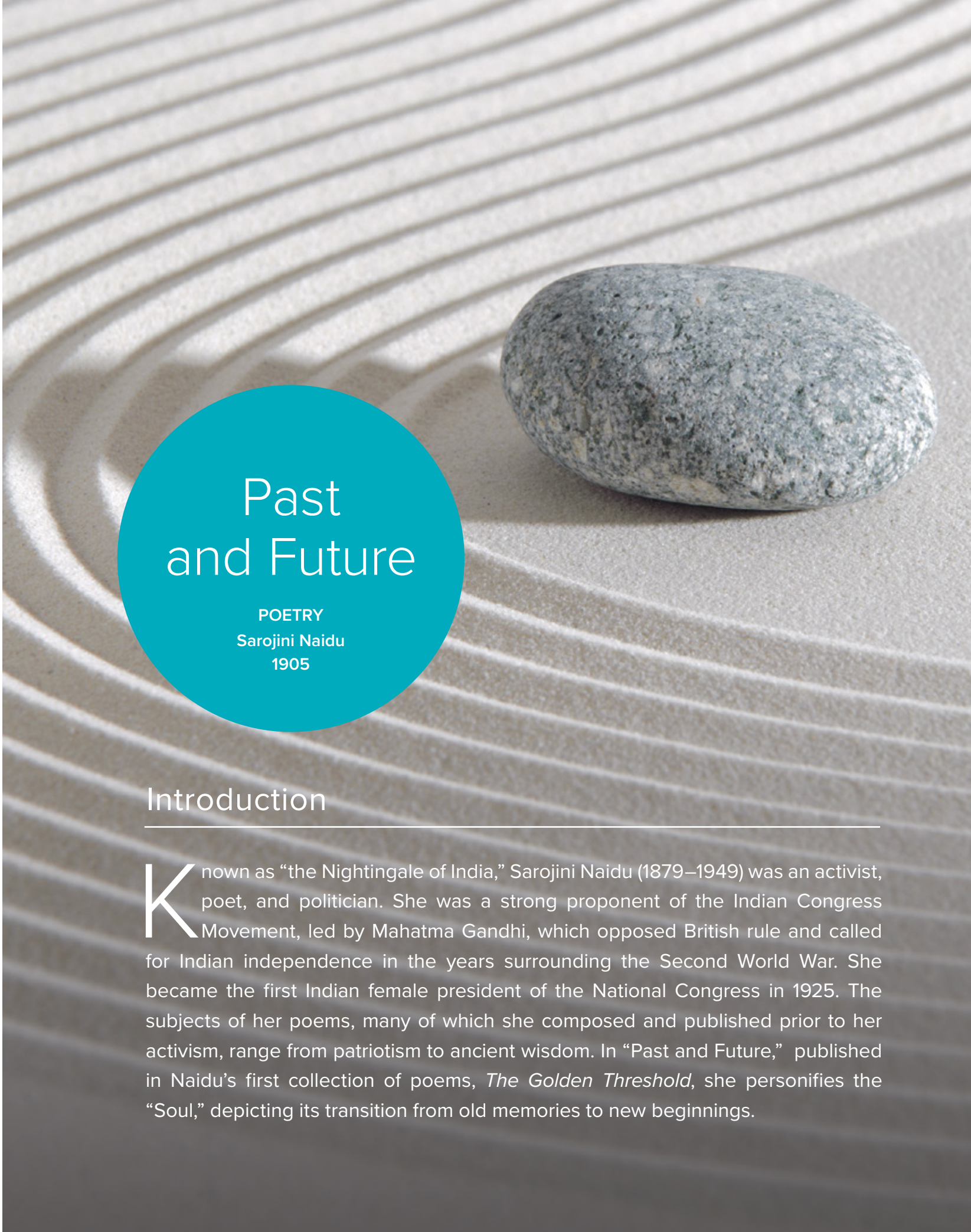
PERSONAL RESPONSE

WRITE

Poet Juanita Castro uses her poem "I Am a Poet" as a guide, her speaker saying, "These are the lines, which I am giving you, . . ." In response to this poem, write a poem or short prose piece of your own, entitled "I Am a _____," in which you equip readers with life skills or guide readers in some aspect of becoming. Include descriptive details, figurative language, and other elements to create a rich and meaningful response.

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Past and Future

POETRY
Sarojini Naidu
1905

Introduction

Known as "the Nightingale of India," Sarojini Naidu (1879–1949) was an activist, poet, and politician. She was a strong proponent of the Indian Congress Movement, led by Mahatma Gandhi, which opposed British rule and called for Indian independence in the years surrounding the Second World War. She became the first Indian female president of the National Congress in 1925. The subjects of her poems, many of which she composed and published prior to her activism, range from patriotism to ancient wisdom. In "Past and Future," published in Naidu's first collection of poems, *The Golden Threshold*, she personifies the "Soul," depicting its transition from old memories to new beginnings.

"The new hath come and now the old retires . . ."

NOTES

The new hath come and now the old retires:
And so the past becomes a mountain-cell,
Where lone, apart, old hermit-memories dwell
In **consecrated** calm, forgotten yet
Of the keen heart that hastens to forget
Old longings in fulfilling new desires.

And now the Soul stands in a **vague**, intense
Expectancy and **anguish** of suspense,
On the dim chamber-threshold . . . lo! he sees
Like a strange, fated bride as yet unknown,
His **timid** future shrinking there alone,
Beneath her marriage-veil of mysteries.



Sarojini Naidu and Mahatma Gandhi on their way to break the Salt Laws in India, 1930.

LITERARY ANALYSIS

WRITE

For some, the past is something to be escaped, while for others, it is something to long for. Which is it for the speaker of this poem? Locate poetic elements, including figurative language, to support your interpretation.

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The Joy Luck Club

FICTION
Amy Tan
1989

Introduction

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Chinese American author Amy Tan (b. 1952) grew up in Oakland, California, as the daughter of immigrant parents. *The Joy Luck Club*, her first published book, was a critical and commercial success that catapulted her into the literary mainstream. Constructed of episodic stories drawing on her own heritage, the book explores the relationships between a group of Chinese American women and their immigrant mothers, offering a compelling portrait of their interwoven lives across generations. In the story presented here, "Two Kinds," a mother has high expectations for her daughter, hoping she will become "a Chinese Shirley Temple" or a classically trained pianist on *The Ed Sullivan Show*.

"For unlike my mother, I did not believe I could be anything I wanted to be. I could only be me."

NOTES

SAMPLE ANNOTATION

Textual Evidence

Jing-mei's mother has great hopes for their family's success in the U.S., and this is a significant detail because it is the first information Jing-mei shares about her mother. Jing-mei's mother wants the best for her family even though she seems motivated by competition when she compares Jing-mei to Auntie Lindo's daughter.

"Jing-Mei Woo: Two Kinds"

1 My mother believed you could be anything you wanted to be in America. You could open a restaurant. You could work for the government and get good retirement. You could buy a house with almost no money down. You could become rich. You could become instantly famous.

2 "Of course you can be prodigy[1], too," my mother told me when I was nine. "You can be best anything. What does Auntie Lindo know? Her daughter, she is only best tricky."

3 America was where all my mother's hopes lay. 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. But she never looked back with regret. There were so many ways for things to get better.

• • •

4 We didn't immediately pick the right kind of prodigy. At first my mother thought I could be a Chinese Shirley Temple[2]. We'd watch Shirley's old movies on TV as though they were training films. My mother would poke my arm and say, "*Ni kan*"—You watch. And I would see Shirley tapping her feet, or singing a sailor song, or pursing her lips into a very round O while saying, "Oh my goodness."

5 "*Ni kan*," said my mother as Shirley's eyes flooded with tears. "You already know how. Don't need talent for crying!"

6 Soon after my mother got this idea about Shirley Temple, she took me to the beauty training school in the Mission district and put me in the hands of a student who could barely hold the scissors without shaking. Instead of getting

1. **prodigy** an exceptionally talented child or young person
2. **Shirley Temple** a child star in the 1930s, Shirley Temple (1928–2014) became a diplomat and was ambassador to Czechoslovakia during the fall of the Berlin Wall

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big fat curls, I **emerged** with an uneven mass of crinkly black fuzz. My mother dragged me off to the bathroom and tried to wet down my hair.

7 "You look like Negro Chinese," she lamented, as if I had done this on purpose.

8 The instructor of the beauty training school had to lop off these soggy clumps to make my hair even again. "Peter Pan is very popular these days" the instructor assured my mother. I now had hair the length of a boy's, with straight-across bangs that hung at a slant two inches above my eyebrows. I liked the haircut and it made me actually look forward to my future fame.

9 In fact, in the beginning, I was just as excited as my mother, maybe even more so. I pictured this prodigy part of me as many different images, trying each one on for size. I was a dainty ballerina girl standing by the curtains, waiting to hear the right music that would send me floating on my tiptoes. I was like the Christ child lifted out of the straw manger, crying with holy indignity. I was Cinderella stepping from her pumpkin carriage with sparkly cartoon music filling the air.

10 In all of my imaginings, I was filled with a sense that I would soon become *perfect*. My mother and father would adore me. I would be beyond reproach. I would never feel the need to sulk for anything.

11 But sometimes the prodigy in me became impatient. "If you don't hurry up and get me out of here, I'm disappearing for good," it warned. "And then you'll always be nothing."

12 Every night after dinner my mother and I would sit at the Formica kitchen table. She would present new tests, taking her examples from stories of amazing children she had read in *Ripley's Believe It or Not*, or *Good Housekeeping*, *Reader's Digest*, and a dozen other magazines she kept in a pile in our bathroom. My mother got these magazines from people whose houses she cleaned. And since she cleaned many houses each week, we had a great assortment. She would look through them all, searching for stories about remarkable children.

13 The first night she brought out a story about a three-year-old boy who knew the capitals of all the states and even most of the European countries. A teacher was quoted as saying that the little boy could also pronounce the names of the foreign cities correctly.

14 "What's the capital of Finland?" my mother asked me, looking at the magazine story.

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15 All I knew was the capital of California, because Sacramento was the name of the street we lived on in Chinatown. "Nairobi!" I guessed, saying the most foreign word I could think of. She checked to see if that was possibly one way to pronounce "Helsinki" before showing me the answer.

16 The tests got harder—multiplying numbers in my head, finding the queen of hearts in a deck of cards, trying to stand on my head without using my hands, predicting the daily temperatures in Los Angeles, New York, and London.

17 One night I had to look at a page from the Bible for three minutes and then report everything I could remember. "Now Jehoshaphat had riches and honor in abundance and... that's all I remember, Ma," I said.

18 And after seeing my mother's disappointed face once again, something inside me began to die. I hated the tests, the raised hopes and failed expectations. Before going to bed that night, I looked in the mirror above the bathroom sink and when I saw only my face staring back—and that it would always be this ordinary face—I began to cry. Such a sad, ugly girl! I made high-pitched noises like a crazed animal, trying to scratch out the face in the mirror.

19 And then I saw what seemed to be the prodigy side of me—a face I had never seen before. I looked at my reflection, blinking so I could see more clearly. The girl staring back at me was angry, powerful. This girl and I were the same. I had new thoughts, willful thoughts, or rather thoughts filled with lots of won'ts. I won't let her change me, I promised myself. I won't be what I'm not.

20 So now on nights when my mother presented her tests, I performed listlessly, my head propped on one arm. I pretended to be bored. And I was. I got so bored I started counting the bellows of the foghorns out on the bay while my mother drilled me in other areas. The sound was comforting and reminded me of the cow jumping over the moon. And the next day, I played a game with myself, seeing if my mother would give up on me before eight bellows. After a while I usually counted only one, maybe two bellows at most. At last she was beginning to give up hope.

21 Two or three months went by without any mention of my being a prodigy. And then one day my mother was watching *The Ed Sullivan Show* on TV. The TV was old and the sound kept shorting out. Every time my mother got halfway up from the sofa to adjust the set, the sound would go back on and Ed would be talking. As soon as she sat down, Ed would go silent again. She got up, the TV broke into loud piano music. She sat down. Silence. Up and down, back and forth, quiet and loud. It was like a stiff embraceless dance between her and the TV set. Finally she stood by the set with her hand on the sound dial.

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22 She seemed entranced by the music, a little frenzied piano piece with this mesmerizing quality, sort of quick passages and then teasing lilting ones before it returned to the quick playful parts.

23 "*Ni kan*," my mother said, calling me over with hurried hand gestures. "Look here."

24 I could see why my mother was fascinated by the music. It was being pounded out by a little Chinese girl, about nine years old, with a Peter Pan haircut. The girl had the sauciness of a Shirley Temple. She was proudly modest like a proper Chinese child. And she also did this fancy sweep of a curtsy, so that the fluffy skirt of her white dress cascaded slowly to the floor like the petals of a large carnation.

25 In spite of these warning signs, I wasn't worried. Our family had no piano and we couldn't afford to buy one, let alone reams of sheet music and piano lessons. So I could be generous in my comments when my mother bad-mouthed the little girl on TV.

26 "Play note right, but doesn't sound good! No singing sound," complained my mother.

27 "What are you picking on her for?" I said carelessly. "She's pretty good. Maybe she's not the best, but she's trying hard." I knew almost immediately that I would be sorry I had said that.

28 "Just like you," she said. "Not the best. Because you not trying." She gave a little huff as she let go of the sound dial and sat down on the sofa.

29 The little Chinese girl sat down also, to play an encore of "Anitra's Tanz," by Grieg. I remember the song, because later on I had to learn how to play it.

30 Three days after watching *The Ed Sullivan Show* my mother told me what my schedule would be for piano lessons and piano practice. She had talked to Mr. Chong, who lived on the first floor of our apartment building. Mr. Chong was a retired piano teacher and my mother had traded housecleaning services for weekly lessons and a piano for me to practice on every day, two hours a day, from four until six.

31 When my mother told me this, I felt as though I had been sent to hell. I whined and then kicked my foot a little when I couldn't stand it anymore.

32 "Why don't you like me the way I am? I'm *not* a genius! I can't play the piano. And even if I could, I wouldn't go on TV if you paid me a million dollars!" I cried.

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SAMPLE ANNOTATION

Context and Connotation – Word Relationships

I'm not sure what mesmerizing means. The word entranced describes the effect of music, so I think these words are synonyms. Entranced means "enchanted," so I think mesmerizing is a positive way to describe being fascinated.

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33 My mother slapped me. “Who ask you to be genius?” she shouted. “Only ask you be your best. For you sake. You think I want you to be genius? Hnnh! What for! Who ask you!”

34 “So ungrateful,” I heard her mutter in Chinese, “If she had as much talent as she has temper, she’d be famous now.”

35 Mr. Chong, whom I secretly nicknamed Old Chong, was very strange, always tapping his fingers to the silent music of an invisible orchestra. He looked ancient in my eyes. He had lost most of the hair on the top of his head and he wore thick glasses and had eyes that always looked tired and sleepy. But he must have been younger that I thought, since he lived with his mother and was not yet married.

36 I met Old Lady Chong once and that was enough. She had this peculiar smell like a baby that had done something in its pants. And her fingers felt like a dead person’s, like an old peach I once found in the back of the refrigerator; the skin just slid off the meat when I picked it up.

37 I soon found out why Old Chong had retired from teaching piano. He was deaf. “Like Beethoven!” he shouted to me. “We’re both listening only in our head!” And he would start to **conduct** his frantic silent sonatas.

38 Our lessons went like this. He would open the book and point to different things, explaining their purpose: “Key! Treble! Bass! No sharps or flats! So this is C major! Listen now and play after me!”

39 And then he would play the C scale a few times, a simple chord, and then, as if inspired by an old, unreachable itch, he gradually added more notes and running trills and a pounding bass until the music was really something quite grand.

40 I would play after him, the simple scale, the simple chord, and then I just played some nonsense that sounded like a cat running up and down on top of garbage cans. Old Chong smiled and applauded and then said, “Very good! But now you must learn to keep time!”

41 So that’s how I discovered that Old Chong’s eyes were too slow to keep up with the wrong notes I was playing. He went through the motions in half-time. To help me keep rhythm, he stood behind me, pushing down on my right shoulder for every beat. He balanced pennies on top of my wrists so that I would keep them still as I slowly played scales and arpeggios. He had me curve my hand around an apple and keep that shape when playing chords. He marched stiffly to show me how to make each finger dance up and down, staccato like an obedient little soldier.

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42 He taught me all these things, and that was how I also learned I could be lazy and get away with mistakes, lots of mistakes. If I hit the wrong notes because I hadn't practiced enough, I never corrected myself. I just kept playing in rhythm. And Old Chong kept conducting his own private reverie.

43 So maybe I never really gave myself a fair chance. I did pick up the basics pretty quickly, and I might have become a good pianist at the young age. But I was so determined not to try, not to be anybody different that I learned to play only the most ear-splitting preludes, the most discordant hymns.

44 Over the next year, I practiced like this, dutifully in my own way. And then one day I heard my mother and her friend Lindo Jong both talking in a loud bragging tone of voice so others could hear. It was after church, and I was leaning against the brick wall wearing a dress with stiff white petticoats. Auntie Lindo's daughter, Waverly, who was about my age, was standing farther down the wall about five feet away. We had grown up together and shared all the closeness of two sisters **squabbling** over crayons and dolls. In other words, for the most part, we hated each other. I thought she was snotty. Waverly Jong had gained a certain amount of fame as "Chinatown's Littlest Chinese Chess Champion."

45 "She bring home too many trophy," lamented Auntie Lindo that Sunday. "All day she play chess. All day I have no time do nothing but dust off her winnings." She threw a scolding look at Waverly, who pretended not to see her.

46 "You lucky you don't have this problem," Auntie Lindo said with a sigh to my mother.

47 And my mother squared her shoulders and bragged: "Our problem worser than yours. If we ask Jing-mei wash dish, she hear nothing but music. It's like you can't stop this natural talent."

48 And right then, I was determined to put a stop to her foolish pride.

49 A few weeks later, Old Chong and my mother conspired to have me play in a talent show which would be held in the church hall. By then, my parents had saved up enough to buy me a secondhand piano, a black Wurlitzer spinet with a scarred bench. It was the showpiece of our living room.

50 For the talent show, I was to play a piece called "Pleading Child," from Schumann's *Scenes from Childhood*. It was a simple, moody piece that sounded more difficult than it was. I was supposed to memorize the whole thing, playing the repeat parts twice to make the piece sound longer. But I dawdled over it, playing a few bars and then cheating, looking up to see what

SAMPLE ANNOTATION

Textual Evidence

On the surface, this exchange between Auntie Lindo and Jing-mei's mother seems like a rivalry between these two characters over whose daughter is more accomplished. But if I connect it to the inferences I already made about Jing-mei's mother, this exchange demonstrates that the girls' mothers want their daughters to thrive and have bright futures.

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notes followed. I never really listened to what I was playing. I daydreamed about being somewhere else, about being someone else.

51 The part I liked to practice best was the fancy curtsy: right foot out, touch the rose on the carpet with a pointed foot, sweep to the side, left leg bends, look up and smile.

52 My parents invited all the couples from the Joy Luck Club[3] to witness my debut. Auntie Lindo and Uncle Tin were there. Waverly and her two older brothers had also come. The first two rows were filled with children both younger and older than I was. The littlest ones got to go first. They recited simple nursery rhymes, squawked out tunes on miniature violins, twirled Hula Hoops, practiced in pink ballet tutus, and when they bowed or curtsied, the audience would sigh in unison, "Awww," and then clap enthusiastically.

53 When my turn came, I was very confident. I remember my childish excitement. It was as if I knew, without a doubt, that the prodigy side of me really did exist. I had no fear whatsoever, no nervousness. I remember thinking to myself, This is it! This is it! I looked out over the audience, at my mother's blank face, my father's yawn, Auntie Lindo's stiff-lipped smile, Waverly's sulky expression. I had on a white dress layered with sheets of lace, and a pink bow in my Peter Pan haircut. As I sat down I envisioned people jumping to their feet and Ed Sullivan rushing up to introduce me to everyone on TV.

54 And I started to play. It was so beautiful. I was so caught up in how lovely I looked that at first I didn't worry about how I would sound. So it was a surprise to me when I hit the first wrong note and I realized something didn't sound quite right. And then I hit another and another followed that. A chill started at the top of my head and began to trickle down. Yet I couldn't stop playing, as though my hands were bewitched. I kept thinking my fingers would adjust themselves back, like a train switching to the right track. I played this strange jumble through two repeats, the sour notes staying with me all the way to the end.

55 When I stood up, I discovered my legs were shaking. Maybe I had just been nervous and the audience, like Old Chong, had seen me go through the right motions and had not heard anything wrong at all. I swept my right foot out, went down on my knee, looked up and smiled. The room was quiet, except for Old Chong, who was beaming and shouting "Bravo! Bravo! Well done!" But then I saw my mother's face, her stricken face. The audience clapped weakly, and as I walked back to my chair, with my whole face quivering as I

3. **the Joy Luck Club** the name of the mahjong club organized by the four immigrant Chinese women whose stories comprise *The Joy Luck Club*, Amy Tan's debut novel

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tried not to cry, I heard a little boy whisper loudly to his mother, "That was awful," and mother whispered back, "Well, she certainly tried."

56 And now I realized how many people were in the audience, the whole world it seemed. I was aware of eyes burning into my back. I felt the shame of my mother and father as they sat stiffly through the rest of the show.

57 We could have escaped during intermission. Pride and some strange sense of honor must have anchored my parents to their chairs. And so we watched it all: the eighteen-year-old boy with a fake mustache who did a magic show and juggled flaming hoops while riding a unicycle. The breasted girl with white makeup who sang from *Madama Butterfly* and got honorable mention. And the eleven-year-old boy who won first prize playing a tricky violin song that sounded like a busy bee.

58 After the show, the Hsus, the Jongs, and the St. Clairs from the Joy Luck Club came up to my mother and father.

59 "Lots of talented kids," Auntie Lindo said vaguely, smiling broadly.

60 "That was somethin' else," my father said, and I wondered if he was referring to me in a humorous way, or whether he even remembered what I had done.

61 Waverly looked at me and shrugged her shoulders. "You aren't a genius like me," she said matter-of-factly. And if I hadn't felt so bad, I would have pulled her braids and punched her stomach.

62 But my mother's expression was what devastated me: a quiet, blank look that said she had lost everything. I felt the same way, and it seemed as if everybody were now coming up, like gawkers at the scene of an accident, to see what parts were actually missing. When we got on the bus to go home, my father was humming the busy-bee tune and my mother was silent. I kept thinking she wanted to wait until we got home before shouting at me. But when my father unlocked the door to our apartment, my mother walked in and then went to the back, into the bedroom. No accusations. No blame. And in a way, I felt disappointed. I had been waiting for her to start shouting, so that I could shout back and cry and blame her for all my misery.

63 I assumed my talent-show fiasco meant I never had to play the piano again. But two days later, after school, my mother came out of the kitchen and saw me watching TV.

64 "Four clock," she reminded me as if it were any other day. I was stunned, as though she were asking me to go through the talent-show torture again. I wedged myself more tightly in front of the TV.

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65 "Turn off TV," she called from the kitchen five minutes later.

66 I didn't budge. And then I decided. I didn't have to do what mother said anymore. I wasn't her slave. This wasn't China. I had listened to her before and look what happened. She was the stupid one.

67 She came out of the kitchen and stood in the arched entryway of the living room. "Four clock," she said once again, louder.

68 "I'm not going to play anymore," I said nonchalantly. "Why should I? I'm not a genius."

69 She walked over and stood in front of the TV. I saw that her chest was heaving up and down in an angry way.

70 "No!" I said, and I now felt stronger, as if my true self had finally emerged. So this was what had been inside me all along.

71 "No! I won't!" I screamed.

72 She yanked me by the arm, pulled me off the floor, snapped off the TV. She was frighteningly strong, half pulling, half carrying me towards the piano as I kicked the throw rugs under my feet. She lifted me up onto the hard bench. I was sobbing by now, looking at her bitterly. Her chest was heaving even more and her mouth was open, smiling crazily as if she were pleased that I was crying.

73 "You want me to be someone that I'm not!" I sobbed. "I'll never be the kind of daughter you want me to be!"

74 "Only two kinds of daughters," she shouted in Chinese. "Those who are obedient and those who follow their own mind! Only one kind of daughter can live in this house. Obedient daughter!"

75 "Then I wish I wasn't your daughter. I wish you weren't my mother," I shouted. As I said these things I got scared. It felt like worms and toads and slimy things crawling out of my chest, but it also felt good, as if this awful side of me had surfaced, at last.

76 "Too late to change this," said my mother shrilly.

77 And I could sense her anger rising to its breaking point. I wanted to see it spill over. And that's when I remembered the babies she had lost in China, the ones we never talked about. "Then I wish I'd never been born!" I shouted. "I wish I were dead! Like them."

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78 It was as if I had said magic words. Alakazam!—and her face went blank, her mouth closed, her arms went **slack**, and she backed out of the room, stunned, as if she were blowing away like a small brown leaf, thin, brittle, lifeless.

• • •

79 It was not the only disappointment my mother felt in me. In the years that followed, I failed her so many times, each time asserting my own will, my right to fall short of expectations. I didn't get straight As. I didn't become class president. I didn't get into Stanford. I dropped out of college.

80 For unlike my mother, I did not believe I could be anything I wanted to be. I could only be me.

81 And for all those years, we never talked about the disaster at the recital or my terrible accusations afterward at the piano bench. All that remained unchecked, like a betrayal that was now unspeakable. So I never found a way to ask her why she had hoped for something so large that failure was **inevitable**.

82 And even worse, I never asked her what frightened me the most: Why had she given up hope?

83 For after our struggle at the piano, she never mentioned my playing again. The lessons stopped. The lid to the piano was closed, shutting out the dust, my misery, and her dreams.

84 So she surprised me. A few years ago, she offered to give me the piano, for my thirtieth birthday. I had not played in all those years. I saw the offer as a sign of forgiveness, a tremendous burden removed.

85 "Are you sure?" I asked shyly. "I mean, won't you and Dad miss it?"

86 "No, this your piano," she said firmly. "Always your piano. You only one can play."

87 "Well, I probably can't play anymore," I said. "It's been years."

88 "You pick up fast," said my mother, as if she knew this was certain. "You have natural talent. You could been genius if you want to."

89 "No, I couldn't."

90 "You just not trying," said my mother. And she was neither angry nor sad. She said it as if to announce a fact that could never be disproved. "Take it," she said.

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91 But I didn't at first. It was enough that she had offered it to me. And after that, every time I saw it in my parents' living room, standing in front of the bay windows, it made me feel proud, as if it were a shiny trophy that I had won back.

92 Last week I sent a tuner over to my parents' apartment and had the piano reconditioned, for purely sentimental reasons. My mother had died a few months before and I had been been getting things in order for my father, a little bit at a time. I put the jewelry in special silk pouches. The sweaters she had knitted in yellow, pink, bright orange—all the colors I hated—I put those in moth-proof boxes. I found some old Chinese silk dresses, the kind with little slits up the sides. I rubbed the old silk against my skin, then wrapped them in tissue and decided to take them home with me.

93 After I had the piano tuned, I opened the lid and touched the keys. It sounded even richer than I remembered. Really, it was a very good piano. Inside the bench were the same exercise notes with handwritten scales, the same secondhand music books with their covers held together with yellow tape.

94 I opened up the Schumann book to the dark little piece I had played at the recital. It was on the left-hand side of the page, "Pleading Child." It looked more difficult than I remembered. I played a few bars, surprised at how easily the notes came back to me.

95 And for the first time, or so it seemed, I noticed the piece on the right-hand side. It was called "Perfectly Contented." I tried to play this one as well. It had a lighter melody but the same flowing rhythm and turned out to be quite easy. "Pleading Child" was shorter but slower; "Perfectly Contented" was longer but faster. And after I played them both a few times, I realized they were two halves of the same song.

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First Read

Read *The Joy Luck Club*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What does the mother in the excerpt want from her daughter? Use details from the text to support your answer.

2. How does the narrator's attitude toward the idea of being a prodigy change over the course of the text? Support your answer with evidence from the text.

3. After her performance at the piano recital, explain why the narrator is disappointed when her mother does not yell at her. Support your answer using ideas from the text that are directly stated or implied.

4. Use context clues to determine the meaning of the word **squabble** as it is used in the text. Write your definition of *squabble*, and explain which clues helped you understand it.

5. Keeping in mind that the Latin word *evitar* means "to avoid," and the Latin prefix *in-* means "not," write your definition of the word **inevitable** as it is used in the text. Then, use a print or an online dictionary to verify your understanding.

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Reading Skill: Textual Evidence

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 make inferences about a text, including analysis of what is implicit or indirectly stated, do the following:

- ✓ Read the text closely and critically.
- ✓ Identify significant details in the text and consider why they are meaningful.
- ✓ Consider how historical context and literary period influence the text.
- ✓ Draw conclusions about implicit meaning by combining your own knowledge, experiences, and observations with information directly stated in the text.

STEP 2: In order to identify and cite textual evidence that explains and justifies your reasoning, including any inferences you make about a text, do the following:

- ✓ Find details that are directly connected to your inferences.
- ✓ Identify the details that you used as the basis for your inferences.
- ✓ Provide correct citations for the specific evidence that supports your analysis.

STEP 3: In order to cite textual evidence that explains and justifies your reasoning, including any inferences you make about a text, consider the following questions:

- ✓ Do my inferences and supporting evidence reflect a close, critical reading of the text?
- ✓ Do I include textual evidence that explicitly supports my reasoning?
- ✓ How clear and logical are the connections between my inferences and the evidence I use to support them?
- ✓ Are my citations accurate and do they follow the citation format outlined in an appropriate style guide?

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Reread paragraphs 12–19 of *The Joy Luck Club*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which textual evidence best supports the inference that Jing-mei is not a prodigy?

   - A. "My mother got these magazines from people whose houses she cleaned. And since she cleaned many houses each week, we had a great assortment. She would look through them all, searching for stories about remarkable children."
   - B. "All I knew was the capital of California, because Sacramento was the name of the street we lived on in Chinatown. "Nairobi!" I guessed, saying the most foreign word I could think of."
   - C. "The tests got harder—multiplying numbers in my head, finding the queen of hearts in a deck of cards, trying to stand on my head without using my hands, predicting the daily temperatures in Los Angeles, New York, and London."
   - D. "And after seeing my mother's disappointed face once again, something inside me began to die."

2. Which inference is best supported by textual evidence from paragraphs 18 and 19?

   - A. Jing-mei realizes that she has no sense of self.
   - B. Jing-mei winces at her mother's assertiveness.
   - C. Jing-mei decides to excel at resisting her mother.
   - D. Jing-mei promises that she will try to improve.

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Reading Skill: Context and Connotation – Word Relationships

CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to apply knowledge of word relationships to determine meanings, 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 and homophones

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 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?
- ✓ How is the word or phrase related to another nearby word or phrase?
- ✓ How do word relationships offer clues about the meaning of an unfamiliar word or phrase?
- ✓ How can a dictionary or other resource help me confirm inferred meanings?

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Reread paragraph 43 of *The Joy Luck Club*. Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Based on the synonym *ear-splitting*, what are the connotative and denotative meanings of the word *discordant*?

- A. It has a positive connotation and means "harmonious."
- B. It has a negative connotation and means "clashing."
- C. It has a negative connotation and means "unpopular."
- D. It has a positive connotation and means "quiet."

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Close Read

Reread *The Joy Luck Club*. 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. Irony occurs when the author reveals an outcome that is not what readers or characters are expecting (situational irony), or uses language to mean the opposite of what is literally stated in order to create humor (verbal irony). Identify an example of irony in the text and cite evidence to explain what makes the example ironic.

2. Identify a scene in which the daughter's upbringing conflicts with her mother's. Explain why she chooses to reject her mother's influence and the effect this has on the meaning and purpose of the story.

3. Use context clues and word relationships to determine the meaning of the word *dawdled* in paragraph 50. Explain how you determined the meaning.

4. Identify details about the narrator and events that show this chapter to be a coming-of-age story. Explain how the author shows the conflicting perspectives of the mother and daughter.

5. Reread the last two paragraphs of the story. Analyze the conclusion to discuss the theme that a person's past informs his or her identity in the present.

LITERARY ANALYSIS

WRITE

This excerpt from the novel is titled "Two Kinds: Jing-Mei Woo." How do key elements in the excerpt symbolize the idea of Jing-mei being "two kinds"? How does the title provide insight into the narrator's coming-of-age experience and the conflicting perspectives that help to develop her character? Use textual evidence to support your analysis.

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The Best We Could Do:
An Illustrated Memoir

INFORMATIONAL TEXT
Thi Bui
2017

Introduction

After Thi Bui moved across the continental United States to be closer to her aging parents, she came to understand the cold distance between them. In her bestselling illustrated memoir, *The Best We Could Do*, Bui recounts her family's nautical escape from Vietnam in 1978 and her roots in that war-scarred country, "thinking that," she writes, "if I bridged the gap between the past and the present I could fill the void between my parents and me." In this excerpt from her National Book Critics Circle finalist book, Bui articulates the ways "proximity and closeness are not the same."

“I keep looking toward the past, tracing our journey in reverse . . .”

NOTES

SAMPLE ANNOTATION

Structure – Print and Graphic Features

The first panel uses contrasting shading and scale to create tension. Contrast between the small boat and vast sky and ocean, in addition to the contrast between dark and light shading, emphasizes the migrants’ fortitude and reinforces the narrator’s description of her parents’ “incredible journey.”

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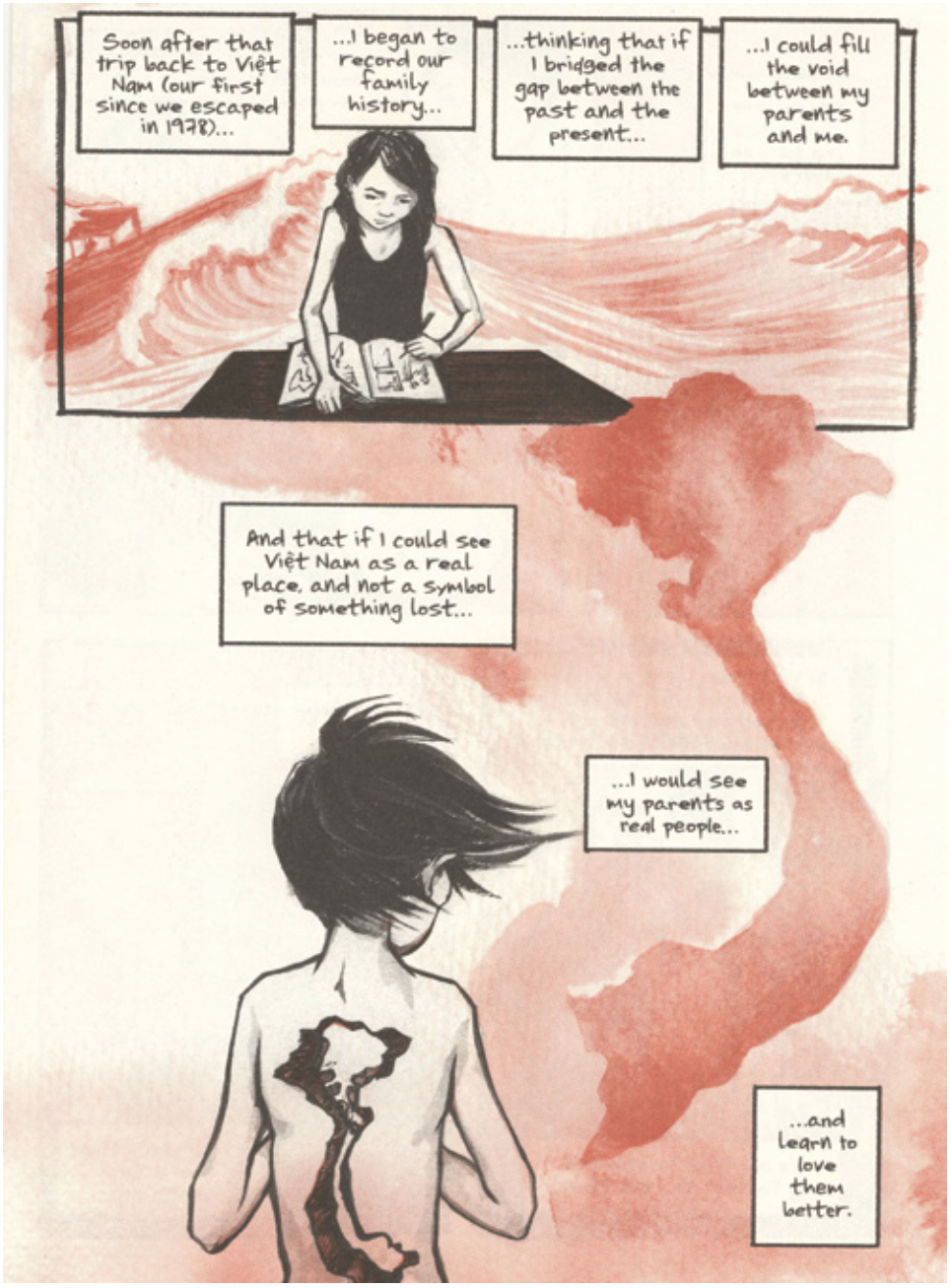


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SAMPLE ANNOTATION

Structure – Print and Graphic Features

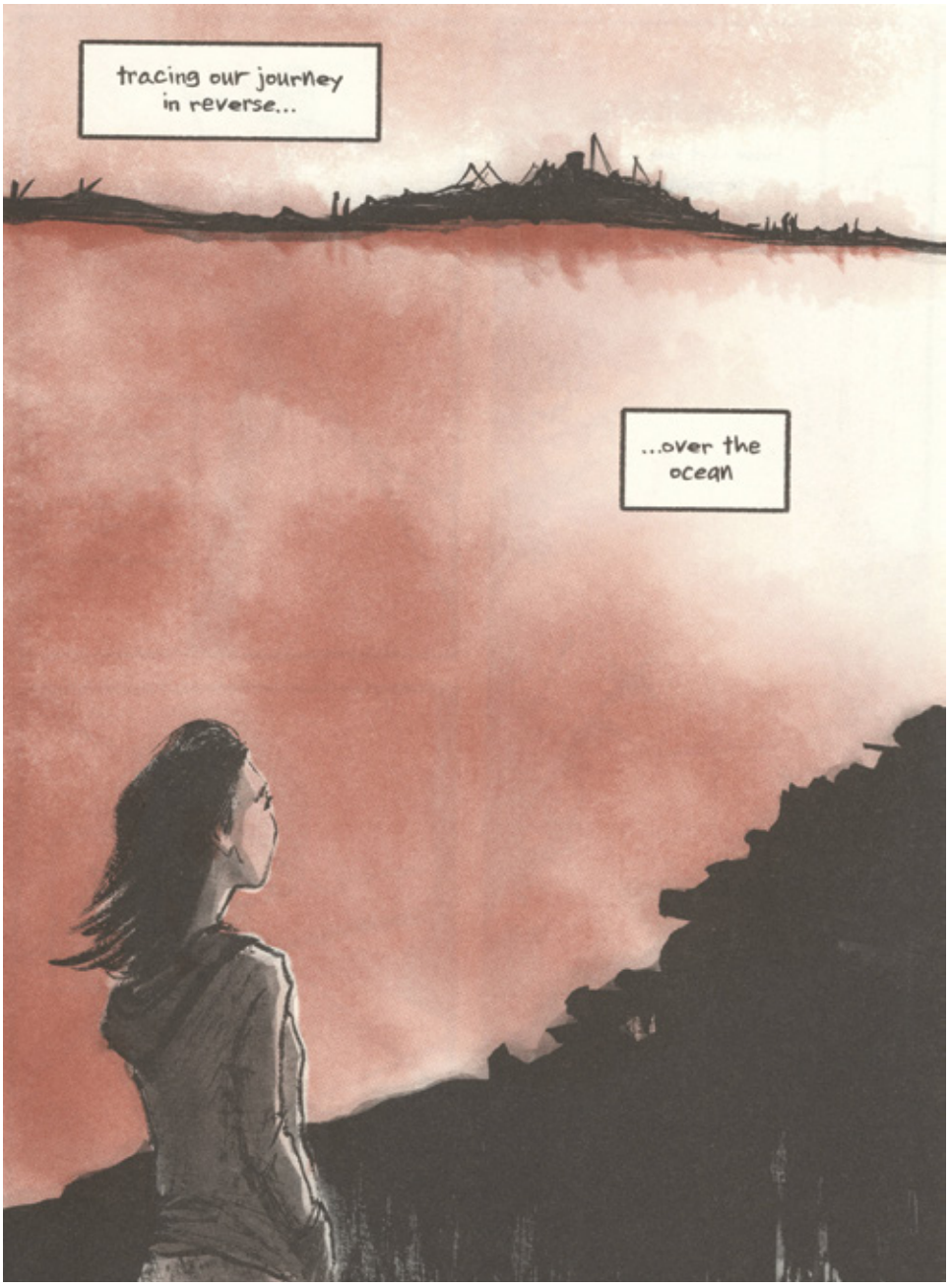
Placement of text boxes guides the reader's eye from left to right and top to bottom. High contrast in the first panel emphasizes the emptiness of the street and reinforces the loneliness expressed through the text in the caption. In the third panel, the contrast of a dark shadow against an empty sidewalk reflects the narrator's feeling of not knowing herself or her family, which she expresses in the caption "I keep looking toward the past . . ."

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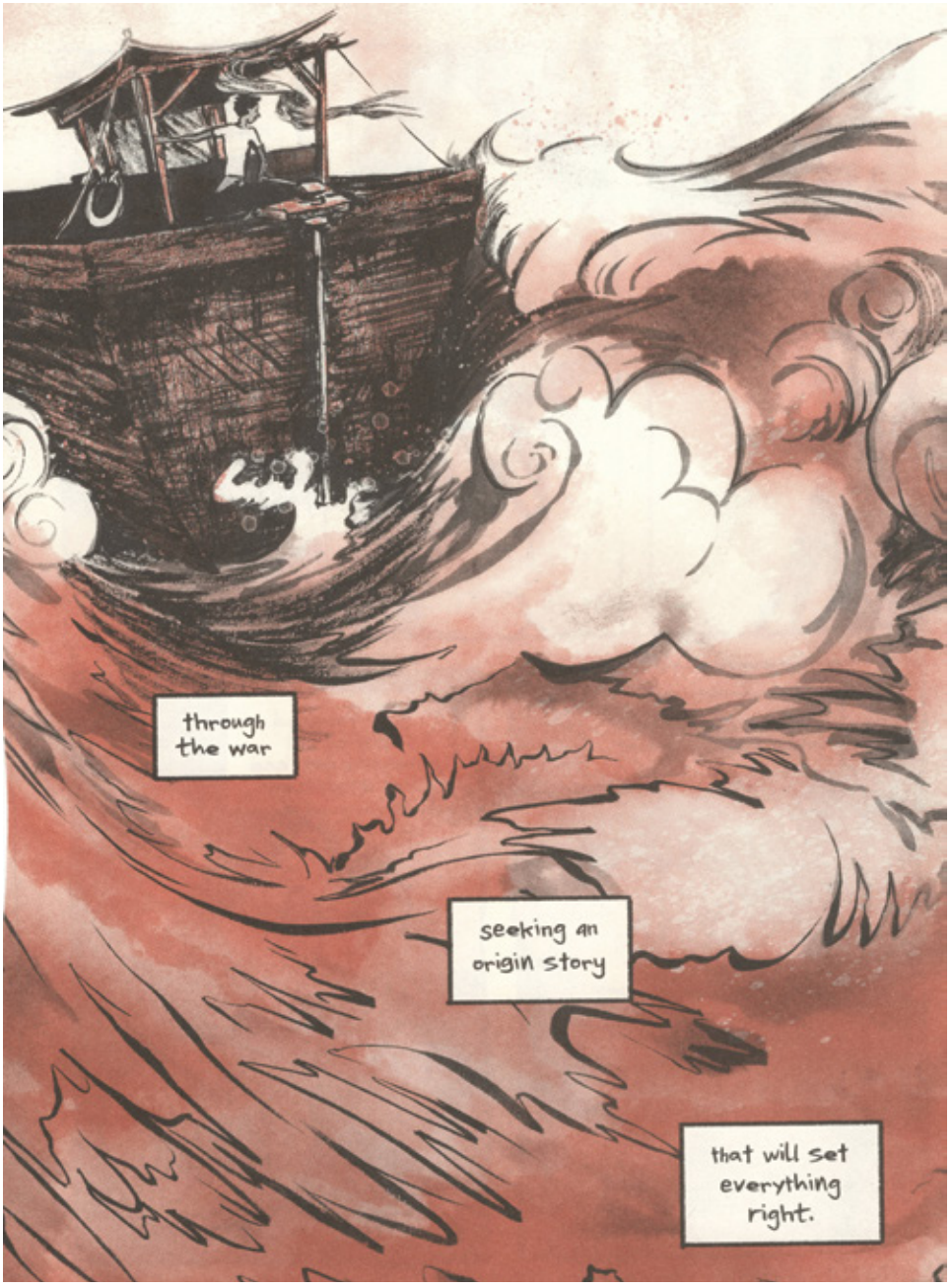


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The Best We Could Do by Thi Bui. Copyright (c) 2017 Thi Bui. Used with the permission of Express Permissions on behalf of Abrams ComicArts, an imprint of Harry N. Abrams, Inc., New York. All rights reserved. www.abramsbooks.com

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First Read

Read *The Best We Could Do: An Illustrated Memoir*. After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Why does Bui feel guilty? What does this guilt reveal about her and the situation she is in? Cite evidence from the text to support your response.

2. How is Bui's relationship with her mother different from Bui's relationship with her father? What do both relationships have in common? Explain, citing examples from the text in support of your response.

3. Explain what you learned about the relationship between Bui's father and his father, citing evidence from the text.

4. Use context clues to determine the meaning of the word **chasm** as it is used in the excerpt. Write your definition and identify clues that helped you figure out its meaning.

5. Use context clues to determine the meaning of the word **origin** as it is used in the excerpt. Write your definition of *origin*, along with those words and phrases from the text that helped you determine its meaning.

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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
  - captions that provide context or voiceover narration
  - dialogue contained in speech balloons
- ✓ graphic features, such as:
  - background and foreground illustrations
  - the size and arrangement of visual and text elements
  - color and contrast used to create emphasis and tension

STEP 2: To analyze the impact of print and graphic features in a graphic narrative, consider the following questions:

- ✓ What print and graphic features does the text include?
- ✓ How do print and graphic features emphasize specific details?
- ✓ How do print and graphic features reflect the narrative's mood and tone?

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Reread pages 7–8 of *The Best We Could Do: An Illustrated Memoir*. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which statement best describes how graphic elements convey meaning in the first panel on page 7?

   - A. The background illustration of waves emphasizes how an ocean voyage and the passage of time are central to the story that Bui wants to tell.
   - B. The sequencing of panels emphasizes how Bui's story will begin in the present but include flashbacks to her parents' life in Vietnam.
   - C. The contrast between background and foreground draws the reader's eye to the darker image of the narrator writing and drawing at her desk.
   - D. The dark shading used for the narrator's hair, shirt, and desk contrasts with the ocean in the background and emphasizes her connection to Vietnam.

2. In the first panel on page 8, how does the background illustration of the ocean support the reader's understanding of the narrator's relationship with her mother?

   - A. Her mother remembers the boat trip from Vietnam to America.
   - B. Looking at the ocean helps her remember her family in Vietnam.
   - C. The ocean is central to the narrator's understanding of herself.
   - D. There is a profound personal distance between Bui and her mother.

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Close Read

Reread *The Best We Could Do: An Illustrated 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. Analyze how the illustrations and the text work together to develop the memoir, including what is emphasized in each depiction of events.

2. Identify the central or main idea of this section of the memoir. Cite evidence to analyze its development.

3. On the second page of the graphic memoir, the narrator notes that "proximity and closeness are not the same." Discuss the denotations of *proximity* and *closeness*, the connotations of the words, and analyze how the nuances of the synonyms affect your understanding of the text.

4. Analyze the memoir to explain how the text and illustrations show the impact of the past on the present life of the author.

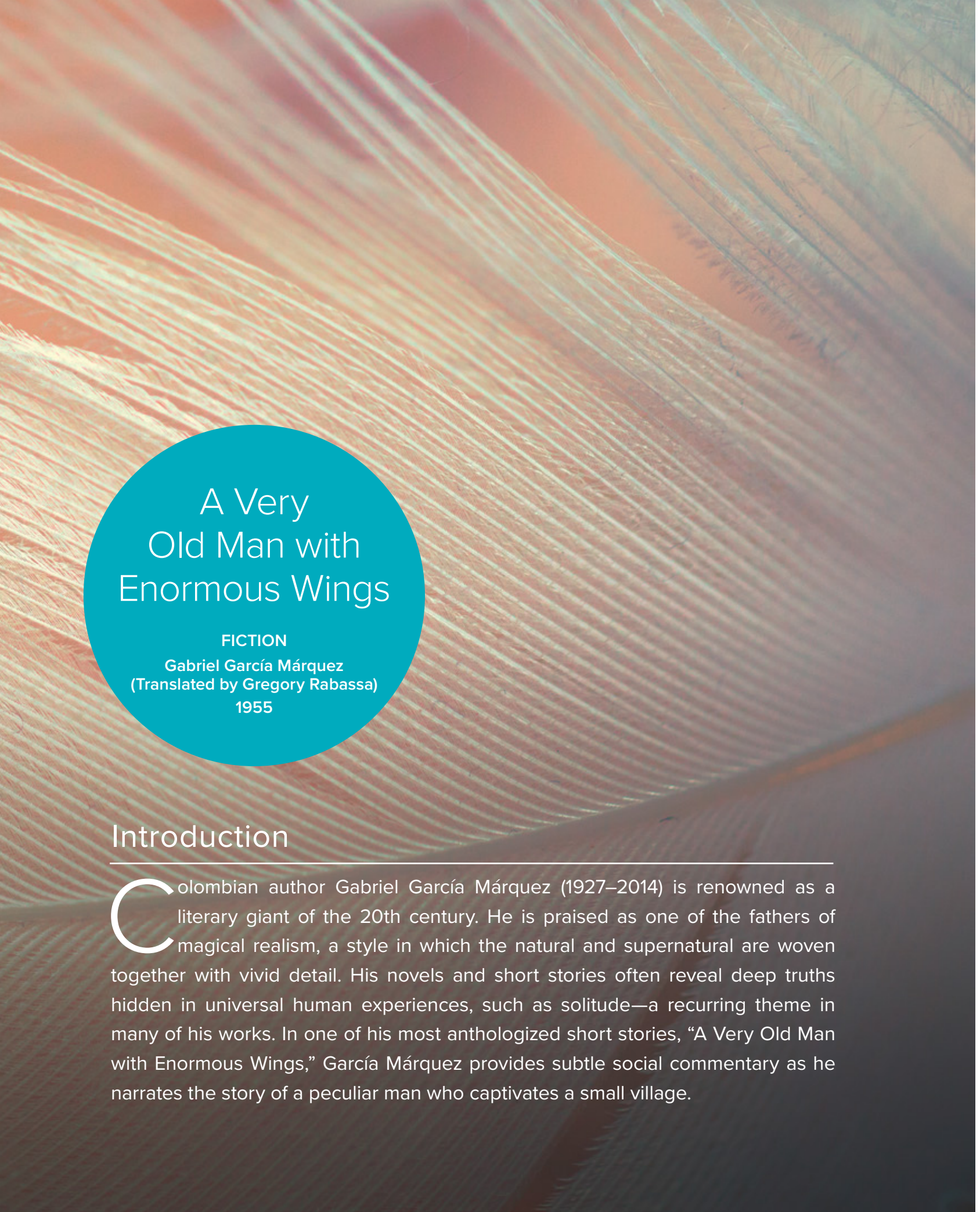
EXPOSITORY

WRITE

In this graphic novel excerpt, author Thi Bui illustrates the sacrifices her family made in their search for a better future. Create your own illustrated memoir, in your writer's notebook or in a digital format, about a time in your life where you or your family made a sacrifice. Be sure that elements of your illustrated memoir work together to convey a distinct tone and purpose. Then, write a response explaining how you used print and graphic features to communicate meaning. Support your response with evidence from the text you created.

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A Very Old Man with Enormous Wings

FICTION

Gabriel García Márquez
(Translated by Gregory Rabassa)
1955

Introduction

Colombian author Gabriel García Márquez (1927–2014) is renowned as a literary giant of the 20th century. He is praised as one of the fathers of magical realism, a style in which the natural and supernatural are woven together with vivid detail. His novels and short stories often reveal deep truths hidden in universal human experiences, such as solitude—a recurring theme in many of his works. In one of his most anthologized short stories, “A Very Old Man with Enormous Wings,” García Márquez provides subtle social commentary as he narrates the story of a peculiar man who captivates a small village.

"The world had been sad since Tuesday."

1 On the third day of rain they had killed so many crabs inside the house that Pelayo had to cross his drenched courtyard and throw them into the sea, because the newborn child had a temperature all night and they thought it was due to the stench. The world had been sad since Tuesday. Sea and sky were a single ash-gray thing and the sands of the beach, which on March nights glimmered like powdered light, had become a stew of mud and rotten shellfish. The light was so weak at noon that when Pelayo was coming back to the house after throwing away the crabs, it was hard for him to see what it was that was moving and groaning in the rear of the courtyard. He had to go very close to see that it was an old man, a very old man, lying face down in the mud, who, in spite of his tremendous efforts, couldn't get up, impeded by his enormous wings.

2 Frightened by that nightmare, Pelayo ran to get Elisenda, his wife, who was putting compresses on the sick child, and he took her to the rear of the courtyard. They both looked at the fallen body with a mute stupor. He was dressed like a ragpicker. There were only a few faded hairs left on his bald skull and very few teeth in his mouth, and his pitiful condition of a drenched great-grandfather took away any sense of grandeur he might have had. His huge buzzard wings, dirty and half-plucked, were forever entangled in the mud. They looked at him so long and so closely that Pelayo and Elisenda very soon overcame their surprise and in the end found him familiar. Then they dared speak to him, and he answered in an incomprehensible dialect with a strong sailor's voice. That was how they skipped over the inconvenience of the wings and quite intelligently concluded that he was a lonely castaway from some foreign ship wrecked by the storm. And yet, they called in a neighbor woman who knew everything about life and death to see him, and all she needed was one look to show them their mistake.

3 "He's an angel," she told them. "He must have been coming for the child, but the poor fellow is so old that the rain knocked him down."

4 On the following day everyone knew that a flesh-and-blood angel was held captive in Pelayo's house. Against the judgment of the wise neighbor woman, for whom angels in those times were the fugitive survivors of a celestial

NOTES

SAMPLE ANNOTATION

Paraphrasing and Summarizing

My paraphrase: They had been killing crabs in the house for three rainy days, and they thought the gross smell of dead crabs was making the baby sick, so Pelayo waded across his flooded yard and threw the crabs back into the sea. Everyone has been sad since Tuesday.

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conspiracy, they did not have the heart to club him to death. Pelayo watched over him all afternoon from the kitchen, armed with his bailiff's club, and before going to bed he dragged him out of the mud and locked him up with the hens in the wire chicken coop. In the middle of the night, when the rain stopped, Pelayo and Elisenda were still killing crabs. A short time afterward the child woke up without a fever and with a desire to eat. Then they felt **magnanimous** and decided to put the angel on a raft with fresh water and provisions for three days and leave him to his fate on the high seas. But when they went out into the courtyard with the first light of dawn, they found the whole neighborhood in front of the chicken coop having fun with the angel, without the slightest reverence, tossing him things to eat through the openings in the wire as if he weren't a supernatural creature but a circus animal.

5 Father Gonzaga arrived before seven o'clock, alarmed at the strange news. By that time onlookers less frivolous than those at dawn had already arrived and they were making all kinds of conjectures concerning the captive's future. The simplest among them thought that he should be named mayor of the world. Others of sterner mind felt that he should be promoted to the rank of five-star general in order to win all wars. Some visionaries hoped that he could be put to stud in order to implant the earth a race of winged wise men who could take charge of the universe. But Father Gonzaga, before becoming a priest, had been a robust woodcutter. Standing by the wire, he reviewed his catechism in an instant and asked them to open the door so that he could take a close look at that pitiful man who looked more like a huge decrepit hen among the fascinated chickens. He was lying in the corner drying his open wings in the sunlight among the fruit peels and breakfast leftovers that the early risers had thrown him. Alien to the **impertinences** of the world, he only lifted his antiquarian[1] eyes and murmured something in his dialect when Father Gonzaga went into the chicken coop and said good morning to him in Latin. The parish priest had his first suspicion of an imposter when he saw that he did not understand the language of God or know how to greet His ministers. Then he noticed that seen close up he was much too human: he had an unbearable smell of the outdoors, the back side of his wings was strewn with parasites and his main feathers had been mistreated by terrestrial winds, and nothing about him measured up to the proud dignity of angels. Then he came out of the chicken coop and in a brief sermon warned the curious against the risks of being ingenuous. He reminded them that the devil had the bad habit of making use of carnival tricks in order to confuse the unwary. He argued that if wings were not the essential element in determining the difference between a hawk and an airplane, they were even less so in the recognition of angels. Nevertheless, he promised to write a letter to his bishop so that the latter would write his primate so that the latter would write to the Supreme Pontiff in order to get the final verdict from the highest courts.

1. **antiquarian** relating to antiques or a person who collects or specializes in them

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6 His **prudence** fell on sterile hearts. The news of the captive angel spread with such rapidity that after a few hours the courtyard had the bustle of a marketplace and they had to call in troops with fixed bayonets to disperse the mob that was about to knock the house down. Elisenda, her spine all twisted from sweeping up so much marketplace trash, then got the idea of fencing in the yard and charging five cents admission to see the angel.

7 The curious came from far away. A traveling carnival arrived with a flying acrobat who buzzed over the crowd several times, but no one paid any attention to him because his wings were not those of an angel but, rather, those of a sidereal bat. The most unfortunate invalids on earth came in search of health: a poor woman who since childhood has been counting her heartbeats and had run out of numbers; a Portuguese man who couldn't sleep because the noise of the stars disturbed him; a sleepwalker who got up at night to undo the things he had done while awake; and many others with less serious ailments. In the midst of that shipwreck disorder that made the earth tremble, Pelayo and Elisenda were happy with fatigue, for in less than a week they had crammed their rooms with money and the line of pilgrims waiting their turn to enter still reached beyond the horizon.

8 The angel was the only one who took no part in his own act. He spent his time trying to get comfortable in his borrowed nest, befuddled by the hellish heat of the oil lamps and sacramental candles that had been placed along the wire. At first they tried to make him eat some mothballs, which, according to the wisdom of the wise neighbor woman, were the food prescribed for angels. But he turned them down, just as he turned down the papal lunches that the penitents brought him, and they never found out whether it was because he was an angel or because he was an old man that in the end ate nothing but eggplant mush. His only supernatural virtue seemed to be patience. Especially during the first days, when the hens pecked at him, searching for the stellar parasites that proliferated in his wings, and the cripples pulled out feathers to touch their defective parts with, and even the most merciful threw stones at him, trying to get him to rise so they could see him standing. The only time they succeeded in arousing him was when they burned his side with an iron for branding steers, for he had been motionless for so many hours that they thought he was dead. He awoke with a start, ranting in his hermetic[2] language and with tears in his eyes, and he flapped his wings a couple of times, which brought on a whirlwind of chicken dung and lunar dust and a gale of panic that did not seem to be of this world. Although many thought that his reaction had not been one of rage but of pain, from then on they were careful not to annoy him, because the majority understood that his passivity was not that of a hero taking his ease but that of a cataclysm in **repose**.

2. **hermetic** ascribing to an old, non-scientific belief system composed of elements of astrology, alchemy, and speculation of the afterlife

SAMPLE ANNOTATION

Theme

The villagers and spectators are unnecessarily cruel to the angel, but he sits patiently and endures their abuse. Characterization and plot suggest emerging themes about the value of patience and about prejudice and intolerance toward outsiders.

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SAMPLE ANNOTATION

Paraphrasing and Summarizing

My paraphrase: Church authorities wondered if the man had a belly button, if his language sounded like the language Jesus spoke, and asked other questions that didn't move anyone closer to finding out who the man was or where he came from.

9 Father Gonzaga held back the crowd's frivolity with formulas of maidservant inspiration while awaiting the arrival of a final judgment on the nature of the captive. But the mail from Rome showed no sense of urgency. They spent their time finding out if the prisoner had a navel, if his dialect had any connection with Aramaic, how many times he could fit on the head of a pin, or whether he wasn't just a Norwegian with wings. Those meager letters might have come and gone until the end of time if a providential event had not put and end to the priest's tribulations.

10 It so happened that during those days, among so many other carnival attractions, there arrived in the town the traveling show of the woman who had been changed into a spider for having disobeyed her parents. The admission to see her was not only less than the admission to see the angel, but people were permitted to ask her all manner of questions about her absurd state and to examine her up and down so that no one would ever doubt the truth of her horror. She was a frightful tarantula the size of a ram and with the head of a sad maiden. What was most heartrending, however, was not her outlandish shape but the sincere affliction with which she recounted the details of her misfortune. While still practically a child she had sneaked out of her parents' house to go to a dance, and while she was coming back through the woods after having danced all night without permission, a fearful thunderclap rent the sky in two and through the crack came the lightning bolt of brimstone that changed her into a spider. Her only nourishment came from the meatballs that charitable souls chose to toss into her mouth. A spectacle like that, full of so much human truth and with such a fearful lesson, was bound to defeat without even trying that of a haughty angel who scarcely deigned to look at mortals. Besides, the few miracles attributed to the angel showed a certain mental disorder, like the blind man who didn't recover his sight but grew three new teeth, or the paralytic who didn't get to walk but almost won the lottery, and the leper whose sores sprouted sunflowers. Those consolation miracles, which were more like mocking fun, had already ruined the angel's reputation when the woman who had been changed into a spider finally crushed him completely. That was how Father Gonzaga was cured forever of his insomnia and Pelayo's courtyard went back to being as empty as during the time it had rained for three days and crabs walked through the bedrooms.

11 The owners of the house had no reason to lament. With the money they saved they built a two-story mansion with balconies and gardens and high netting so that crabs wouldn't get in during the winter, and with iron bars on the windows so that angels wouldn't get in. Pelayo also set up a rabbit warren close to town and gave up his job as a bailiff for good, and Elisenda bought

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NOTES

some satin pumps with high heels and many dresses of iridescent silk, the kind worn on Sunday by the most desirable women in those times. The chicken coop was the only thing that didn't receive any attention. If they washed it down with creolin and burned tears of myrrh inside it every so often, it was not in homage to the angel but to drive away the dungheap stench that still hung everywhere like a ghost and was turning the new house into an old one. At first, when the child learned to walk, they were careful that he not get too close to the chicken coop. But then they began to lose their fears and got used to the smell, and before the child got his second teeth he'd gone inside the chicken coop to play, where the wires were falling apart. The angel was no less standoffish with him than with the other mortals, but he tolerated the most ingenious infamies with the patience of a dog who had no illusions. They both came down with the chicken pox at the same time. The doctor who took care of the child couldn't resist the temptation to listen to the angel's heart, and he found so much whistling in the heart and so many sounds in his kidneys that it seemed impossible for him to be alive. What surprised him most, however, was the logic of his wings. They seemed so natural on that completely human organism that he couldn't understand why other men didn't have them too.

12 When the child began school it had been some time since the sun and rain had caused the collapse of the chicken coop. The angel went dragging himself about here and there like a stray dying man. They would drive him out of the bedroom with a broom and a moment later find him in the kitchen. He seemed to be in so many places at the same time that they grew to think that he'd be duplicated, that he was reproducing himself all through the house, and the exasperated and unhinged Elisenda shouted that it was awful living in that hell full of angels. He could scarcely eat and his antiquarian eyes had also become so foggy that he went about bumping into posts. All he had left were the bare cannulae of his last feathers. Pelayo threw a blanket over him and extended him the charity of letting him sleep in the shed, and only then did they notice that he had a temperature at night, and was **delirious** with the tongue twisters of an old Norwegian. That was one of the few times they became alarmed, for they thought he was going to die and not even the wise neighbor woman had been able to tell them what to do with dead angels.

13 And yet he not only survived his worst winter, but seemed improved with the first sunny days. He remained motionless for several days in the farthest corner of the courtyard, where no one would see him, and at the beginning of December some large, stiff feathers began to grow on his wings, the feathers of a scarecrow, which looked more like another misfortune of

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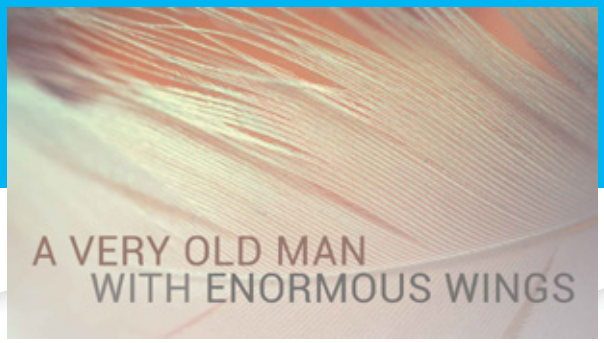
NOTES

decrepitude. But he must have known the reason for those changes, for he was quite careful that no one should notice them, that no one should hear the sea chanteys that he sometimes sang under the stars. One morning Elisenda was cutting some bunches of onions for lunch when a wind that seemed to come from the high seas blew into the kitchen. Then she went to the window and caught the angel in his first attempts at flight. They were so clumsy that his fingernails opened a furrow in the vegetable patch and he was on the point of knocking the shed down with the ungainly flapping that slipped on the light and couldn't get a grip on the air. But he did manage to gain altitude. Elisenda let out a sigh of relief, for herself and for him, when she watched him pass over the last houses, holding himself up in some way with the risky flapping of a senile vulture. She kept watching him even when she was through cutting the onions and she kept on watching until it was no longer possible for her to see him, because then he was no longer an annoyance in her life but an imaginary dot on the horizon of the sea.

Gabriel Garcia Marquez. "Un señor muy viejo con unas alas enormes", La increíble y triste historia de la cándida Erendira y de se abuela desalmada. © Gabriela García Márquez, 1972 and Heirs of Gabriel García Márquez. All pages from "A VERY OLD MAN WITH ENORMOUS WINGS" from LEAF STORM AND OTHER STORIES by GABRIEL GARCIA MARQUEZ. Translated by Gregory Rabassa. Copyright © 1971 by Gabriel García Márquez. Reprinted by permission of HarperCollins Publishers.

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First Read

Read "A Very Old Man with Enormous Wings." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What are the townspeople's first impressions of the old man? How do they interpret his appearance? Cite specific evidence from the text to support your answer.

2. What happens when the people learn of the "spider-woman"? How does their reaction compare to when they first discovered the old man? Make sure to include examples from the story.

3. How does the old man transform physically throughout the story? Use specific examples from the text to support your answer.

4. Use the surrounding context to infer the definition of **impertinences** as it is used in paragraph 5 of the story. Write your definition, explaining how you came to this meaning. Then, verify your understanding of the word with a print or an online dictionary.

5. The Latin word *prudentia* is translated "foresight, or practical judgment." Keeping this in mind, come up with your best definition of the word **prudence** as it is used in paragraph 6. Write your definition, and explain which clues led you to arrive at it.

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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
- ✓ words and phrases that are important to maintaining this meaning
- ✓ confusing or unfamiliar words, phrases, or passages
- ✓ the order in which events and ideas appear
- ✓ the text's length

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

- ✓ Which passages can I paraphrase in order to improve my comprehension of this text?
- ✓ Which words and phrases are important to keep to maintain the meaning?
- ✓ What figurative language can I rephrase to express the figurative meaning?
- ✓ What resources or strategies will help me uncover meanings of unfamiliar words and concepts?
- ✓ Does my paraphrase maintain the original meaning of the text, and is it in the same order and about the same length?

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Reread paragraph 7 of "A Very Old Man with Enormous Wings." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which answer choice best paraphrases the last sentence of the excerpt?

- A. After the shipwreck disorder made the earth tremble, Pelayo and Elisenda were tired of being happy because they filled their house with money, and there were still plenty of people lined up to pay to see the angel.
- B. In the middle of this significant event, Pelayo and Elisenda were happy to be tired because they were making lots of money by charging people admission to see the angel, and there were still plenty of people lined up to pay.
- C. The shipwreck made the earth shake, but Pelayo and Elisenda were not worried because they were too busy counting all the money they made from pilgrims willing to pay to see the angel, and there was a long line of pilgrims.
- D. One clue that suggested the importance of this event was the shipwreck and earthquake, after which a long line of pilgrims came to see the angel; meanwhile, Pelayo and Elisenda were making lots of money from the visitors.

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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 a universal theme in a literary text, note the following:

- ✓ the topics that the text focuses on
- ✓ messages about life that seem universal, or applicable to all people
- ✓ details that develop each theme:
  - a narrator's or speaker's tone
  - images that are particularly strong or vivid
  - details about the setting
  - characters' thoughts, actions, and dialogue
  - the central conflict in the plot
  - the resolution of the conflict

STEP 2: In order to analyze and compare universal themes and their development throughout a literary text, consider the following questions:

- ✓ What universal themes emerge in this text?
- ✓ How do these universal themes develop through literary elements, such as characterization and plot?
- ✓ How do these universal themes develop through elements of style, such as figurative language?
- ✓ How is the development of universal themes similar or different throughout the text?

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Reread paragraph 12 of "A Very Old Man with Enormous Wings." 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: What is a universal theme that this passage conveys?

- A. Trust, but verify, meaning do not completely trust other people.
- B. Death is inevitable, but life always tries to continue.
- C. People do not appreciate what they have until it's gone.
- D. Problems will go away on their own if you ignore them.

Part B: What evidence from paragraph 12 best contributes to the development of the universal theme you identified in Part A?

- A. "When the child began school it had been some time since the sun and rain had caused the collapse of the chicken coop. The angel went dragging himself about here and there like a stray dying man."
- B. "He seemed to be in so many places at the same time that they grew to think that he'd be duplicated, that he was reproducing himself all through the house. . ."
- C. "He could scarcely eat and his antiquarian eyes had also become so foggy that he went about bumping into posts. All he had left were the bare cannulae of his last feathers."
- D. "That was one of the few times they became alarmed, for they thought he was going to die and not even the wise neighbor woman had been able to tell them what to do with dead angels."

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Close Read

Reread "A Very Old Man with Enormous Wings." 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 evidence in the story that shows how the townspeople's reaction to the spider-woman is different from their reactions to the angel. Paraphrase a section from this part of the story that provides insight into the townspeople's view of her.

2. Identify two universal themes in this magical realist short story. Analyze details to compare these themes and their development.

3. García Márquez's short story reflects such source material as the myth of Icarus, the work of medieval theologians such as Thomas Aquinas (concerning angels), as well as the Catholicism of the people of South America. Research one of these allusions and analyze how the new representation uses the allusion for effect or to reveal a theme.

4. Explain how the angel's arrival affects or guides the lives of the people in this village. Cite evidence from the text to support your ideas.

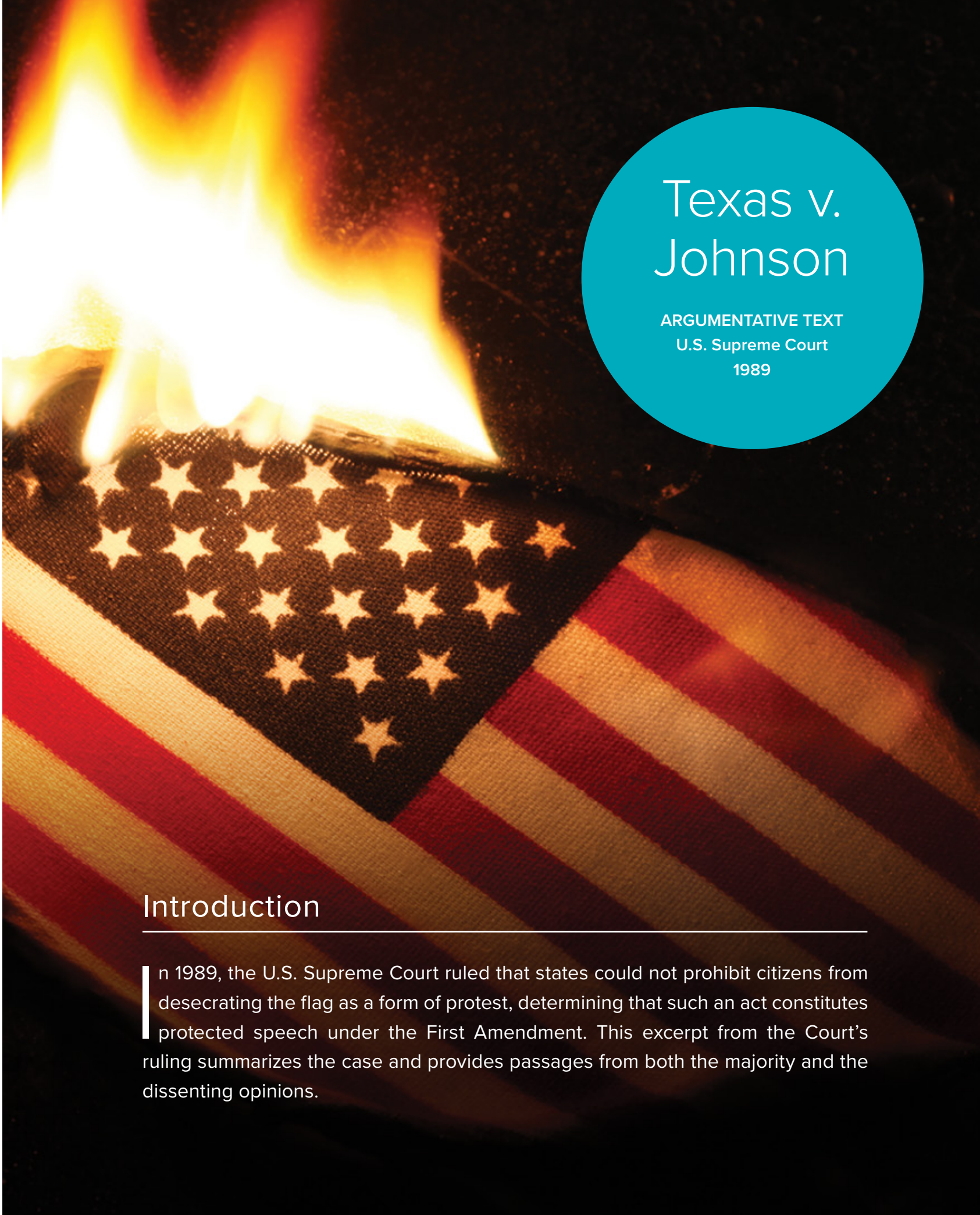
LITERARY ANALYSIS

WRITE

García Márquez uses this work of magical realism to convey a social and moral perspective to the reader. What elements of the story are magical? What elements are realistic? How does the combination of magic and realism help develop universal themes and a social and moral perspective in a way that other methods cannot? Use textual evidence and original analysis in your response.

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Texas v. Johnson

ARGUMENTATIVE TEXT
U.S. Supreme Court
1989

Introduction

In 1989, the U.S. Supreme Court ruled that states could not prohibit citizens from desecrating the flag as a form of protest, determining that such an act constitutes protected speech under the First Amendment. This excerpt from the Court's ruling summarizes the case and provides passages from both the majority and the dissenting opinions.

"Johnson's burning of the flag was expressive conduct protected by the First Amendment."

NOTES

TEXAS v. JOHNSON

Argued March 21, 1989

Decided June 21, 1989

1 During the 1984 Republican National Convention in Dallas, Texas, respondent Johnson participated in a political **demonstration** to protest the policies of the Reagan administration and some Dallas-based corporations. After a march through the city streets, Johnson burned an American flag while protesters chanted. No one was physically injured or threatened with injury, although several witnesses were seriously offended by the flag burning. Johnson was convicted of desecration of a venerated object in violation of a Texas statute, and a State Court of Appeals affirmed. However, the Texas Court of Criminal Appeals reversed, holding that the State, consistent with the First Amendment, could not punish Johnson for burning the flag in these circumstances. The court first found that Johnson's burning of the flag was **expressive** conduct protected by the First Amendment. The court concluded that the State could not criminally sanction flag desecration in order to preserve the flag as a symbol of national unity. It also held that the statute did not meet the State's goal of preventing breaches of the peace, since it was not drawn narrowly enough to encompass only those flag burnings that would likely result in a serious disturbance, and since the flag burning in this case did not threaten such a reaction. Further, it stressed that another Texas statute prohibited breaches of the peace and could be used to prevent disturbances without punishing this flag desecration.

Held:

2 Johnson's conviction for flag desecration is inconsistent with the First Amendment.

. . .

3 JUSTICE BRENNAN[1] delivered the opinion of the Court.

1. **Justice Brennan** American judge William J. Brennan Jr. (1906–1997) served as a Supreme Court justice from 1956 to 1990

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. . .

4 We are tempted to say, in fact, that the flag's deservedly cherished place in our community will be strengthened, not weakened, by our holding today. Our decision is a reaffirmation of the principles of freedom and inclusiveness that the flag best reflects, and of the conviction that our toleration of criticism such as Johnson's is a sign and source of our strength. Indeed, one of the proudest images of our flag, the one immortalized in our own national anthem, is of the bombardment it survived at Fort McHenry[2]. It is the Nation's resilience, not its rigidity, that Texas sees reflected in the flag - and it is that resilience that we reassert today.

5 The way to preserve the flag's special role is not to punish those who feel differently about these matters. It is to persuade them that they are wrong. "To courageous, self-reliant men, with confidence in the power of free and fearless reasoning applied through the processes of popular government, no danger flowing from speech can be deemed clear and present, unless the incidence of the evil apprehended is so imminent that it may befall before there is opportunity for full discussion. If there be time to expose through discussion the falsehood and **fallacies**, to avert the evil by the processes of education, the remedy to be applied is more speech, not enforced silence." And, precisely because it is our flag that is involved, one's response to the flag burner may exploit the uniquely persuasive power of the flag itself. We can imagine no more appropriate response to burning a flag than waving one's own, no better way to counter a flag burner's message than by saluting the flag that burns, no surer means of preserving the dignity even of the flag that burned than by- as one witness here did - according its remains a respectful burial. We do not consecrate the flag by punishing its desecration, for in doing so we dilute the freedom that this cherished emblem represents.

. . .

6 CHIEF JUSTICE REHNQUIST[3], with whom JUSTICE WHITE and JUSTICE O'CONNOR join, dissenting.

7 For more than 200 years, the American flag has occupied a unique position as the symbol of our Nation, a uniqueness that justifies a governmental **prohibition** against flag burning in the way respondent Johnson did here.

8 At the time of the American Revolution, the flag served to unify the Thirteen Colonies at home, while obtaining recognition of national sovereignty abroad. . . .

2. **Fort McHenry** the soldiers who fought to hold Fort McHenry during the War of 1812 are forever immortalized in the verses of Francis Scott Key's "The Star-Spangled Banner"
3. **Chief Justice Rehnquist** American jurist and lawyer William H. Rehnquist served as a Supreme Court justice from 1972 to 2005

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9 The American flag played a central role in our Nation's most tragic conflict, when the North fought against the South. The lowering of the American flag at Fort Sumter[4] was viewed as the start of the war. . . .

10 In the First and Second World Wars, thousands of our countrymen died on foreign soil fighting for the American cause. At Iwo Jima[5] in the Second World War, United States Marines fought hand to hand against thousands of Japanese. By the time the Marines reached the top of Mount Suribachi, they raised a piece of pipe upright and from one end fluttered a flag. That ascent had cost nearly 6,000 American lives. . . .

11 Both Congress and the States have enacted numerous laws regulating misuse of the American flag. Until 1967, Congress left the regulation of misuse of the flag up to the States. Now, however, 18 U.S.C. 700(a) provides that:

12 > "Whoever knowingly casts contempt upon any flag of the United States by publicly mutilating, defacing, defiling, burning, or trampling upon it shall be fined not more than $1,000 or imprisoned for not more than one year, or both."

. . .

13 The American flag, then, throughout more than 200 years of our history, has come to be the visible symbol embodying our Nation. It does not represent the views of any particular political party, and it does not represent any particular political philosophy. The flag is not simply another "idea" or "point of view" competing for recognition in the marketplace of ideas. Millions and millions of Americans regard it with an almost mystical **reverence** regardless of what sort of social, political, or philosophical beliefs they may have. I cannot agree that the First Amendment invalidates the Act of Congress, and the laws of 48 of the 50 States, which make criminal the public burning of the flag.

Bibliographic Citation: Texas v. Johnson, 491 U.S. 397 (1989). http://caselaw.lp.findlaw.com/scripts/getcase.pl?court=US&vol=491&invol=397.

4. **Fort Sumter** the Confederate army took control of South Carolina's Fort Sumter on April 13, 1861
5. **Iwo Jima** the largest of the Volcano Islands of Japan and the site of a pivotal 1945 battle between U.S. and Japanese forces near the end of World War II

PERSONAL RESPONSE

WRITE

Consider the majority opinion and the dissenting opinion on this seminal U.S. court case. Using evidence from both opinions as an aid to support your ideas, write your own response to the case.

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Stars and Stripes

ARGUMENTATIVE TEXT
Point/Counterpoint
2014



Introduction

In these two articles, writers make arguments for and against the rights of American citizens to burn the country's flag as a form of political protest. This debate has been going on since American activist Gregory Lee Johnson was arrested in Dallas, Texas, for burning the American flag outside of the Republican National Convention in 1984. Both writers present strong arguments and support their claims with evidence. Which one does the better job convincing you that his or her view is correct?

"All citizens must understand that the right to burn the flag is protected by America's Constitution."

NOTES

SAMPLE ANNOTATION

Argument – Arguments and Claims

The author's claim is based on two premises: first, that citizens have the constitutionally protected right to protest, and second, that flag burning is a form of protest. Therefore, if both premises are true, then it logically follows that flag burning is constitutionally protected.

Burning the American Flag: First Amendment Right or a Crime?

Point: The Right to Burn the Flag is Protected by Freedom of Speech

1 When a citizen of a nation is dissatisfied with the government, what can he or she do to try to create change? What if voting in elections and participating in local government doesn't seem to be enough? This is exactly the position some citizens find themselves in when they make the choice to burn the flag as a form of protest. Many see it as a last resort. All citizens must understand that the right to burn the flag is protected by America's Constitution.

2 There are many people who do not support the legal right to burn the flag. They feel that burning the flag is **callous** toward the military servicemen and women who have fought and died for their country. Anyone can see how this act would be hurtful toward members of the armed forces. However, it is not **plausible** to say that in order to protect freedom, you must limit the very freedoms you are trying to protect. Even some service members agree. According to a veteran of the Vietnam War, Richard Savage, "...Those who would burn the flag destroy the symbol of freedom, but amending the Constitution would destroy part of freedom itself."

3 The United States Supreme Court agrees that it would be unethical to limit citizens' personal freedoms with laws against burning the flag. In 1984, Gregory Lee Johnson burned the American flag at the Republican National Convention in Dallas because he was dissatisfied with the government of the United States. At the time it was illegal in the state of Texas to burn the flag, so Johnson was arrested. Johnson fought the case and it went all the way to the Supreme Court. The Court ruled in 1989 that burning a flag is symbolically the same as exercising your right to free speech, and therefore it is protected by the First Amendment to the Constitution. Since the Constitution is the supreme law of the land, states are no longer allowed to make or enforce laws against burning the flag.

4 Citizens like Gregory Lee Johnson who make the decision to burn the American flag in protest probably do not take the decision lightly. Instead, they are weighing their reverence for the flag carefully with their civic duty to

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stand up for what they believe in. One of the most important patriotic ideals in the United States is that the government is for the people and by the people. By burning a flag in protest, a citizen is participating in politics and therefore fulfilling his or her civic duty. It is far more unpatriotic to either not act to try to improve the government, or to use inadequate methods to try to bring about change.

5 To those who say flag burning should be illegal despite this evidence, I have a few questions. What exactly would be protected by a law that makes it illegal to burn flags? Clothing featuring American flags? Fourth of July picnic napkins and plates? Although it sounds a bit absurd, this is not very far-fetched. According to the Federal Flag Code, which was signed by President Franklin Roosevelt in 1942, a flag is anything "by which the average person seeing the same without deliberation may believe the same to represent the flag." A law against burning flags could have the negative, unintended consequence of unnecessary litigation against people that harm an image of the flag with no intention of protest.

6 The Supreme Court got this one right. When someone burns the flag in protest they are exercising their right to free speech, and that is a freedom that should never be tarnished by the government. The men and women who decide to burn the flag in protest would not bother to take action if they were not devoted to the betterment of the United States.

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"The Supreme Court has been wrong before."

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SAMPLE ANNOTATION

Argument – Arguments and Claims

The author's claim—that burning the flag is disrespectful and should be illegal—is based on the premise that the American flag is a sacred, patriotic symbol. The author supports this premise with compelling historical examples to develop the idea that the flag is a national symbol.

Counterpoint: Burning the American Flag is a Threat to Our Country

7 The American flag is one of the most sacred symbols of the United States. When six Marines raised the American flag over Iwo Jima in 1945, it symbolized the United States' strength in the face of world powers that wanted to destroy us. Three of the Marines that raised that flag would make the ultimate sacrifice for their country when they were killed in action. When Neil Armstrong placed an American Flag on the moon in 1969, it was a symbol of the United States' resolve to be a leader in science and technology despite competition from the repressive Communist regimes. When New York City firefighters raised the flag over the ruins of the World Trade Center in 2001, it was a symbol of solidarity and strength after an **atrocious** attack on the American people. To burn the United States flag for any reason is disrespectful and should be outlawed.

8 Unfortunately, there are some people who think it is acceptable to burn this sacred symbol as a form of protest against the government. They mistakenly believe that it is **feasible** to fight for freedom while simultaneously destroying one if its most cherished symbols. On the contrary, burning the American flag is deeply disrespectful to those that actually fight for freedom: members of the armed forces. Anyone that thinks that it should be legal to burn the flag should consider the following points of view.

9 Think how it must feel to be an American service member injured in battle. You are happy to be alive but you have a long road to recovery. Then you come home to the injurious act of the same citizens you fought to protect, burning a symbol of the freedom you fought for. Now picture tears in the eyes of the child or spouse of a soldier that went missing in action while fighting for our country. Imagine how it must feel for them to see people disrespecting a symbol of the freedom their missing loved one fought for, not knowing if their family member will ever have their own freedom again. Consider a serviceman or woman that fought in battle and made it home, but carries the memory of his or her comrades that were not so lucky to make it back to their families alive. How would it feel to see the memory of their fallen comrades degraded by the burning of the flag?

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10 People who think it should be legal to burn the American flag argue that the Supreme Court ruled it is a right protected by the Constitution. However, this is not a sufficient reason to let the issue lie. The Supreme Court has been wrong before. There was a time when the Supreme Court ruled that African Americans could not be American citizens (Dred Scott v. Sandford, 1857). Then only a little more than ten years later the Thirteenth, Fourteenth, and Fifteenth Amendments to the Constitution were passed, reversing this decision and ensuring that all Americans enjoy the protection of the law. One of the wonderful things about the United States is that the Constitution is flexible, and it is **imperative** that it be adjusted to reflect respect for the American flag as well.

11 In fact, the majority of Americans think that it should be illegal to burn the flag. In a poll conducted in 1990, 69% of Americans said that they supported a Constitutional Amendment that would make it legal for Congress or individual states to pass laws against flag burning. Since the United States government is for the people and by the people, public opinion should matter in deciding this issue.

12 And perhaps the most compelling reason to make burning the American flag illegal, is that it is a threat to national security. Simply put, when American citizens burn the flag it makes us look weak to our enemies. The world we live in today is increasingly threatening. It is essential that the United States show a united and strong nation that will not tolerate aggression from others.

13 Internationally there is a precedent for limiting freedom of expression in the interest of national security. The European Convention on Human Rights is an international treaty that has been in place in Europe since 1953. Article 10 (the section on freedom of expression) of the ECHR states: "The exercise of these freedoms, since it carries with it duties and responsibilities, may be subject to such formalities, conditions, restrictions or penalties as are prescribed by law and are necessary in a democratic society, in the interests of national security, territorial integrity or public safety...."

14 The clear message here is that it is more important to protect our citizens than to allow such an extreme display of freedom of speech. If you are dissatisfied with the government, there are many options available to you. Go out and vote. Speak or write about your point of view in a public forum so that your message can be heard. Run for office. Any of these would be better than the disrespectful, depraved act of burning the most sacred symbol of the freedoms you enjoy.

SAMPLE ANNOTATION

Argument – Reasoning

I notice that while both authors refer to public opinion and allude to the "Gettysburg Address"—Abraham Lincoln's 1863 speech that characterizes the role of federal government as "of the people, by the people, [and] for the people"—they use Lincoln's famous words to support opposing points of view. I also notice that in paragraph 4 the Point author uses deductive reasoning, while the Counterpoint author uses inductive reasoning.

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First Read

Read "Stars and Stripes." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. For what reasons does the author of the Point essay support the right to burn the flag as a protest? Support your answer with both ideas that are directly stated and ideas that you have inferred from textual evidence.

2. For what reasons does the author of the Counterpoint essay oppose giving people the right to burn the flag as a protest? Support your answer with both ideas that are directly stated and ideas that you have inferred from clues in the text.

3. What kinds of evidence do the authors of each essay use to support their opinions? Explain your answer with examples from each text.

4. Use context to determine the meaning of the word **callous** as it is used in the "Point" essay. Write your definition of *callous* and explain how you determined it. Then check your inferred meaning in a print or digital dictionary.

5. Based on context clues and the knowledge that the Latin suffix "*-ible*" means "able to," determine the meaning of the word **feasible** as it is used in the "Counterpoint" essay. Write your definition of *feasible* and explain how you determined it.

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to compare the development of two opposing arguments on the same topic, note the following:

- ✓ each author's claim, or position
- ✓ the reasons and evidence each author presents to support his or her claim
- ✓ the similarities and differences between the arguments and claims

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, consider the following questions:

- ✓ What is each author's claim, or position?
- ✓ What reasons and evidence does the author use to support his or her claim?
- ✓ How effectively do the reasons and evidence support the claim?

STEP 3: To evaluate the effectiveness and validity of claims, consider the following questions:

- ✓ How well do the reasons and evidence support the conclusion?
- ✓ Is the author's claim a likely or logical consequence of the reasons he or she presents in support of the claim? 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 2 and 11 of "Stars and Stripes." Then, using the Checklist on the previous page, answer the multiple-choice question below.

YOUR TURN

PRACTICE

Which statement most effectively compares how both authors develop their arguments in these paragraphs?

- A. The Point author states that most people support Constitutional protections for acts of protest that include flag burning, while the Counterpoint author states that most people want flag burning to be illegal.
- B. The Point author suggests that public opinion is a valid reason to change laws, while the Counterpoint author suggests that legislative decisions do not take public opinion into account.
- C. The Point author argues that flag burning should remain legal regardless of public opinion, while the Counterpoint author argues that flag burning should be prohibited to reflect public opinion.
- D. The Point author says that the majority of service members support legal flag burning, while the Counterpoint author says that the majority of service members think flag burning should be illegal.

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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 compare the development of two opposing arguments on the same topic by evaluating the effectiveness and validly of the claims and analyzing how the authors use the same information to achieve different ends, note the following:

- ✓ each author's claim, and the premises on which the claim is based
- ✓ the type of reasoning that each author uses
  - deductive: if the premises are true, then the conclusion must also be true
  - inductive: if the premises are true, then the conclusion is probably true
- ✓ how the authors draw different conclusions based on the same information

STEP 2: In order to compare the development of two opposing arguments on the same topic by evaluating the effectiveness and validly of the claims and analyzing how the authors use the same information to achieve different ends, consider the following questions:

- ✓ What type of reasoning does the argument use?
- ✓ Is the author's reasoning effective? Why or why not?
- ✓ Is the author's claim valid?
  - Validity applies only to deductive reasoning.
  - Validity means that *if* an argument's premises are true, *then* the conclusion is definitely true.
- ✓ What information do both authors use for support? What conclusion does each author draw from this information?

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Reread paragraphs 5 and 14 of "Stars and Stripes." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Reread the following claim from paragraph 5:

> A law against burning flags could have the negative, unintended consequence of unnecessary litigation against people that harm an image of the flag with no intention of protest.

What kind of reasoning does the Point author use to argue this claim?

- ○ A. deductive
- ○ B. inductive
- ○ C. abductive
- ○ D. reductive

2. Reread the following claim from paragraph 14:

> Any of these would be better than the disrespectful, depraved act of burning the most sacred symbol of the freedoms you enjoy.

Which statement offers the best analysis of the reasoning that the Counterpoint author uses to advance this claim?

- ○ A. This reasoning is ineffective because the author does not explain why these alternative forms of participation are better.
- ○ B. This reasoning is ineffective because the author does not discuss how burning the flag threatens national security.
- ○ C. This reasoning is effective because the author lists some alternative ways that citizens can participate in government.
- ○ D. This reasoning is effective because the author provides analysis of why flag burning is a disrespectful form of protest.

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Close Read

Reread "Stars and Stripes." 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 the key claim in the Point argument. Cite evidence to evaluate the validity of the claim.

2. Identify the key claim in the Counterpoint argument. Cite evidence to evaluate the validity of the claim.

3. Locate places in each essay where the authors use similar information about the Supreme Court decision *Texas v. Johnson* for different purposes. State the key claim of each Point/Counterpoint essay, and analyze the ways in which the two authors use the same information for different ends.

4. Identify one reason each author uses to support a particular claim. Analyze and evaluate the effectiveness of each reason in supporting the argument.

5. Using details from *Texas v. Johnson* and the opposing arguments in "Stars and Stripes," explain why Constitutional questions may need to be revisited or challenged in each new generation.

RESEARCH

WRITE

Outline a Point/Counterpoint argument based on a Supreme Court decision. Using headings and bullet points, identify 1) the subject; 2) the claim and opposing claim; 3) a reason for the validity of each claim; and 4) evidence to demonstrate why the reasoning behind each claim is sound. To summarize your ideas, write a paragraph to explain how debate can be a foundation to generate clearer thinking about an issue.

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Farewell Address

ARGUMENTATIVE TEXT
George Washington
1796

Introduction

In 1796, after serving eight years as president of the United States, George Washington (1732–1799) disappointed supporters by refusing to run for a third term in office. Instead, Washington announced his retirement and reiterated his political philosophies in a public letter that is now considered one of America's most important historical documents. In the following excerpt, Washington discusses the importance of preserving the union, adhering to the doctrines of religion and morality, and maintaining peaceful relationships with other nations.

"Observe good faith and justice towards all nations; cultivate peace and harmony with all."

Friends and Citizens:

1 The period for a new election of a citizen to administer the executive government of the United States being not far distant, and the time actually arrived when your thoughts must be employed in designating the person who is to be clothed with that important trust, it appears to me proper, especially as it may conduce to a more distinct expression of the public voice, that I should now apprise you of the resolution I have formed, to decline being considered among the number of those out of whom a choice is to be made.

2 I beg you, at the same time, to do me the justice to be assured that this resolution has not been taken without a strict regard to all the considerations appertaining to the relation which binds a dutiful citizen to his country; and that in withdrawing the tender of service, which silence in my situation might imply, I am influenced by no **diminution** of zeal for your future interest, no deficiency of grateful respect for your past kindness, but am supported by a full conviction that the step is compatible with both.

. . .

3 Interwoven as is the love of liberty with every ligament of your hearts, no recommendation of mine is necessary to fortify or confirm the attachment.

4 The unity of government which constitutes you one people is also now dear to you. It is justly so, for it is a main pillar in the **edifice** of your real independence, the support of your tranquility at home, your peace abroad; of your safety; of your prosperity; of that very liberty which you so highly prize. But as it is easy to foresee that, from different causes and from different quarters, much pains will be taken, many artifices employed to weaken in your minds the conviction of this truth; as this is the point in your political fortress against which the batteries of internal and external enemies will be most constantly and actively (though often covertly and insidiously) directed, it is of infinite moment that you should properly estimate the immense value of your national union to your collective and individual happiness; that you should cherish a cordial, habitual, and immovable attachment to it;

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SAMPLE ANNOTATION

Purpose and Perspective

Washington addresses his letter to friends and citizens, which conveys a tone of warmth and respect. He begins the body of his letter by outlining his purpose for writing—that is, he writes to explain that he will not run for another term in office.

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accustoming yourselves to think and speak of it as of the palladium of your political safety and prosperity; watching for its preservation with jealous anxiety; discountenancing whatever may suggest even a suspicion that it can in any event be abandoned; and indignantly frowning upon the first dawning of every attempt to alienate any portion of our country from the rest, or to enfeeble the sacred ties which now link together the various parts.

5 For this you have every inducement of sympathy and interest. Citizens, by birth or choice, of a common country, that country has a right to concentrate your affections. The name of American, which belongs to you in your national capacity, must always exalt the just pride of patriotism more than any **appellation** derived from local discriminations. With slight shades of difference, you have the same religion, manners, habits, and political principles. You have in a common cause fought and triumphed together; the independence and liberty you possess are the work of joint counsels, and joint efforts of common dangers, sufferings, and successes.

. . .

6 While, then, every part of our country thus feels an immediate and particular interest in union, all the parts combined cannot fail to find in the united mass of means and efforts greater strength, greater resource, proportionably greater security from external danger, a less frequent interruption of their peace by foreign nations; and, what is of inestimable value, they must derive from union an exemption from those broils and wars between themselves, which so frequently afflict neighboring countries not tied together by the same governments, which their own rival ships alone would be sufficient to produce, but which opposite foreign alliances, attachments, and intrigues would stimulate and embitter. Hence, likewise, they will avoid the necessity of those overgrown military establishments which, under any form of government, are **inauspicious** to liberty, and which are to be regarded as particularly hostile to republican liberty. In this sense it is that your union ought to be considered as a main prop of your liberty, and that the love of the one ought to endear to you the preservation of the other.

7 These considerations speak a persuasive language to every reflecting and virtuous mind, and exhibit the continuance of the Union as a primary object of patriotic desire. Is there a doubt whether a common government can embrace so large a sphere? Let experience solve it. To listen to mere speculation in such a case were criminal. We are authorized to hope that a proper organization of the whole with the auxiliary agency of governments for the respective subdivisions, will afford a happy issue to the experiment. It is well worth a fair and full experiment. With such powerful and obvious motives to union, affecting all parts of our country, while experience shall not have demonstrated its impracticability, there will always be reason to distrust the patriotism of those who in any quarter may endeavor to weaken its bands.

SAMPLE ANNOTATION

Understanding Rhetoric – Rhetorical Devices

Rhetorical and sound devices make Washington's argument concrete and, therefore, more effective. Simile, personification, alliteration, and a rhetorical question add clarity, create emphasis, and guide readers through his argument.

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8 In contemplating the causes which may disturb our Union, it occurs as matter of serious concern that any ground should have been furnished for characterizing parties by geographical discriminations, Northern and Southern, Atlantic and Western; whence designing men may endeavor to excite a belief that there is a real difference of local interests and views. One of the expedients of party to acquire influence within particular districts is to misrepresent the opinions and aims of other districts. You cannot shield yourselves too much against the jealousies and heartburnings which spring from these misrepresentations; they tend to render alien to each other those who ought to be bound together by fraternal affection.

. . .

9 Of all the dispositions and habits which lead to political prosperity, religion and morality are indispensable supports. In vain would that man claim the tribute of patriotism, who should labor to subvert these great pillars of human happiness, these firmest props of the duties of men and citizens. The mere politician, equally with the pious man, ought to respect and to cherish them. A volume could not trace all their connections with private and public felicity. Let it simply be asked: Where is the security for property, for reputation, for life, if the sense of religious obligation desert the oaths which are the instruments of investigation in courts of justice? And let us with caution indulge the supposition that morality can be maintained without religion. Whatever may be conceded to the influence of refined education on minds of peculiar structure, reason and experience both forbid us to expect that national morality can prevail in exclusion of religious principle.

10 It is substantially true that virtue or morality is a necessary spring of popular government. The rule, indeed, extends with more or less force to every species of free government. Who that is a sincere friend to it can look with indifference upon attempts to shake the foundation of the fabric?

. . .

11 Observe good faith and justice towards all nations; cultivate peace and harmony with all. Religion and morality enjoin this conduct; and can it be, that good policy does not equally enjoin it - It will be worthy of a free, enlightened, and at no distant period, a great nation, to give to mankind the magnanimous and too novel example of a people always guided by an exalted justice and benevolence. Who can doubt that, in the course of time and things, the fruits of such a plan would richly repay any temporary advantages which might be lost by a steady adherence to it? Can it be that Providence[1] has not connected the permanent felicity of a nation with its virtue? The experiment, at least, is

SAMPLE ANNOTATION

Central Idea

Washington explicitly states that morality is a necessary foundation of government. His ideas about religion reflect the Federalist side of a partisan debate over the role of religion in government. Washington underscores his point with a rhetorical question.

1. **Providence** the protection of God; destiny

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recommended by every sentiment which ennobles human nature. Alas! is it rendered impossible by its vices?

• • •

12 Though, in reviewing the incidents of my administration, I am unconscious of intentional error, I am nevertheless too sensible of my defects not to think it probable that I may have committed many errors. Whatever they may be, I fervently beseech the Almighty to avert or mitigate the evils to which they may tend. I shall also carry with me the hope that my country will never cease to view them with indulgence; and that, after forty five years of my life dedicated to its service with an upright zeal, the faults of incompetent abilities will be consigned to oblivion, as myself must soon be to the mansions of rest.

13 Relying on its kindness in this as in other things, and actuated by that fervent love towards it, which is so natural to a man who views in it the native soil of himself and his progenitors for several generations, I anticipate with pleasing expectation that retreat in which I promise myself to realize, without **alloy**, the sweet enjoyment of partaking, in the midst of my fellow-citizens, the benign influence of good laws under a free government, the ever-favorite object of my heart, and the happy reward, as I trust, of our mutual cares, labors, and dangers.

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First Read

Read "Farewell Address." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. Explain what Washington means when he says the following about the military establishment: "...avoid the necessity of those overgrown military establishments, which, under any form of government, are inauspicious to liberty, and which are to be regarded as particularly hostile to Republican Liberty." Support your explanation by citing specific words from this quotation.

2. What are Washington's views about the role of morality and religion in the life of a nation? What is his opinion about the relationship between morality and religion? Cite textual evidence that supports your inference about his views.

3. What can you infer about the problems Washington faced as president from his appeals to people to put their loyalty to the United States over their loyalty to their own state or region? Cite textual evidence to support your answer.

4. The Latin root *appellare* means "called upon" or "named." Combined with this knowledge, what other context clues in the text help you understand the meaning of the word **appellation**? Write your definition of *appellation* and explain how you got it.

5. The word **diminution** contains the noun-forming suffix *-tion*. Using your knowledge of suffixes—and a print or online dictionary, if necessary—determine and write the form that *diminution* would have if it were (1) an adjective and (2) a verb. What can you infer about the meaning of *diminution* from this knowledge and other context clues? Write your definition.

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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:

- ✓ the author's audience and purpose
- ✓ figures of speech, including:
  - simile: a comparison of two dissimilar things, using the word *like* or as
  - allusion: an indirect reference to literature, art, or history
  - metaphor: a comparison of two dissimilar things
  - personification: an attribution of human characteristics to a thing or idea
- ✓ sound devices, including:
  - alliteration: a repetition of initial consonant sounds
- ✓ rhetorical devices, including:
  - rhetorical question: a question posed to the audience that helps them follow the speaker's line of reasoning
  - asyndeton: omission of conjunctions in order to communicate a more direct and concise message

STEP 2: To analyze an author's use of rhetoric, consider the following questions:

- ✓ What is the author's purpose?
- ✓ How are the author's rhetorical appeals suited to his audience and purpose?
- ✓ How do rhetorical devices provide clarity and emphasis?
- ✓ How does each rhetorical device support or advance the author's argument?

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Complete the chart by matching each rhetorical device with its corresponding example from the text. Then, write a sentence that explains the rhetorical impact of this device. The first one is done for you.

YOUR TURN

PRACTICE

Rhetorical Devices				
alliteration	simile	allusion	rhetorical question	simile

Example	Device	Impact on Meaning
Interwoven as is the love of liberty with every ligament of your hearts, no recommendation of mine is necessary to fortify or confirm the attachment. (paragraph 3)	alliteration	Alliteration connects the concepts of love and liberty, emphasizing how strongly American citizens feel about their independence.
Whatever they may be, I fervently beseech the Almighty to avert or mitigate the evils to which they may tend. (paragraph 12)		
In this sense it is that your union ought to be considered as a main prop of your liberty, and that the love of the one ought to endear to you the preservation of the other. (paragraph 6)		
Where is the security for property, for reputation, for life, if the sense of religious obligation desert the oaths which are the instruments of investigation in courts of justice? (paragraph 9)		

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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 analyze central ideas of historical American speeches and essays, note the following:

- ✓ historical background on the author and/or text
- ✓ the audience and purpose of the text
- ✓ central ideas that are explicitly stated
- ✓ central ideas that are implied
- ✓ reasons, evidence, and explanations that support central ideas
- ✓ rhetorical appeals, such as logos, pathos, and ethos
- ✓ rhetorical devices, such as:
  - rhetorical question: a question posed to the audience that helps them follow the speaker's line of reasoning

STEP 2: In order to analyze central ideas of historical American speeches and essays, consider the following questions:

- ✓ What key ideas does the author or speaker advance in this text?
- ✓ What does the speaker or author want to accomplish through this speech or essay? What does the author or speaker want the audience to do or consider?
- ✓ How does the author employ rhetorical devices and appeals to advance central ideas?
- ✓ How does historical context shape the author's central idea?

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Reread paragraph 9 of "Farewell Address." 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: What is the central idea of this paragraph?

- A. A government must follow religious and moral ideals in order to be successful.
- B. A person cannot be moral if he or she is not religious.
- C. Laws must be based on religious principles.
- D. Unity is only possible if a government follows religious principles.

Part B: Which of the following sentences from the text best supports your answer to Part A?

- A. "Of all the dispositions and habits which lead to political prosperity, religion and morality are indispensable supports."
- B. "The mere politician, equally with the pious man, ought to respect and to cherish them."
- C. "A volume could not trace all their connections with private and public felicity."
- D. "And let us with caution indulge the supposition that morality can be maintained without religion."

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CHECKLIST

DISCUSS AND ANNOTATE

STEP 1: In order to identify an author's style choices in historical American speeches and essays, note the following:

- ✓ historical background on the author and/or text
- ✓ the audience and purpose of the text
- ✓ mood and tone conveyed through word choice
- ✓ rhetorical appeals, such as logos, pathos, and ethos
- ✓ rhetorical devices
- ✓ figurative language and sound 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 an author's choices in establishing and achieving purpose(s) in historical American speeches and essays, consider the following questions:

- ✓ What is the author's purpose for writing or speaking?
- ✓ What is the author's perspective on the subject?
- ✓ What rhetorical and stylistic choices does the author make?
- ✓ How do the author's rhetorical and stylistic choices advance his or her purpose and perspective?

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Reread paragraph 12 of "Farewell Address." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

YOUR TURN

PRACTICE

1. Which of the following quotations most closely reflects Washington's purpose in this paragraph?

   - A. "Though, in reviewing the incidents of my administration, I am unconscious of intentional error..."
   - B. "... I am nevertheless too sensible of my defects not to think it probable that I may have committed many errors."
   - C. "Whatever they may be, I fervently beseech the Almighty to avert or mitigate the evils to which they may tend."
   - D. "I shall also carry with me the hope that my country will never cease to view them with indulgence..."

2. Which of the following statements best expresses Washington's perspective in this paragraph?

   - A. Washington knows he made unintentional mistakes during his time as president, but he hopes that his lifetime of service to his country will allow people to forgive him.
   - B. Washington acknowledges the unintentional mistakes made by his administration, and he begs his audience to forgive him.
   - C. Washington knows he made mistakes while serving as president, but he still believes he was a better leader than anyone else could have been.
   - D. Washington does not think he made any mistakes while president, and he expects the nation to agree with him.

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Close Read

Reread "Farewell Address." 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 evidence that reveals at least one purpose of Washington's speech. Analyze and explain two choices that Washington makes in the writing of this speech that help him establish and achieve his purpose.

2. State the central idea of Washington's speech in paragraph 9. Explain how rhetoric helps advance this idea.

3. Identify the rhetorical appeals and devices that Washington uses in paragraph 11. Explain the effect of such a long sentence on the message of the speech.

4. Thinking about the history of the United States, explain why George Washington's "Farewell Address" remains an important part of the nation's original documents. Cite evidence from the address to explain your ideas.

RHETORICAL ANALYSIS

WRITE

How does George Washington's "Farewell Address" both celebrate previous accomplishments and prepare the United States to move forward as a capable new nation? Cite examples of Washington's use of rhetoric to advance his central ideas and achieve his purpose.

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Farewell Address to Congress

INFORMATIONAL TEXT
Douglas MacArthur
1951



Introduction

Douglas MacArthur (1880–1964) was a United States general and war hero who earned a Medal of Honor for leading Allied troops in the defense of the Philippines during the Second World War. A popular national figure in the aftermath of WWII, MacArthur was appointed to command a UN-backed coalition in the Korean War before losing favor with President Truman and his cabinet for defying executive orders in calling for further aggression against neighboring Chinese forces. On April 19, 1951, General MacArthur delivered this farewell address before a joint session of Congress barely a week after being relieved of command. His iconic mantra that "old soldiers never die" was the final capstone of one of recent history's most famous clashes over the control of military operations.

"Old soldiers never die; they just fade away."

NOTES

1 I now turn to the Korean conflict. While I was not consulted prior to the President's decision to intervene in support of the Republic of Korea, that decision from a military standpoint, proved a sound one, as we — as I said, proved a sound one, as we hurled back the invader and decimated his forces. Our victory was complete, and our objectives within reach, when Red China[1] intervened with numerically superior ground forces.

2 This created a new war and an entirely new situation, a situation not contemplated when our forces were committed against the North Korean invaders; a situation which called for new decisions in the diplomatic sphere to permit the realistic adjustment of military strategy.

3 Such decisions have not been forthcoming.

4 While no man in his right mind would advocate sending our ground forces into continental China, and such was never given a thought, the new situation did urgently demand a drastic revision of strategic planning if our political aim was to defeat this new enemy as we had defeated the old.

5 Apart from the military need, as I saw it, to **neutralize** the sanctuary protection given the enemy north of the Yalu, I felt that military necessity in the conduct of the war made necessary: first the intensification of our economic blockade against China; two the imposition of a naval blockade against the China coast; three removal of restrictions on air reconnaissance of China's coastal areas and of Manchuria; four removal of restrictions on the forces of the Republic of China on Formosa, with logistical support to contribute to their effective operations against the common enemy.

6 For entertaining these views, all professionally designed to support our forces committed to Korea and bring hostilities to an end with the least possible delay and at a saving of countless American and allied lives, I have been severely criticized in lay circles, principally abroad, despite my understanding that from a military standpoint the above views have been

1 **Red China:** a 20th-century pejorative for communist-controlled China; red flags have long been associated with communism and socialism

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NOTES

fully shared in the past by practically every military leader concerned with the Korean campaign, including our own Joint Chiefs of Staff[2].

7 I called for reinforcements but was informed that reinforcements were not available. I made clear that if not permitted to destroy the enemy built-up bases north of the Yalu, if not permitted to utilize the friendly Chinese Force of some 600,000 men on Formosa, if not permitted to blockade the China coast to prevent the Chinese Reds from getting succor from without, and if there were to be no hope of major reinforcements, the position of the command from the military standpoint forbade victory.

8 We could hold in Korea by constant maneuver and in an approximate area where our supply line advantages were in balance with the supply line disadvantages of the enemy, but we could hope at best for only an indecisive campaign with its terrible and constant **attrition** upon our forces if the enemy utilized its full military potential. I have constantly called for the new political decisions essential to a solution.

9 Efforts have been made to distort my position. It has been said, in effect, that I was a warmonger. *Nothing* could be further from the truth. I know war as few other men now living know it, and nothing to me is more revolting. I have long advocated its complete abolition, as its very destructiveness on both friend and foe has **rendered** it useless as a means of settling international disputes. Indeed, on the second day of September, nineteen hundred and forty-five, just following the surrender of the Japanese nation on the Battleship Missouri, I formally cautioned as follows:

> *Men since the beginning of time have sought peace. Various methods through the ages have been attempted to devise an international process to prevent or settle disputes between nations. From the very start workable methods were found in so far as individual citizens were concerned, but the mechanics of an instrumentality of larger international scope have never been successful. Military alliances, balances of power, Leagues of Nations, all in turn failed, leaving the only path to be by way of the crucible of war. The utter destructiveness of war now blocks out this alternative. We have had our last chance. If we will not devise some greater and more* ***equitable*** *system, Armageddon will be at our door. The problem basically is theological and involves a spiritual recrudescence and improvement of human character that will synchronize with our almost matchless advances in science, art, literature, and all material and cultural developments of the past two thousand years. It must be of the spirit if we are to save the flesh.*

2 **Joint Chiefs of Staff:** a panel of military leaders within the U.S. Department of Defense that provides advice to the president and the National Security Council

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10 But once war is forced upon us, there is no other alternative than to apply every available means to bring it to a swift end.

11 War's very object is victory, not prolonged indecision.

12 In war there is no substitute for victory.

13 There are some who, for varying reasons, would **appease** Red China. They are blind to history's clear lesson, for history teaches with unmistakable emphasis that appeasement but begets new and bloodier war. It points to no single instance where this end has justified that means, where appeasement has led to more than a sham peace. Like blackmail, it lays the basis for new and successively greater demands until, as in blackmail, violence becomes the only other alternative.

14 "Why," my soldiers asked of me, "surrender military advantages to an enemy in the field?" I could not answer.

15 Some may say: to avoid spread of the conflict into an all-out war with China; others, to avoid Soviet intervention. Neither explanation seems valid, for China is already engaging with the maximum power it can commit, and the Soviet will not necessarily mesh its actions with our moves. Like a cobra, any new enemy will more likely strike whenever it feels that the relativity in military or other potential is in its favor on a world-wide basis.

16 The tragedy of Korea is further heightened by the fact that its military action is confined to its territorial limits. It condemns that nation, which it is our purpose to save, to suffer the devastating impact of full naval and air bombardment while the enemy's sanctuaries are fully protected from such attack and devastation.

17 Of the nations of the world, Korea alone, up to now, is the sole one which has risked its all against communism. The magnificence of the courage and **fortitude** of the Korean people defies description.

18 They have chosen to risk death rather than slavery. Their last words to me were: "Don't scuttle the Pacific!"

19 I have just left your fighting sons in Korea. They have met all tests there, and I can report to you without reservation that they are splendid in every way.

20 It was my constant effort to preserve them and end this savage conflict honorably and with the least loss of time and a minimum sacrifice of life. Its growing bloodshed has caused me the deepest anguish and anxiety.

21 Those gallant men will remain often in my thoughts and in my prayers always.

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22 I am closing my fifty-two years of military service. When I joined the Army, even before the turn of the century, it was the fulfillment of all of my boyish hopes and dreams. The world has turned over many times since I took the oath on the plain at West Point[3], and the hopes and dreams have long since vanished, but I still remember the **refrain** of one of the most popular barrack ballads of that day which proclaimed most proudly that "old soldiers never die; they just fade away."

23 And like the old soldier of that ballad, I now close my military career and just fade away, an old soldier who tried to do his duty as God gave him the light to see that duty.

24 Good Bye.

RHETORICAL ANALYSIS

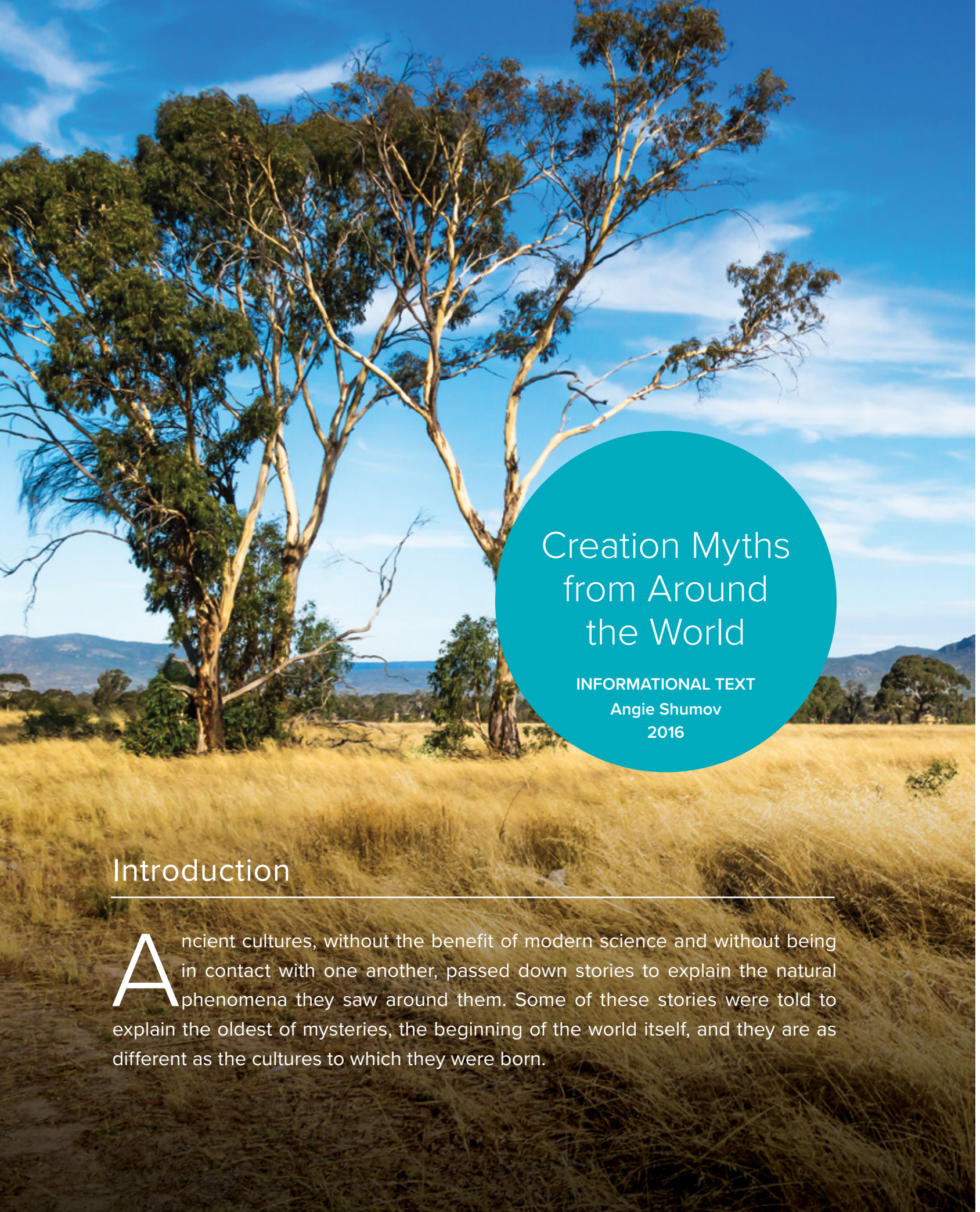
WRITE

Identify and explain a few of the rhetorical appeals and devices that General MacArthur uses to make his case before Congress. Cite examples from the text to explain his use of rhetoric.

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3 **West Point:** a United States Army installation on the west bank of Hudson river and to the north of New York City that is the site of the U.S. Military Academy

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Creation Myths from Around the World

INFORMATIONAL TEXT

Angie Shumov

2016

Introduction

Ancient cultures, without the benefit of modern science and without being in contact with one another, passed down stories to explain the natural phenomena they saw around them. Some of these stories were told to explain the oldest of mysteries, the beginning of the world itself, and they are as different as the cultures to which they were born.

"All around the world, creation myths help us make sense of man's origin."

NOTES

1 Where did we come from and how did we get here? The answer to life's most **fundamental** question may remain unknown, but that doesn't stop narratives from telling of the world's beginning and how man came to be.

2 Neither proved right or wrong, creation myths have been passed down person to person, across generations and cultures since the beginning of time. Some speak of birth and a Supreme Being while others say the elements formed life. Even stories from the same cultural origins have different versions and **interpretations**.

He the Creator

3 Christian, Jewish, and Islamic faiths share a common creation story. In the Book of Genesis, God says "let there be light" and in six days he creates the sun, moon, land and sky and all living creatures. He tells all to "be fruitful and multiply." Another **adaptation** goes on to speak of God creating Adam, the first man, out of the earth's dust. He then created a female companion out of Adam's rib who was given the name Eve, meaning mother of all living. Adam and Eve lived happily in God's Garden of Eden until one day, a serpent who lived in the tree of forbidden fruit, persuaded the humans to eat an apple. As God had forbidden them to touch this fruit, their disobedience brought the awareness of good and evil in the world.

A Balanced Beginning

4 In one Chinese creation story, first there was a cosmic[1] egg made up of two balanced opposites: yin and yang. The egg held P'an Ku, the divine embryo. P'an Ku grew until the egg could not hold him, causing the shell to burst. So P'an Ku went to work right away making the world, with a hammer in hand. He dug out valleys, made way for rivers, and piled up mountains. But the earth was not complete until P'an Ku passed away. It wasn't until death that his flesh became soil and his bones the rocks. His eyes became the sun and moon

1. **cosmic** related to the universe as a whole, rather than just earth

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and his head the sky. From what was once his sweat and tears was now rain and the fleas that covered his body became mankind.

The Sacrifice

5 The earliest Vedic[2] text in the Hindu religion, the Rig Veda, tells the tale of Purusha. He who had a thousand heads, eyes, and feet could envelop the earth with his fingers. The gods sacrificed Purusha and his body turned to butter, **transforming** into animals, elements, the three gods Agni, Vayu, and Indra, and even the four castes of Hindu society. Later on, a different interpretation developed that spoke of the trinity of creation. Brahma the creator, Vishnu the preserver, and Shiva the destroyer makes a universal cycle of the world's beginning and end.

Water of Life

6 The ancient Egyptians had numerous creation myths that all begin with the chaotic waters of Nun. Atum, while considered genderless, appeared as the first god or goddess. It is said he created himself from his thoughts and will. From the dark waters of Nun, emerged a hill for Atum to stand upon. This is where he made Shu, the god of air and Tefnut, the goddess of moisture. Shu and Tefnut created Geb, the earth, and Nut, the sky. And from Geb and Nut came even more gods and goddesses. While the world's order formed over time, Shu and Tefnut got lost in darkness. Atum sent his all-seeing eye to search for them and upon their return, he wept tears of joy. The tears struck the earth and turned into the first men.

Three Tries

7 A Mayan creation story tells the tale of Tepeu, the maker and Gucumatz, the feathered spirit. After the two built the world with their thoughts, they decided they needed beings to look after their earth and to praise them for their creation. First, they made animals from birds and snakes to deer and panthers, but realized these creatures could not communicate their admiration. They had to produce another kind of being that was capable of worshiping them.

8 They first created man from wet clay but when he tried to speak, he crumbled apart. In a second attempt, they made men out of wood and while they could talk, they were empty headed and empty hearted, producing words with no meaning behind them. The third time around, they made four men out of the white and yellow corn. To their satisfaction, these men could think

2. **Vedic** the language, religion, or world view of the Vedas, the Aryan precursors of the Hindu peoples and religion

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and feel and speak words out of love and respect. To ensure the human race continued, the gods created women as their mates and so mankind lived on.

9 All around the world, creation myths help us make sense of man's origin. While many variations exist, these stories have built the **foundation** of the world's largest religions and cultures. There may not be a universal understanding but these legends, true or false, are the real roots of society today.

By Angie Shumov. Used by permission of National Geographic Creative.

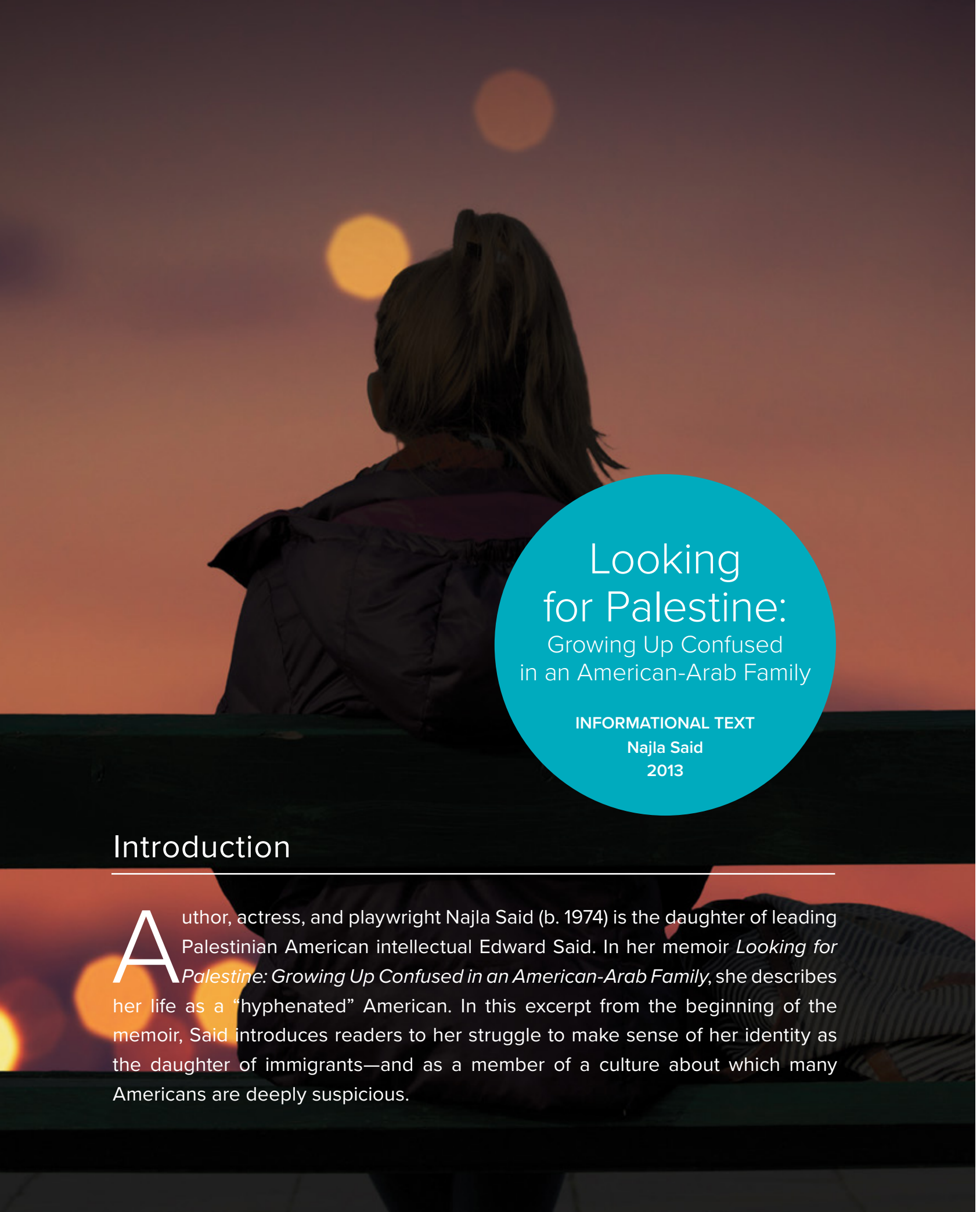
PERSONAL RESPONSE

WRITE

How did this text shape your understanding of the purpose of storytelling? According to this text, what meaning is attached to creation stories? Do you think humans nowadays tell stories for the same reasons or different reasons than in ancient times? Use as evidence at least one account or story of a subject told in different mediums, such as a photo on social media and a text message, in your response.

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Looking for Palestine:

Growing Up Confused in an American-Arab Family

INFORMATIONAL TEXT
Najla Said
2013

Introduction

Author, actress, and playwright Najla Said (b. 1974) is the daughter of leading Palestinian American intellectual Edward Said. In her memoir *Looking for Palestine: Growing Up Confused in an American-Arab Family*, she describes her life as a "hyphenated" American. In this excerpt from the beginning of the memoir, Said introduces readers to her struggle to make sense of her identity as the daughter of immigrants—and as a member of a culture about which many Americans are deeply suspicious.

"It's mainly because of my father that people now say 'Asian American' instead of 'Oriental.'"

NOTES

1 I am a Palestinian-Lebanese-American Christian woman, but I grew up as a Jew in New York City.

2 I began my life, however, as a WASP[1].

3 I was born in Boston to an Ivy League[2] literature professor and his wife, baptized into the Episcopal Church at the age of one, and, at five, sent to an all-girls private school on the Upper East Side of Manhattan, one that boasts among its alumnae such perfectly formed and well-groomed American blue bloods as the legendary Jacqueline Onassis. It was at that point that I realized that something was seriously wrong — with me.

4 With my green seersucker tunic, its matching bloomers (worn underneath for gym and dance classes), the white Peter Pan collar of my blouse, and my wool knee socks, I was every bit the Chapin[3] schoolgirl. I was proud of my new green blazer with its fancy school emblem and my elegant shoes from France. But even the most elaborate uniform could not protect against my instant awareness of my differences. I was a dark-haired rat in a sea of blond perfection. I didn't live on the Upper East Side, where everyone else in my class seemed to live, but on the Upper West Side, or, rather, so far beyond the boundaries of what was then considered the Upper West Side as to be unacceptable to many. I did not have a canopy bed, an uncluttered bedroom, and a perfectly decorated living room the way my classmates did or like the homes I saw on TV. I had books piled high on shelves and tables, pipes, pens, Oriental rugs, painted walls, and strange house guests. I was surrounded at home not only by some of the Western world's greatest scholars and writers — Noam Chomsky, Lillian Hellman, Norman Mailer, Jacques Derrida, Susan Sontag, Joan Didion — but by the creme de la creme[4] of the Palestinian Resistance[5].

1. **WASP** White Anglo-Saxon Protestant
2. **Ivy League** a group of eight elite, private colleges in the U.S. Northeast, including Brown, Columbia Cornell, Dartmouth, Harvard, Penn, Princeton, and Yale
3. **Chapin** a girls' school in Manhattan, New York, founded in 1901
4. **creme de la creme** (French) "the cream of the cream," i.e., the very best
5. **Palestinian Resistance** insurgency of the inhabitants of Palestine against the state of Israel after its establishment in 1948

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5 I know today there are probably lots of children of immigrants growing up similarly confused by the mixed messages of their lives, pertaining to everything from class to culture to standards of beauty. For me, though, growing up the daughter of a Lebanese mother and a **prominent** Palestinian thinker in New York City in the 1980s and '90s was confusing and unsettling. I constantly questioned everything about who I was and where I fit in the world, constantly judged my own worthiness and compared myself to others, and I struggled desperately to find a way to reconcile the beautiful, comforting, loving world of my home, culture, and family with the supposed "barbaric" and "backward" place and society others perceived it to be. I wondered why I was "an exception" to the rule of what both Arabs and Americans were "supposed" to be like, and why I was stuck in such an uneasy position.

6 After years of trying desperately to convince people that they didn't really understand me or the place my family came from, I stopped trying, especially since there was never anyone around to make me feel less alone in my **assertions**. I resigned myself to believing that everything people said about my culture was true, because it was exhausting and futile to try to convince anyone otherwise. Strangely, though, I also held on tightly to what I knew to be accurate and real about my family and culture. My parents and extended family are entirely responsible for that. I spent years simultaneously pushing them away and drawing them close, until I found a place where I could exist together with them and completely apart from them. Letting go of the idea that I had to have one identity, one way to describe myself, one "real me" hasn't left me any less confused about who I am, but it has certainly left me inspired, engaged, interested, complicated, and aware. And I'd rather be all of those things than just plain old "American," or plain old "Arab."

7 With the exception of my birth in Boston and a year-and-a-half-ish stint in Palo Alto, and then Southern California, I spent the first thirteen years of my life in an apartment building on Morningside Drive between West 119th and 120th streets. My father was a "teacher of English and Comparative Lit-er-a-ture at Columbia University." I learned to pronounce that impressive-sounding title at the age of four, though I had no idea what it meant. When people asked me what my daddy's job was, I'd wrap my brain and articulators around the phrase with great effort and draw it out.

8 I did recognize the word "Columbia," and I knew what that was (the park where we played after school and on weekends). I also knew that he did something in an office in that campus-park.

9 To very smart people who study a lot, Edward Said is the "father of **postcolonial** studies" or, as he told me once when he insisted I was wasting my college education by taking a course on postmodernism and I told him he didn't even know what it was:

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10 "Know what it is, Najla? I invented it!!!" I still don't know if he was joking or serious.

11 To others, he is the author of Orientalism[6], the book that everyone reads at some point in college, whether in history, politics, Buddhism, or literature class. He wrote it when I was four.

12 As he explained once, when I pressed him to put it into simple English: "The basic concept, is that . . . historically, through literature and art, the 'East,' as seen through a Western lens, becomes **distorted** and degraded so that anything 'other' than what we Westerners recognize as familiar is not just exotic, mysterious, and sensual but also inherently inferior."

13 You know, like Aladdin.

14 It's mainly because of my father that people now say "Asian American" instead of "Oriental."

15 To other people, he is the symbol of Palestinian self determination, a champion of human rights, equality, and social justice. A "humanist" who "spoke truth to power."

16 And then still other people insist he was a terrorist, though anyone who knew him knows that's kind of like calling Gandhi a terrorist.

17 To me, he was my daddy, a **dapper** man in three-piece suits tailor-made in London. A cute old guy who yelled at me passionately in his weird sometimes British, sometimes American accent and then (five minutes later) forgot he had been upset; the one who brought me presents from all over the world, talked to me about Jane Eyre — my favorite book when I was twelve — and held me when I cried. He played tennis and squash, drove a Volvo, smoked a pipe, and collected pens. He was a professor. He was my father.

Excerpted from *Looking for Palestine: Growing Up Confused in an Arab-American Family* by Najla Said, published by Riverhead Books.

6. ***Orientalism*** a term coined by Edward W. Said in his 1978 book of the same name; it refers to the exotic aura and images projected onto Middle and Far East cultures by Western colonial nations who maintain indirect power over them

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ARGUMENTATIVE

WRITE

The unit texts you have read so far deal with the role of traditions in shaping both individuals and communities. With these texts in mind, defend, challenge, or qualify the following statement: A person's identity is shaped by his or her surroundings. In your response, analyze evidence from this text and at least one other text from the unit to support your position on the statement. Consider focusing on characters, authors, or narrators who react against or uphold traditions.

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Coming-of-Age Traditions from Around the World

INFORMATIONAL TEXT
Ursula Villarreal-Moura
2018

Introduction

Ursula Villarreal-Moura (b. 1978) is a writer whose essays and fiction have been widely published in literary journals from *Tin House* to the *Nashville Review*. This essay surveys coming-of-age rituals from China to Mexico, from the United States to the Amazon. Read about a mitten filled with stinging ants, a dance routine that scintillated the internet, and a host of other traditions that serve as the bridge between adolescence and adulthood.

"For those who choose to celebrate, a fun time is almost guaranteed."

NOTES

1 Entrance into adulthood is an important and oftentimes celebrated tradition around the world. Many coming-of-age traditions are considered joyous occasions marked by dancing and the lavishing of gifts while other adolescents are expected to provide evidence of their fortitude and bravery. Regardless of the rituals or requirements, becoming an adult frequently means welcoming new social expectations and duties.

2 Centuries ago, many cultures prepared younger generations for marriage, war, and other significant endeavors. Depending on the society in which young people come of age now, rites of passage can still signify a young person's maturity and their readiness to date or consider romantic relationships.

3 The timeline for when young people leave behind childhood and join the ranks of teenagers or young adults varies from culture to culture. For some, the transition is celebrated at age eleven while in other parts of the globe, a person must turn thirteen, fifteen, or, in the case of Guan Li candidates in China, men must wait until their eighteenth or twentieth birthdays.

SAMPLE ANNOTATION

Textual Evidence

Gaining freedom and financial independence is "one hallmark of adulthood," supported by explicit evidence: getting a driver's license and a part-time job are rites of passage, like an American declaration of independence.

4 In the United States, for many teenagers obtaining a driver's license or a part-time job is a **quintessential** rite of passage. Whereas previously the teen was dependent on a parent, guardian, or friend for transportation needs, with the ability to drive comes newfound freedom—even if it requires sharing a vehicle. Similarly, an after-school or summer job is often a teen's first taste of financial independence, one hallmark of adulthood.

5 While many young people enjoy partaking in long-standing cultural traditions, not everyone finds these rites of passage representative of their emerging identity. For some individuals, status quo traditions serve as a reminder of times when social or cultural obligations were rarely questioned, and people behaved as was expected of them. Such rituals may be rooted in religious beliefs or strict standards regarding gender roles. Some customs have evolved with time to suit current generations, who might wish for less public pomp and circumstance.

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6 For those who choose to celebrate, a fun time is almost guaranteed. After all, nothing confirms some *joie de vivre* like a boisterous party.

Quinceañera

7 The Latin American counterpart to the Sweet Sixteen celebration is the *quinceañera*. Quinceañeras, believed to have originated in Mexico, mark the end of a young girl's childhood and her introduction into society as a mature young woman. Celebrated when girls are fifteen, quinceañeras are lavish **soirees** in which the honoree dons an extravagant ball gown. Accessories often include expensive jewelry and a tiara.

8 Celebration festivities traditionally begin with a Catholic mass in which the young girl renews her baptismal commitment and is blessed by a priest, godparents, and her parents. Part of her shift from childhood into womanhood is marked by vows to honor herself, her family, and her religion.

9 Festivities typically include several rounds of dancing and meals, a candle ceremony, and a toast made to the quinceañera herself. Often the price of such a celebration can range up to several thousands of dollars, with high-ticket items including the honoree's dress and jewelry, hired photographers, live music, catered food, and an enormous cake, as well as gifts the young woman can use as she transitions into womanhood.



A photograph of a young woman on her quinceanera day.

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SAMPLE ANNOTATION

Textual Evidence

I can infer that personalizing a coming-of-age tradition is rewarding. The author states that because Jasmine personalized her dance routine to her tastes, she likely inspired other girls to do the same.

10 In 2016, a Houston native named Jasmine Cortinas decided she wanted her quinceañera to be memorable for guests as well as representative of her musical tastes. While a father-daughter dance is traditionally part of the party's events, Jasmine opted for a dance routine that incorporated contemporary music and dance styles that would challenge both her and her father's dance skills. The result was a choreographed dance routine that went viral on YouTube and likely inspired many other young women to tailor their own celebrations to their unique tastes and personalities.

11 While most quinceañeras are well attended, in 2016 Rubi Ibarra's party invitation went viral on Facebook after her father publicly posted details about his daughter's celebration, allowing the time and location of the bash to be shared by thousands of users. While the party in the northern Mexico town of Villa de Guadalupe was intended solely for Rubi's friends and family, over a million people from all over the world RSVPed. In total, between 20,000 and 30,000 people were reported to have attended her birthday. In addition to the party's lineup of many rounds of catered food, and plenty of dancing and live music, it included an outdoor horse race.

Tchoodi

12 In the West Africa country of Mali, Fulani women undergo a facial tattooing process known interchangeably as *tchoodi* or *socou-gol*. In order to avoid mockery by peers and signal their readiness to marry, beginning at puberty young girls signal their bravery by allowing other women to darken their lips, mouth, and oftentimes gums with black ink. The ritual occurs while the fully conscious young girl lays on her back as older Fulani women transform her face from girlhood to womanhood.

13 During the custom, black pigment is applied by repeatedly poking an ink-soaked scorching needle or sharp piece of wood into the young girl's lips and the surrounding facial area. A time-consuming process, tchoodi causes profuse bleeding and swelling, which Fulani girls are expected to endure with stoicism and bravery. Such coloring is believed to highlight a girl's smile and her white teeth, a sign of exquisite beauty and fertility in the culture.

14 Since dark lips and a ringed mouth are considered aesthetically attractive, Fulani men are expected to marry young women who have undergone this beautification ritual. Women aren't the only ones believed to become more attractive with pigmentation, though. In neighboring Senegal, Fulani men often undergo a similar process in which their gums are blackened. This related custom is considered both a marker of attraction as well as a sign of dental health in their community.

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This teenage girl's facial tattoo is evidence of her entrance into womanhood.

15 **Recovery** time for tchoodi can last up to three weeks, when young girls subsist on liquids ingested through a straw. Since bravery is an integral part of this African culture, girls are not known to shy away from the ritual. In fact, continuing the Fulani way of life and custom—known as *pulaaku*— is of utmost importance to the tribe and enduring tchoodi is one way in which traditions live on generation after generation.

Sateré-Mawé

16 In the Amazon, young Sateré-Mawé boys prove their readiness to become warriors by enduring an agonizing **initiation** known as *dança da tucandeira*, involving many tucandeiras or poisonous bullet ants.

17 At age 13, Sateré-Mawé boys enter the jungle to hunt for bullet ants to use for their initiation ritual. Hundreds of bullet ants are first sedated then woven onto palm frond gloves resembling oven mitts. Ants stingers are intentionally woven pointing inward as the goal is to endure as much pain as nature intends. In preparation for the endurance test, youths have their hands and forearms covered in a black paint that is said to protect them from the inevitable stings.

18 Sateré-Mawé boys are fitted with the mitts and subjected to the ants stinging for up to ten minutes at a time. Considered thirty times more painful than a bee sting, the pain of a bullet ant bite is sometimes likened to being shot, hence the name "bullet" ant. Ant venom causes the boys' hands and arms to

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swell and it is common for the initiant to experience temporary paralysis or convulsions following the ritual. Few boys are said to cry out, as manhood among the Sateré-Mawé is defined by tolerance to agony. However, the relief of removing the mitt is short-lived as the process will be repeated up to twenty times over several months in order for the boy to prove his manhood.

Ji Li and Guan Li

19 An ancient tradition, the Confucian coming-of-age ceremonies of *Ji Li* (笄禮 or hair pinning) and *Guan Li* (冠禮 or capping) are now experiencing a resurgence. Known as coronation ceremonies, the rituals involve both young women and young men having their hair pinned or capped as proof of their sexual maturity and readiness to marry.

20 In China, the coming-of-age tradition Ji Li occurs for young women at age fifteen, and for young men between the ages of eighteen and twenty. The ceremony involves wearing traditional Han clothing and includes honoring Huangdi, a former emperor.

21 Since having long, strong hair is considered a symbol of beauty, some young girls in China wear their hair in braids until their Ji Li ceremony. The initiation involves honorees having their hair washed, parted, and pulled into a knot or bun. The gathered hair is then held tight with pins made of wood, jade, or gold. Modern-day Ji Li celebrations are community affairs with groups of girls publicly taking vows of adulthood.



A Ji Li honoree is attended to by an elder who prepares her hair.

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22 Prior to Guan Li, a young man is required to select a guest of honor to perform the ceremony, typically a teacher, and another guest to cap him. During the ritual, the honoree is presented with a cap and scarf. In the presence of his family, his hair is pulled into a bun and he is capped by his chosen assistant after which the young man delivers a speech. Given the importance of respect, the honoree bows and kneels throughout the ceremony to his teacher and parents, and listens as they offer advice and usher him into the next stage of his **development**.

23 Part of the coronation ceremony for Ji Li and Guan Li includes honorees receiving a courtesy or style name that replaces their birth name and welcomes them as adults with new responsibilities. Style names may be self-selected by the honoree or chosen by a mentor, teacher, or parent.

Celebrating the Transition From Child to Adult

24 Youths across the globe embrace passage into adulthood in a variety of styles and manners. All the traditions discussed—quinceañera, tchoodi, dança da tucandeira, and Ji Li and Guan Li—involve participation from parents, mentors, or community members.

25 Often, traditions can be modernized to reflect contemporary styles or attitudes as evidenced by Jasmine Cortinas' choreographed father-daughter dance. Other times preserving traditions for decades is a sign of respect and unwavering dedication to one's ancestors, as in the case of tchoodi.

26 Sometimes the journey from childhood to adulthood happens without much fanfare. Gaining the right to vote and to enlist in the military are two long-standing American rites of passage that occur when a teen turns eighteen. Exercising the right to vote imbues an individual with a political voice and the potential to shape far-reaching legislative policies. Likewise, joining the the military is an opportunity to demonstrate patriotism through service to our country. Both these coming of age traditions acknowledge increased expectations that accompany mature citizenship.

27 All rites of passage, whether private or public, near or far, serve as important milestones for generation after generation.

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First Read

Read "Coming-of-Age Traditions from Around the World." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. How are driver's licenses and after-school jobs steps toward adulthood in America? Explain, citing evidence from the text.

2. How do quinceañeras and the Chinese coming-of-age traditions involve elders of the community? Cite evidence from the text to support your answer.

3. Explain what rituals from the text have evolved to include more "modern tastes" and which rituals have adhered to tradition. Refer to the text as you develop your answer.

4. Use context clues to determine the meaning of **soiree** as it is used in the text. Write your best definition, along with a brief explanation of which clues helped you determine its meaning.

5. Keeping in mind that the Latin word *initiō* means "to begin," what do you think the word **initiation** means as it is used in the text? Write your definition, and explain how you determined its meaning.

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Reading Skill: Textual Evidence

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 make inferences about a text, including analysis of what is implicit or indirectly stated, do the following:

- ✓ Read the text closely and critically.
- ✓ Identify significant details in the text and consider why they are meaningful.
- ✓ Consider how historical context and literary period influence the text.
- ✓ Draw conclusions about implicit meaning by combining your own knowledge, experiences, and observations with information directly stated in the text.

STEP 2: In order to identify and cite textual evidence that explains and justifies your reasoning, including any inferences you make about a text, do the following:

- ✓ Find details that are directly connected to your inferences.
- ✓ Identify the details that you used as the basis for your inferences.
- ✓ Cite evidence accurately.

STEP 3: In order to cite textual evidence that explains and justifies your reasoning, including any inferences you make about a text, consider the following questions:

- ✓ Do my inferences and supporting evidence reflect a close, critical reading of the text?
- ✓ Did I include textual evidence that explicitly supports my reasoning?
- ✓ How clear and logical are the connections between my inferences and the evidence I use to support them?
- ✓ Did I cite my evidence accurately?

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Reread paragraph 15 of "Coming-of-Age Traditions from Around the World." 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: What can be inferred about important coming-of-age traditions in this paragraph?

- A. Preserving a cultural tradition is more important than temporary discomfort.
- B. Women have more pain tolerance than men during rituals in the Fulani culture.
- C. Coming-of-age traditions like this one should be modernized.
- D. Traditions that have an element of pain endurance should be more respected than others.

Part B: Which piece of textual evidence best supports your answer from Part A?

- A. "Since bravery is an integral part of this African culture, girls are not known to shy away from the ritual."
- B. "In fact, continuing the Fulani way of life and custom—known as *pulaaku*— is of utmost importance to the tribe"
- C. "enduring tchoodi is one way in which traditions live on generation after generation"
- D. "Recovery time for tchoodi can last up to three weeks."

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Close Read

Reread "Coming-of-Age Traditions from Around the World." 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 in the text that suggest complex emotions are involved in coming-of-age traditions. Cite strong textual evidence to explain several emotions that are evoked.

2. Identify the author's purpose in writing this essay and explain how the author's choice of language helps to support that purpose.

3. Identify print and graphic features the author uses to structure the essay. Discuss how the use of headings, photographs, and captions helps to connect sections of text.

4. Analyze how rites of passage, according to this essay, affect the lives of the people who celebrate them.

DISCUSSION

WRITE

Traditions are customs, stories, beliefs, rituals, and/or routines that are passed down in a family from one generation to another. Research has proven that traditions are part of healthy families, provide a foundation for shared identity, and help build strong bonds between generations. In your opinion, what positive effects can traditions have on individuals, families, and/or communities? Synthesize textual evidence from this text and at least one other text from the unit, as well as relevant personal anecdotes, to support your answer to this question. To prepare for the discussion, write down your thoughts about this question and explain your reasoning.

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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. Find the word's etymology or origin. Understanding a word's source or origin can help you remember the word's meaning. (ex. The word ***mundane*** comes from the Latin word for "world." The idea of something being mundane, or of the earth rather than a higher plane, later came to mean "dull.")
2. Include the word in the context of a graphic. Using words in a specific context will help you remember how words communicate information. Draw a four-panel comic and use at least one unique vocabulary word in two of the panels. (ex. Someone may need to ***intervene*** in a dispute to come to the ***aid*** of someone in trouble.)
3. Play a game of charades to act out the word. Finding gestures to express a word can help you not only remember the word's meaning but also figure out ways to use it in context. (ex. To act out the word ***foundation***, you might gesture to your feet and then tap the floor beneath your feet.)

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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.

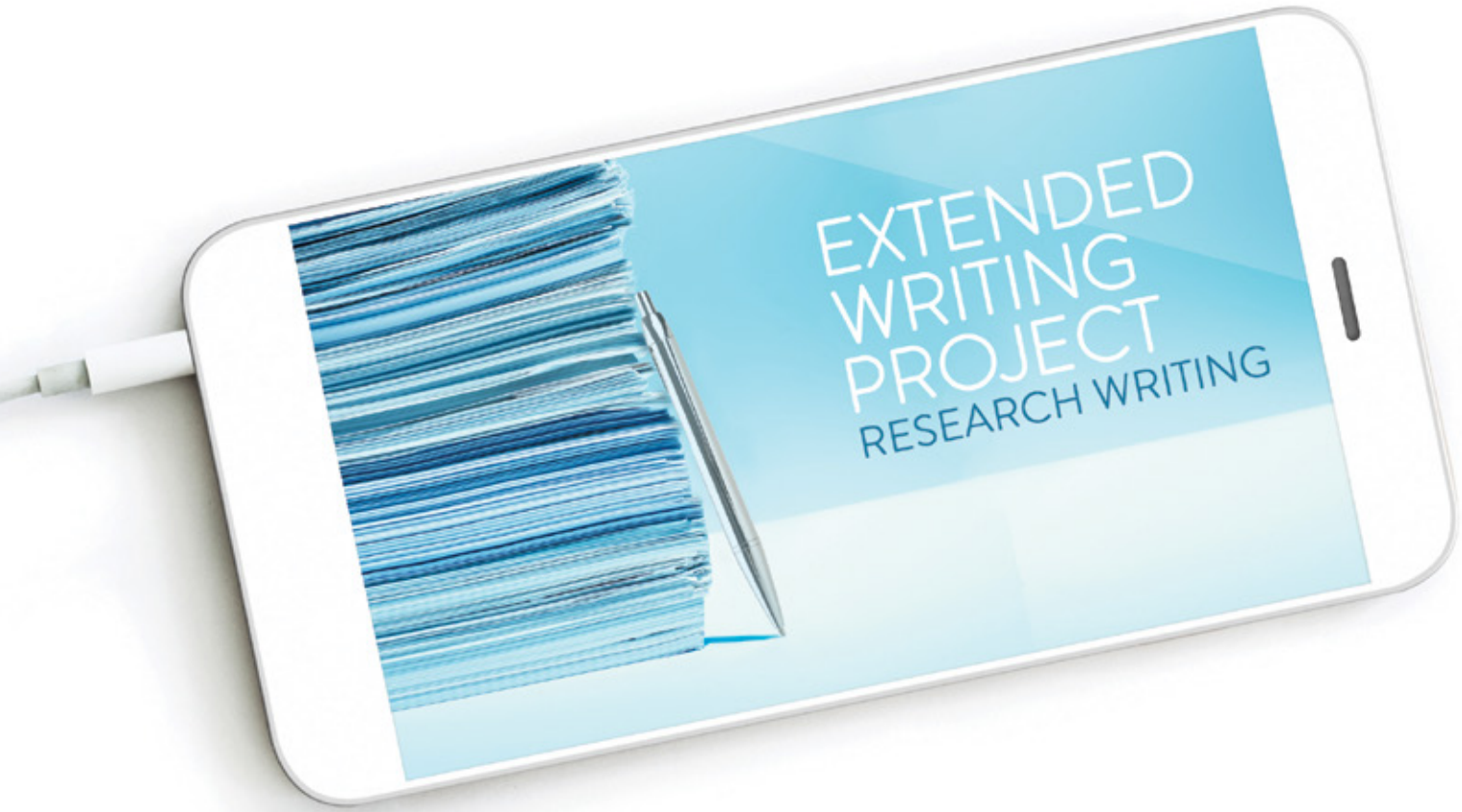
In this unit, you have studied magical-realist literature and how this form can reveal themes in ways that realism cannot. Since magical realism was influenced by origin stories and mythologies, which used fantastical elements to reveal human truths, think about your own origin story told in the form of magical realism. Using texts from this unit as a guide, how would you write your own story using fantastical or supernatural elements? What figures, locations, or other features would help explain or reveal who you are and where you may be going? Use as many Literary Focus and Academic Vocabulary words in your discussion as you can.

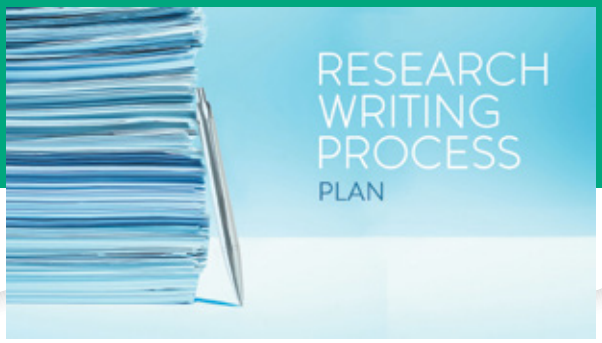
After your discussion, reflect on your experience. How many vocabulary words were you able to incorporate? How comfortable did you feel recalling and using these words? What strategies were beneficial in learning these words, and what will you adjust in the future? Record your response below.

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Extended Writing Project and Grammar





Plan

PLAN | DRAFT | REVISE | EDIT AND PUBLISH

Mythologist Joseph Campbell once said, "If you're going to have a story, have a big story, or none at all." People across time and place have invented ways to explain how we came to be the way we are now. Origin stories can play a role in nations, families, cultures, and religions. Examples of origin stories include the biblical story of Genesis, the Iroquois story of the Great Turtle, and the Greek story of Zeus.

Writing Prompt

What do origin stories reveal about our perceptions of the world?

Choose one origin story relating to a religion, culture, or nation that you would like to learn more about. Write a research paper explaining this origin story and how it has shaped a particular community. As part of your research process, select a research question, develop a research plan, gather and evaluate source materials, and synthesize and present your research findings. Regardless of which origin story you choose, be sure your research paper includes the following:

- ✓ an engaging introduction with a central idea, or thesis
- ✓ relevant information synthesized from at least three reliable and valid print and digital sources
- ✓ a clear organizational structure
- ✓ appropriate formatting, graphics, and multimedia, as needed
- ✓ a conclusion
- ✓ citations for sources, including a works cited list

Writing to Sources

As you gather ideas and information from a variety of authoritative print and digital sources, be sure to:

- ✓ use and cite evidence from multiple sources;
- ✓ avoid plagiarism, or including source information without credit; and
- ✓ avoid overly relying on one source.

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Introduction to Research Writing

Research writing examines a topic and conveys ideas and information through comparisons, description, and explanation. Since the prompt asks students to explain an origin story, the research writing will be expository. Good research writing includes genre characteristics and craft, such as a clear **central idea** and **supporting facts and details** from **reliable sources** that clarify and support the central idea or thesis statement. The characteristics of research writing include:

- an **introduction** with a clear central idea, often contained in a thesis statement
- **body paragraphs** with supporting details, such as definitions, quotations, examples, and facts that are cited accurately and back up the central idea or thesis
- a clear and logical **textual structure**
- a **formal style**
- integration of **print features**, such as headers; **graphics**, such as maps or charts; and **multimedia**, including audio or video, as needed for comprehension
- a **conclusion** that wraps up your 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 research questions and developing a research plan. The research process requires patience as you evaluate the validity and usefulness of sources related to your topic. Researchers develop over time their skills of locating and assessing the appropriateness of a source.

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 final version that one student, Josh, wrote in response to the writing prompt. As you read the Model, highlight and annotate the features of research writing that Josh included in his paper.

STUDENT MODEL

READ AND ANNOTATE

NOTES

The *Popol* Vuh and the Maya: Keeping Meaning Across Time

The Maya Beginning

1 "Who am I?" and "How do I fit into this world?" are not just questions we ask ourselves as we grow up. These questions have been around for ages. To answer these important life questions, ancient humans used observations and imagination to explain how things came to be. The world's oldest cultures developed origin stories that explain the existence of good and evil, for example, as well as the creation of earth, sky, water, crops, animals, and humans. The Maya of what is now Guatemala are one such ancient culture. Part of their origin story, the *Popol Vuh*, describes how the gods created humankind after multiple failed attempts. Carefully studying the *Popol Vuh* and the research around it provides insight into how the Maya have understood time, the divine, and human nature. Studying ancient texts like the *Popol Vuh* serves to remind all human beings of the distances human progress has traveled through centuries, and also how much wisdom the ancients had that is still worth understanding today.



Spreading from what is now Guatemala and beyond, the Maya civilization was one of the most advanced in what is now Latin America. ("The Maya World")

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A Book for the Ages

2 According to Lewis Spence, translator of a 1908 English edition of the *Popol Vuh*, "The name 'Popol Vuh' signifies 'Record of the Community,' and its literal translation is 'Book of the Mat,' from the Kiché word 'pop' or 'popol,' a mat or rug of woven rushes or bark on which the entire family sat, and 'vuh' or 'uuh,' paper or book, from 'uoch' to write" (Spence). For centuries, the *Popol Vuh* has shaped Maya understanding of life as a cycle. The story begins with the gods gathering to create the earth. After building the world, the gods wanted to fill it with creatures who would worship them (Shumov).

3 • First, they created humans from wet clay, but these humans could not speak, so the gods destroyed them in a flood.

4 • On their second attempt, the gods created humans out of wood; however, as Shumov explains, while these humans could talk, "they were empty headed and empty hearted." So, the gods destroyed the human race a second time.

5 • Finally, on the third attempt, the gods "made four men out of the white and yellow corn" and were satisfied that "these men could think and feel and speak words out of love and respect" (Shumov). In Maria Gomez's retelling, these humans were actually "too wise." Rather than destroy the human race for a third time, however, one of the gods "clouded their minds and eyes so they would become less wise" (Gomez).

6 This ancient story told in the *Popol Vuh* shows the power of the gods and reveals a cycle of creation and destruction that has shaped the way the Maya understand time, the divine, and their rulers.

Humanity in Time

7 The three creations of humanity, as described in the *Popol Vuh,* have had a great influence on Maya culture, which can be seen in the Maya's relationship with time. Because gods destroyed humanity twice before, the Maya believe the gods could do so again. However, because humans were then re-created, the Maya believe this, too, will happen again. These interpretations of the *Popol Vuh* relate to the Maya belief in time as an endless cycle of beginnings and

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endings. To record these never-ending cycles of creation and destruction, the Maya invented "one of the most accurate calendar systems in human history" ("The Calendar System"). The Calendar Round records dates 52 days into the future (Mark). The Long Count Calendar, started in 3114 BCE, calculates dates far into the future. The current cycle started in December 2012. This way of timekeeping is still seen in Maya society today. To track the different cycles of time, Maya communities have "daykeepers." Daykeepers are responsible for keeping the cycles going with the proper rituals and ceremonies. Drawing on centuries of knowledge, they keep track of the calendar, and serve as healers for the Maya people ("The Modern Calendar Priests"). In Maya culture, a calendar is more than a grid or list of dates used for keeping appointments; this calendar encompasses entire life cycles.



This shows the features of a Calendar Round. One view of the daykeepers is that the world is constantly dying, and the daykeepers reset it. ("The Modern Calendar Priests," Getty Images)

Divine Forces in Human Life

8 Beyond the Calendar Round, the Maya origin story has also influenced the Maya's understanding of divine forces and human nature. According to the *Popol Vuh*, humanity was created in order to worship the gods. The gods are to be respected because they have the power to both create and destroy humanity. This aspect of their religion can be seen in the Maya pyramids. The structure of the pyramids is symbolic. For example, the pyramids were built with flat

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tops, which created space on which rituals of bloodletting and human sacrifice could be performed to honor the gods by returning "life force" to them (Jarus). In addition to emphasizing Maya respect for the gods, ancient Maya structures also reveal Maya understanding of human nature. In the city of Palenque, an ancient burial tomb for a Maya king, Pakal, was discovered in 1952. This tomb is decorated with carvings that show the king's ancestors as well as his rebirth (Jarus). These depictions of the king's life, death, and rebirth reveal a belief in life as a series of beginnings and endings and connect back to the cycle of creation and destruction described in the *Popol Vuh*.

The Web of Life

9 Thousands of years ago, the Maya first told creation stories in an attempt to understand the world and to answer life's big questions, such as "Who am I?," "Why am I here?," and "Why is the world the way it is?" In attempting to answer these questions, the Maya origin myths described the world and beyond as places "where time is cyclical and all things are interconnected" ("Connecting Earth and Sky"). In other words, time is an intricately woven web that connects all beings and events. These creation stories also describe a special bond between humanity and the gods, as well as a careful balance of creation and destruction. Indeed, for the Maya who are alive today, these stories serve as an important cultural foundation and link to the past. For the world, links to ancient cultures can serve as guideposts: no matter what the future holds, human beings must find a way, as the Daykeepers did, to adjust their settings and keep on going.

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PLAN YOUR RESEARCH ESSAY

WRITE

When writing, first consider your purpose, keeping in mind who your audience is so you can write appropriately for them. Your audience for this project consists of your teacher and peers, and your purpose, to inform or explain, is implied within the writing prompt. Reread the prompt to determine your purpose for writing.

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:** Which origin story would you like to write about? What does it tell us about the culture or place it came from?
- **Audience:** Who is your audience? What background information will you need to include about your topic? 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 your audience 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, drawing on multiple reliable and valid sources, do the following:

- Make a list of tasks.
  - > Select a topic if needed and form a research question.
  - > Develop a plan—a series of steps you can follow to find relevant information.
- Form a research question.
  - > Think about what you want to find out.
  - > Ask several open-ended questions (such as "How . . ." or "Why . . ." questions) related to your topic.
  - > Choose a question you want to explore.
- Search for information.
  - > Search a variety of sources: online, in books, in other references.
  - > Draw on reliable and valid sources by authors or institutions with knowledge, training, and/or experience in your topic.
  - > Refine your research question to align with your findings.

To develop a research plan and refine the scope of the plan, use this checklist to consider the following questions:

- Are my sources reliable and valid?
- How do my sources address themes, concepts, or other areas related to my research?
- Do my sources contradict each other? How? Can the differences be resolved?
- Can I sufficiently answer my question within my time limits?
- Do I need to change my major research question?

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YOUR TURN

PRACTICE

Read the research questions below. Then, complete the chart by placing the letter for each question into the correct category.

Research Questions	
A	What does the Chinese creation story tell us about the prominence of nature in ancient Chinese culture?
B	How many different origin stories exist in China and how have they changed over time?
C	What are some Egyptian creation stories?
D	What was the relationship of ancient Egyptians to bodies of water?
E	What artistic representation best reveals how the Chinese creation story portrays nature?
F	What do Egyptian stories tell us about the ancient Egyptians' relationship with nature?
G	What does the Garden of Eden story imply about ancient ideas on the importance of nourishment?
H	How is modern culture influenced by Genesis?
I	What does the story of Adam and Eve tell us about ancient concepts of the human relationship with nature?

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 to determine whether it is too narrow, too broad, or just right. Select a just-right question. Then, complete the chart by writing a short plan for how you will go about doing research for your paper.

Questions	My Response
Possible Research Questions	
Selected Research Question	
Step 1	
Step 2	
Step 3	

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Writing Skill: Evaluating 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?
- 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 discrepancies between the information presented in different sources? What might be the reason for the discrepancies?

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YOUR TURN

PRACTICE

Read the factors below. Then, complete the chart by placing the letter for each into two categories: those that show a source is credible and reliable and those that do not.

Factors	
A	The website is a personal blog written by a person who enjoys learning about the subject matter.
B	The author is a journalist working for an internationally recognized newspaper.
C	The text avoids personal judgments and includes several different viewpoints that are properly cited.
D	The article states only the author's personal opinions and leaves out other positions as well as sources.
E	The text relies on questionable premises and broad generalizations to persuade readers.
F	The article includes citations and a list of sources the author referenced.

Credible and Reliable	Not Credible or Reliable

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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: _____	
Reliability: Has the source material been published in a well-established book, periodical, or website?	
Reliability: Is the source material up-to-date or based on the most current information?	
Credibility: Is the source material written by a recognized expert on the topic?	
Credibility: Is the source material published by a well-respected author or organization?	
Bias: Is the source material connected to persons or organizations that are objective and unbiased?	
Evaluation: Is this a source I should use in my project?	

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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, an index, 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

Read the descriptions below. Then, complete the chart by identifying the description that correctly matches each book feature.

Descriptions	
A	a numbered item that appears at the bottom of the page and often provides a source citation
B	shows readers an alphabetical list of terms with accompanying definitions and explanations
C	contains the opening section of a larger text, such as a book
D	provides additional information about the noted topic or image
E	provides supplementary material at the back of a book
F	contains all the chapters or sections in a book and their initial page numbers
G	identifies related resources which may be helpful or interesting to readers

Book Feature	Description
introduction	
footnote	
table of contents	
references	
glossary	
appendix	
annotation	

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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.

Book 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 the notes from a student's research below. Then, complete the chart by placing the letter for each into two categories: those that are relevant and those that are not relevant to the topic of what the Chinese origin story of Pan Gu reveals about the Chinese people's attitude toward divine forces.

Notes	
A	According to one Chinese origin story, the first man was named Pan Gu. He separated heaven and earth and divided the seas.
B	The Mien people of southern China primarily believe in Daoism, which is focused on the origin story of Pan Gu.
C	One important principle that surfaces throughout the story of Pan Gu is the idea of "inescapable duality."
D	Representations of Pan Gu are embroidered on many traditional Chinese items of clothing.

Relevant to Topic	Not Relevant to Topic

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YOUR TURN

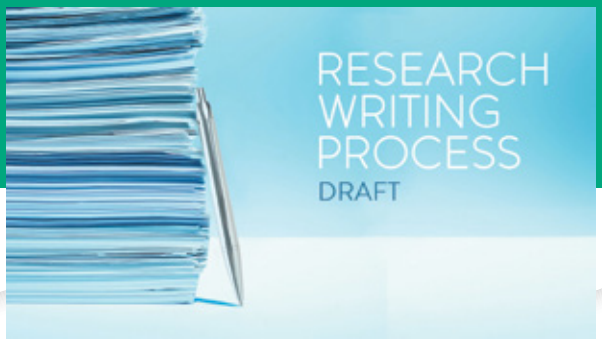
PRACTICE

Complete the chart by synthesizing and recording information from each of four sources relevant to your subject. Remember to number and cite each source.

Information from Sources	Synthesis

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Draft

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:** Have I made my central idea clear to readers? Have I included only relevant information and details and nothing extraneous that might confuse my readers?
- ☐ **Organization:** Does the organizational structure in my paper make sense? Will readers be engaged by the organization and interested in the way I present information and evidence?
- ☐ **Ideas and Details:** Does my writing flow together naturally, or is it choppy? Will my readers be able to follow my ideas? Will they understand the purpose of my research?

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 Josh's research paper. You will see places where he has revised parts of his research paper as he's worked through the skill lessons that follow. Because this is a draft, there are some errors and details that Josh will revise as he works toward his final version.

NOTES

STUDENT MODEL: FIRST DRAFT

READ

The *Popol Vuh* and the Maya

~~To answer important life questions, ancient humans came up with creation stories. The world's oldest cultures all have origin stories that explain good and evil and telling the creation of earth, sky, water, crops, animals, and humans. The Maya were one such ancient culture. Part of their origin story, the *Popol Vuh*, describes how the gods created humankind after multiple, failed attempts. Carefully studying the *Popol Vuh* provides insight into how the Maya have understood time, the divine and human nature.~~

The Maya Beginning

"Who am I?" and "How do I fit into this world?" are not just questions we ask ourselves as we grow up. These questions have been around for ages. To answer these important life questions, ancient humans used observations and imagination to explain how things came to be. The world's oldest cultures developed origin stories that explain the existence of good and evil, for example, as well as the creation of earth, sky, water, crops, animals, and humans. The Maya of what is now Guatemala were one such ancient culture. Part of their origin story, the *Popol Vuh*, describes how the gods created humankind after multiple failed attempts. Carefully studying the *Popol Vuh* and the research around it provides insight into how the Maya have understood time, the divine, and human nature.

[insert map labeled The Maya World]

The Popol Vuh has shaped Mayan understanding of life as a cycel. The story begins with the gods gathering to create the earth. After building the world, the gods wanted to fill it with creatures who would worship them. First they created humans from wet clay, but these humans could not speak so the gods destroyed them in a flood. On their second attempt the gods created men out of wood,

Media – Integrating Media

Josh adds headings, such as "The Maya Beginning," throughout his paper to group the information and help readers better understand his central idea. To identify the geographical location of the *Popol Vuh*, he adds the map labeled "The Maya World." By including print and graphic features, including multimedia sources, Josh communicates information more effectively and supports his central idea in a more thorough manner.

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NOTES

however, while these men could talk, they were empty headed and empty hearted. So the gods destroyed the human race a second time. Finaly on the third attempt the gods made four men out of white and yellow corn and satisfied that these men could think and feel and speak words out of love and respect. In one retelling, these humans were actualy "too wise." Rather than destroy the human race for a third time, however, one of the gods "clouded their minds and eyes so they would become less wise." This ancient story told in the *Popol Vuh* shows the power of the gods and reveals a cycel of creation and destruction that has shaped the way the Maya understand time, the divine, and their rulers.

~~The three creations of humanity influenced the Mayas' relationship with time. Because gods destroyed humanity twice before, the Maya beleive the gods could do so again, and because humans were then re-created, the Maya beleive this, too will happen again. These interpretations of the Popol Vuh relate to the Maya belief in time as an endless cycle of beginnings and also is a cycle of endings. To record these never-ending cycles the Mayans invented, "One of the most accurate calendar systems in human history" ("The Calendar System"). The Calendar Round records dates 52 days into the future ("Maya Civilization.").~~

The three creations of humanity, as described in the *Popol Vuh*, have had a great influence on Maya culture, which can be seen in the Maya's relationship with time. Because gods destroyed humanity twice before, the Maya believe the gods could do so again. However, because humans were then re-created, the Maya believe this, too, will happen again. These interpretations of the *Popol Vuh* relate to the Maya belief in time as an endless cycle of beginnings and endings. To record these never-ending cycles of creation and destruction, the Maya invented "one of the most accurate calendar systems in human history" ("The Calendar System"). The Calendar Round records dates 52 days into the future (Mark). The Long Count Calendar, started in 3114 BCE, calculates dates far into the future. The current cycle started in December 2012. This way of timekeeping is still seen in Maya society today. To track the different cycles of time, Maya communities have "daykeepers." Daykeepers are responsible for keeping the cycles going with the proper rituals and ceremonies. Drawing on centuries of knowledge, they keep track of the calendar, and serve as healers for the Maya people ("The Modern Calendar Priests"). In Maya

Improving Writing

Josh realizes that to give his draft clarity and make it more cohesive, he needs to add evidence. In the first sentence, for example, he includes the source, the *Popul Vuh*, to explain where his idea of the "three creations of humanity" came from. He continues to include more evidence from sources as well as analysis to explain how the information is relevant to his topic. Finally, he closes the paragraph with a return to his focus on how the Maya calendar is tied to a larger purpose in the culture, and this helps connect to his central idea.

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culture, a calendar is more than a grid or list of dates used for keeping appointments; this calendar encompasses entire life cycles.

~~According to the Popol Vuh, humanity was created in order to worship the gods. The gods are to be shown respect because they have a lot of power. They have the power to both create and end humanity. The structure of the pyramids is symbolic. The pyramids were built with flat tops. These flat tops created space for rituals. These depictions reveal a belief in life as a series of beginnings and endings.~~

Divine Forces in Human Life

Beyond the Calendar Round, the Maya origin story has also influenced the Maya's understanding of divine forces and human nature. According to the *Popol Vuh*, humanity was created in order to worship the gods. The gods are to be respected because they have the power to both create and destroy humanity. This aspect of their religion can be seen in the Maya pyramids. The structure of the pyramids is symbolic. For example, the pyramids were built with flat tops, which created space on which rituals of bloodletting and human sacrifice could be performed to honor the gods by returning "life force" to them (Jarus). In addition to emphasizing Maya respect for the gods, ancient Maya structures also reveal Maya understanding of human nature. In the city of Palenque, an ancient burial tomb for a Maya king, Pakal, was discovered in 1952. This tomb is decorated with carvings that show the king's ancestors as well as his rebirth (Jarus). These depictions of the king's life, death, and rebirth reveal a belief in life as a series of beginnings and endings and connect back to the cycle of creation and destruction described in the *Popol Vuh*.

Thosands of years ago, the Maya first told creation stories in an attempt to understand the world and answering life's big questions, such as, "Who am I?," "Why am I here?," and "why is the world the way it is?" In answering these questions, the Maya origin myths described the world and beyond as places, "Where time is cyclical and all things are interconnected" "Connecting Earth and Sky". These creation stories also describe a special bond between humanity and the gods, as well as a careful balance of creation and destruction, for the Maya who are alive today, these stories serve as an important cultural foundation and are linking it to the past.

Critiquing Research

Josh realizes he has cited no sources of information in this paragraph. Having added a heading, "Divine Forces in Human Life," he sees that this paragraph does not go into enough detail to connect Maya beliefs in the gods with his central idea. He identifies a source, adds evidence, and elaborates on that evidence to connect it to his central idea. By identifying a source and making the details more specific, Josh deepens his understanding and provides a more accurate picture of Maya culture.

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Spence, Lewis. "The Popol Vuh." *Project Gutenberg*. 1908. http://www.gutenberg.org/files/56550/56550-h/56550-h.htm. Apr. 4, 2018.

"The Calendar System." maya.nmai.si.edu/calendar/calendar-system.

~~Shumov, Angie. "Creation Myths from Around the World." 2016.~~

~~Gomez, Maria C. Ancient History Encyclopedia, "Maya Religion." www.ancient.eu/Maya_Religion/#references.~~

Gomez, Maria C. "Maya Religion." *Ancient History Encyclopedia*, www.ancient.eu/Maya_Religion/#references.

Shumov, Angie. "Creation Myths from Around the World." StudySync, BookheadEd Learning, LLC, 2022.

NOTES

Sources and Citations

The Gomez citation is for a source Josh found online. He has correctly identified the author, title, and web address, but it is not formatted correctly. Josh corrects the format of all his citations and alphabetizes the entries.

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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 use this checklist to 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 the question.

Josh received more feedback from another peer. Based on what the reviewer said, which piece of feedback will most help Josh improve the clarity and cohesiveness of his writing?

> According to the *Popol Vuh*, humanity was created in order to worship the gods. The gods are to be shown respect because they have a lot of power. They have the power to both create and end humanity. The structure of the pyramids is symbolic. The pyramids were built with flat tops. These flat tops created space for rituals. These depictions reveal a belief in life as a series of beginnings and endings.

- A. The details are fun to read about.
- B. The short sentences make it a little difficult to see how the ideas in the paragraphs are connected.
- C. I don't think the information in this paragraph is very interesting.
- D. I'd like to know more about the gods and their specific qualities.

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YOUR TURN

PRACTICE

Josh 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	You had errors in capitalization, and your misuse of commas created run-on sentences.
B	Your conclusion is thoughtful. I think you could use ideas in your conclusion to make your introductory paragraph more effective.
C	I really wasn't interested in the Maya calendar or in the topic in general.

Feedback to Prioritize	Feedback to Use Later	Feedback That Is not Useful

IMPROVING WRITING

WRITE

Use the questions in the checklist to revise the sections of your draft that your reviewers think need the most work.

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Writing Skill: Media – 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,
  - > boldfaced and italicized terms.
- To use graphic features to add to the information you already have and unify ideas and concepts, consider adding, with captions,
  - > 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 Josh's plans for integrating media below. Then, complete the chart by identifying the integrated media planning for each multimedia element.

Plans	
A	I plan to include a photograph of the famous Maya calendar.
B	I plan to use a video clip that shows one of the pyramid structures the Maya built.
C	In one section, I plan to include bullet points to identify clear examples of key ideas.

Multimedia Element	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 Element	Plan
Print Features	
Graphic Features	
Audiovisual Features	

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Writing Skill: Critiquing Research

In order to critique research by refining the scope of the question to align with findings, do the following:

- Synthesize and integrate multiple reliable and valid sources on a subject.
- Assess how well the sources you have found align with each other.
- Narrow or broaden the question or inquiry as necessary.
- Use advanced search terms effectively when looking for 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 your new sources are trustworthy and relevant.
- Assess how well new sources align with previous findings.
- Refine your search and/or your research question based on the sources you identify.

To critique research to align with findings, consider the following questions:

- Have I successfully synthesized and integrated multiple reliable and valid sources on my topic?
- Have I critiqued my findings to see how they align?
- Can I refine my research inquiry in order to better align my findings?
- Are there specific terms or phrases in my research question that I can use to adjust my search?
- Can I use “and,” “or,” or “not” to expand or limit my search?
- Can I use quotation marks to search for exact phrases to help me find more useful information?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Josh's research paper. Josh has two sources that discuss the religious significance of Maya pyramids. One source mentions the purpose of the ancient practice of human sacrifice, and one does not. What should Josh do to confirm the reliability of the source in the underlined sentence?

> According to the *Popol Vuh*, the gods created humans because they wanted someone to worship them. Human's submissiveness to the gods is reflected in the design and purpose of Maya pyramids. The structure of the pyramids is deeply symbolic. Each level of a pyramid represents a level of the underworld (Cartwright). At the top of Maya pyramids, rituals of bloodletting and human sacrifice used to be performed for the purpose of returning precious "life force" to the gods (Jarus).

- ○ A. Cite "Cartwright" as well as "Jarus."
- ○ B. Josh should trust the source and not worry about it.
- ○ C. Delete the reference to the purpose of the rituals.
- ○ D. Check additional sources to confirm the information.

2. Josh critiqued his research process at each step. He began his first draft using the following major research question: How did the origin stories in the *Popol Vuh* shape the ancient Maya's perception of time? As he learned more about the topic, he realized that the Maya still exist today and still practice their religious and cultural beliefs. What should Josh do?

- ○ A. Modify his research question and revise his research plan.
- ○ B. Stick with his original research question.
- ○ C. Reevaluate the validity of his sources.
- ○ D. Look for additional sources.

CRITIQUING RESEARCH

WRITE

Use the questions on the previous page to critique your research process and identify any necessary changes.

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Writing Skill: Sources and Citations

Here are some suggestions that will help you improve writing by accurately citing a variety of print and digital sources relevant to a topic.

- Gather information from a variety of print and digital sources, using search terms effectively to narrow your search.
- Check that sources are credible, or reliable and trustworthy, and avoid relying on or overusing one source.
- Be sure that facts, details, and other information support the central idea and demonstrate your understanding of the topic or text.
- Use parenthetical citations, footnotes, or endnotes to credit sources.
- Include all sources in a bibliography or works cited page, following a standard format:
  - > Halall, Ahmed. *The Pyramids of Ancient Egypt*. New York: Central Publishing, 2016.
  - > For a citation, footnote, or endnote, include the author and page number.

As you work to improve writing by documenting sources correctly, consider the following questions:

- Did I avoid plagiarism by using a standard citation format?
- Have I looked for a variety of sources and synthesized ideas?
- Did I include all my sources in my bibliography or on my works cited page?

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YOUR TURN

PRACTICE

Choose the best answer to each question.

1. Below is a section from a previous draft of Josh's research paper. In it, he cites a printed book he read about origin stories. What change should Josh make to improve the clarity of his citations?

> In the introduction to her book *Primal Myths*, religion professor Barbara C. Sproul says that creation myths helped humans explain "first causes" and provided a way for humans to "organize the way we perceive facts and understand ourselves in the world" (Sproul). The Maya were one such ancient culture.

- ○ A. Place the quotation marks outside of the parentheses following the quotation.
- ○ B. Add the page number in the parentheses following the quotation.
- ○ C. Add the title of the book to the parentheses following the quotation.
- ○ D. No change needs to be made.

2. Below is a section from a previous draft of Josh's works cited list. Which revision best corrects his style errors?

> Mildred Boyd. "The Modern Maya." *Mexico's Culture and History*, www.chapala.com/chapala/magnifecentmexico/modernmaya/modernmaya.html.

- ○ A. www.chapala.com/chapala/magnifecentmexico/modernmaya/modernmaya.html. Accessed Dec. 13, 2018. Boyd, Mildred. The Modern Maya." *Mexico's Culture and History*,
- ○ B. Boyd, Mildred. *Mexico's Culture and History*, "The Modern Maya." www.chapala.com/chapala/magnifecentmexico/modernmaya/modernmaya.html.
- ○ C. Mildred Boyd. "The Modern Maya." *Mexico's Culture and History*, www.chapala.com/chapala/magnifecentmexico/modernmaya/modernmaya.html.
- ○ D. Boyd, Mildred. "The Modern Maya." *Mexico's Culture and History*, www.chapala.com/chapala/magnifecentmexico/modernmaya/modernmaya.html.

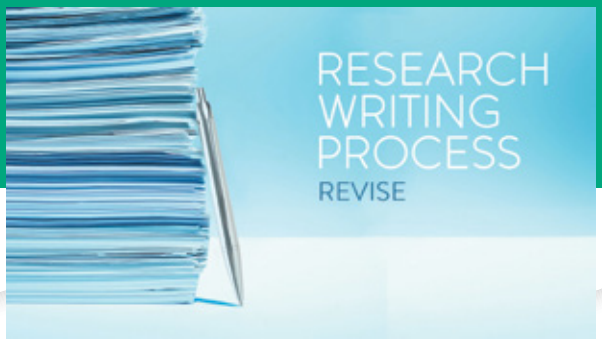
SOURCES AND CITATIONS

WRITE

Use the questions on the previous page to revise your academic citations and works cited list of source materials for your research paper.

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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. Use the guide below to help you review:

Review	Revise	Example
Clarity		
Identify difficult concepts or complex quoted language in your research paper. Annotate places in which additional explanation or clarification might be helpful to readers.	Follow challenging material with a restatement in simpler terms to assist your audience's understanding.	In attempting to answer~~ing~~ these questions, the Maya origin stories described the world and beyond as places "where time is cyclical and all things are interconnected" ("Connecting Earth and Sky"). In other words, time is like an intricately woven web that connects all beings and events.

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Review	Revise	Example
Cohesiveness		
Synthesize key ideas from multiple sources. Annotate places where additional description or information could help develop your ideas.	Integrate quoted material with paraphrased material, avoiding over-reliance on one source of information. Use commas and other punctuation for clarification. Cite all sources.	Finally, on the third attempt, the gods "made four men out of white and yellow corn" and were satisfied that "these men could think and feel and speak words out of love and respect" (Shumov). In Maria Gomez's retelling, these humans were actually "too wise." Rather than destroy the human race for a third time, however, one of the gods "clouded their minds and eyes so they would become less wise" (Gomez).
Structure		
Review your writing for opportunities to use print features to clarify information.	Add transitions to connect information across paragraphs. Use bulleted lists to break down information or sequence complex information to enhance reader comprehension. Include citations.	For centuries, the *Popol Vuh* has shaped Mayan understanding of life as a cycel. The story begins with the gods gathering to create the earth. After building the world, the gods wanted to fill it with creatures who would worship them (Shumov). • First, they created humans from wet clay, but these humans could not speak, so the gods destroyed them in a flood. • On their second attempt, the gods created humans out of wood; however, as Shumov explains, while these humans could talk, "they were empty headed and empty hearted." So, the gods destroyed the human race a second time.

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Review	Revise	Example
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.	The gods are to be ~~shown~~ respected because they ~~have a lot of power. They~~ have the power to both create and ~~end~~ destroy humanity.
Style: Sentence Effectiveness		
Read your research paper aloud. Annotate places where you have too many short sentences in a row. Using relative pronouns to link closely related sentences or independent clauses can add clarity by associating ideas. Vary your sentence beginnings.	Combine short sentences that are closely related by linking them together using relative pronouns. Add details that provide more complete information.	The structure of the pyramids is symbolic. For example, ~~the~~ ~~The~~ pyramids were built with flat tops. ~~These flat tops,~~ which created space ~~for~~ on which rituals. ~~The rituals~~ of bloodletting and human sacrifice were performed to honor the gods by returning "life force" to the gods (Jarus).

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: Capitalization of Quotations

Direct quotations appear in quotation marks. Many of the rules you already know about capitalization apply to the capitalization of quotations, including always capitalizing the pronoun *I* and proper nouns, such as people's names.

These rules and examples show how to capitalize quotations correctly.

Rule	Text
Capitalize the first word of a sentence, whether or not it begins a direct quotation.	"The water and the air were the two things we all shared," she said in a deposition some years later. A Civil Action
Capitalize the first word of a direct quotation that is a complete sentence, even when it begins in the middle of a sentence.	They walked on again in silence and finally she said, thoughtfully, "You know, I'm not afraid of you at all." Fahrenheit 451
Do not capitalize the first word of a quotation that cannot stand as a complete sentence.	Thomas, looking cool in sunglasses beneath the bright lights illuminating the stadium, was described as "very much an unknown quantity." The Sports Gene
When a quoted sentence is interrupted by an explanatory phrase, do not capitalize the second part of the sentence.	"Devil," I exclaimed, "do you dare approach me? . . ." Frankenstein
If a new sentence begins the second part of a quotation, put a period after the explanatory phrase and capitalize the second part.	"Bravery is not enough," said Squealer. "Loyalty and obedience are more important. . . ." Animal Farm

Do not confuse direct quotations with indirect quotations. An indirect quotation does not repeat a person's exact words and does not appear in quotation marks. It is often preceded by the word *that*. Indirect quotations within sentences are not capitalized.

Indirect Quotation	Direct Quotation
Mary heard the conductor say that the next stop is Greenwich.	Mary heard the conductor say, "Next stop Greenwich!"

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YOUR TURN

PRACTICE

1. How should this sentence be changed?

> John F. Kennedy said, “ask not what your country can do for you; ask what you can do for your country.”

- A. Do not capitalize **John F. Kennedy.**
- B. Capitalize **ask.**
- C. Capitalize **country.**
- D. No change needs to be made to this sentence.

2. How should this sentence be changed?

> The reporter characterized the scene as one of “Complete and absolute chaos.”

- A. Capitalize **reporter.**
- B. Do not capitalize **Complete.**
- C. Capitalize **absolute.**
- D. No change needs to be made to this sentence.

3. How should this sentence be changed?

> Skloot tells of asking her high school science teacher for details about Henrietta Lacks, and her teacher’s response was, “I wish I could tell you . . . but no one knows anything about her.”

- A. Do not capitalize **Skloot.**
- B. Do not capitalize **Henrietta Lacks.**
- C. Capitalize **but.**
- D. No change needs to be made to this sentence.

4. How should this sentence be changed?

> According to Keim and Lumet, the Pasteur Institute in Paris, which officially opened in 1888, was a place where Louis Pasteur and his pupils “Could work together for science and the cure of disease.”

- A. Do not capitalize **Pasteur Institute.**
- B. Capitalize **which.**
- C. Do not capitalize **Could.**
- 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 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 critiqued your research process and carefully evaluated your sources and citations. When you edit, you focus on the mechanics of your research paper, paying close attention to things such as grammar and punctuation.

Use the checklist below to guide you as you edit:

- ☐ Have I used punctuation correctly, including with citations?
- ☐ Have I capitalized everything correctly?
- ☐ Have I used parallel construction?
- ☐ Have I avoided misusing commas that result in comma splices?
- ☐ Have I added transitions where needed?
- ☐ Do I have any sentence fragments or run-on sentences?
- ☐ Have I spelled everything correctly?

Notice some edits Josh has made:

- Added a comma after an introductory phrase.
- Edited text to make two sections parallel.
- Corrected capitalization errors within quotation marks.
- Replaced a comma with a period to avoid a comma splice.
- Deleted an unnecessary comma before a quotation.
- Created a transition and added elaboration.
- Added a conjunctive adverb to create a transition.
- Corrected two spelling errors.

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~~Thosands~~ Thousands of years ago, the Maya first told creation stories in an attempt to understand the world and ~~answering~~ to answer life's big questions, such as~~,~~ "Who am I?," "Why am I here?," and "W~~w~~hy is the world the way it is?" In attempting to answer these questions, the Maya origin stories described the world and beyond as places "w~~W~~here time is cyclical and all things are interconnected" ("Connecting Earth and Sky"). In other words, time is an intricately woven web that connects all beings and events. These creation stories also describe a special bond between ~~humanty~~ humanity and the gods, as well as a careful balance of creation and destruction~~,~~. ~~for~~ Indeed, for the Maya who are alive today, these stories serve as an important cultural foundation and ~~are linking it~~ a link to the past.

EDIT AND PUBLISH YOUR RESEARCH ESSAY

WRITE

Use the checklist, 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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Tiger Moms and Trophies for Everyone

INFORMATIONAL TEXT



Introduction

Tiger Mom Amy Chua faced a lot of criticism for her parenting style. But is parenting one-size-fits-all? Or do different cultural groups have their own traditions and values to uphold as parents?

VOCABULARY

READ



controversial

causing disagreement or debate



obedience

compliance or submission to another's authority



approach

a method or technique



conflict

a serious disagreement or argument



culture

the beliefs, customs, and practices that distinguish one group or society from another

READ

READ AND ANNOTATE

NOTES

1 Parenting is a **controversial** topic. People have many different ideas about the best way to raise kids. Parenting strategies include free-range parenting, helicopter parenting, tiger parenting, and elephant parenting. Amy Chua, known as the tiger mom, faced criticism when she wrote about her **approach** to parenting. Chua acknowledges that while her parenting style is common among Chinese parents, it may seem harsh to people who are familiar with a more Western parenting style. After excerpts from her book were published online, many people challenged her for demanding perfection from her daughters. Looking carefully at both sides of the issue can be helpful before deciding who is right.

2 In Chinese **culture**, each year on the lunar calendar has its own animal sign. Chua was born during the year of the tiger, and she explains that the tiger is a symbol of authority. For Chua, being Chinese means that her parenting style is not just a personal choice. She says that Chinese culture values **obedience**. As a Chinese tiger mom, she expects her daughters to obey her rules. These rules include not being allowed to watch TV or play video games and not being allowed to perform in a school play. She forces her daughters

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NOTES

to practice violin and piano for hours every day. She expects them to get straight As on every report card. Chua argues that many Chinese parents think that being strict and having the highest standards for their children prepares them for the future. They believe that this style of parenting gives kids confidence and strong work habits.

3 Chua's parenting style has its roots in the Chinese cultural tradition of filial piety, or respect for elders. The rule of filial piety says that you must respect and obey people who are older than you, especially your parents. A collection of folktales from around the 13th century, *The Twenty-Four Stories of Filial Piety*, gives examples of filial sons putting their parents' needs before their own. In one story, Jiang Ge carries his mother on his back to his cousin's village. Once they arrive in his cousin's village, Jiang Ge has lost his clothes and shoes. Without clothes or shoes, he starts working to support his mother. Other stories show children obeying their parents' wishes even when their parents are unkind. In one example, Wang Xiang's father and stepmother are cruel to him. His stepmother likes to eat fish, but the river is frozen solid in winter. Wang Xiang lies down on the ice to melt it with his body. Once the ice melts, he catches fresh fish to serve his stepmother. Filial piety is an important Chinese cultural value, and parents like Chua honor their cultural roots by keeping these traditions alive.

4 As an alternative to tiger parenting and its focus on respect for elders, Western parenting styles often prioritize the well-being of the child. Researchers at the University of Arizona report that Western parents tend to give kids positive support and set moderate expectations. According to their research, this kind of parenting is healthy for kids. Parents who follow a Western model are more likely to worry about kids' self-esteem, and their family culture is warmer and more affectionate.

5 But is it possible to worry too much about kids' self-esteem? Can anti-tiger parenting have negative effects too? A growing trend among Western parents is to give awards to all the kids who participate in an event, not just the winners. Supporters of this practice say that children should be rewarded for their efforts no matter the outcome. They say that they are protecting kids' feelings. But others argue that handing out trophies to all participants in a sports tournament, for example, sends kids the wrong message. Instead of preparing them for the real world where not everyone is a winner, this practice teaches kids that they can be rewarded for just showing up.

6 The Western parenting model does focus more on the child's self-image, but these children may not be prepared to deal with **conflict** and challenges. They might not have skills to cope with disappointment or rejection. Evaluating both sides helps consider the details before deciding who is right.

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NOTES



An obedient son in *The Twenty-Four Stories of Filial Piety* strangles a tiger to protect his father from being attacked.



Jiang Ge carries his mother on his back.



Wang Xiang melts ice with his body and catches a fish for his stepmother.

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First Read

Read "Tiger Moms and Trophies for Everyone: How Culture Influences Parenting." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What are some of the rules that Amy Chua, the tiger mom, expects her daughters to follow?

   Tiger mom Amy Chua's rules include _____

   _____.

2. What is the Chinese cultural tradition of filial piety?

   In the tradition of filial piety, children must _____.

3. What are some examples of filial piety? Include textual evidence to support your response.

   One example of filial piety is _____.

   The text says "_____."

4. Use context to confirm the meaning of the word *obedience* as it is used in "Tiger Moms and Trophies for Everyone." Write your definition of *obedience* here.

   Obedience means _____.

   A context clue is _____.

5. What is another way to say that a topic is *controversial*?

   The topic 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 the sentence is long? Or is it because I do not understand the logical relationship between the ideas in this sentence?
  - Pay attention to coordinating conjunctions.
    - > **Coordinating conjunctions** show an equal emphasis on the ideas in a sentence.
    - > 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

Read the following excerpt from paragraph 3 of "Tiger Moms and Trophies for Everyone." Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Tiger Moms and Trophies for Everyone"

(1) In one example, Wang Xiang's father and stepmother are cruel to him. (2) His stepmother likes to eat fish, but the river is frozen solid in winter. (3) Wang Xiang lays down on the ice to melt it with his body. (4) Once the ice melts, he catches fresh fish to serve his stepmother. (5) Filial piety is an important Chinese cultural value, and parents like Chua honor their cultural roots by keeping these traditions alive.

1. Which sentences use coordinating conjunctions?

   - A. sentences 2 and 3
   - B. sentences 3 and 4
   - C. sentences 2 and 5
   - D. sentences 4 and 5

2. What is the subordinating conjunction in sentence 4?

   - A. once
   - B. melts
   - C. to
   - D. he

3. What is true about the clauses in sentence 5?

   - A. The first clause is more important than the second.
   - B. The second clause is more important than the first.
   - C. The clauses are both subordinate.
   - D. The clauses are equally important.

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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 each example of visual and contextual supports below. Then, complete the chart by sorting them into those that are visual supports and those that are contextual supports.

Visual and Contextual Supports			
A	the title of a scientific study	**E**	an infographic about immigration to America
B	a boldface vocabulary word	**F**	headers dividing an article into sections
C	a sketch of a main character	**G**	a photograph of an author
D	a pie chart showing a state's budget	**H**	a caption that describes an image

Visual Supports	Contextual Supports

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Close Read

INFORMATIVE

WRITE

Think about the different parenting styles presented in "Tiger Moms and Trophies for Everyone" and about other parenting styles that you have experienced or learned about. Write a paragraph that explains how families' cultural backgrounds influence their parenting styles. Support your conclusions with details and evidence from the text and from your own knowledge and personal experiences. Pay attention to and edit for the formation of plural nouns.

Use the checklist below to guide you as you write.

- ☐ What does "Tiger Moms and Trophies for Everyone" explain about culture and parenting?
- ☐ What have you seen in your own family or community that connects cultural values with parenting styles?
- ☐ How do you think culture influences parenting styles?

Use the sentence frames to organize and write your informational response.

Families' cultural backgrounds influence their parenting styles because parents pass on their families' _____,

customs, and practices. For example, Amy Chua's parenting style is influenced by _____.

In my experience, parents get ideas about the best way to raise kids from their _____.

For example, my _____ believes in _____.

I know that _____ influenced (his / her) parenting style.

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Karima

DRAMA

Introduction

Karima's life as an immigrant is complicated—she constantly faces the expectations of everyone around her, including her parents, her Arabic school friends, and her American high school peers. Can she maintain an independent sense of herself as she navigates through awkward social situations, encounters prejudice toward Arabs, and deals with the feelings of being misunderstood?

VOCABULARY

READ



exercise

to use or implement



xenophobia

the fear or dislike of people from other countries



assimilate

to fully become part of the culture of a population or group



subtle

not obvious



culture

a group's beliefs, customs, and social behavior that separate them from another group

READ

READ AND ANNOTATE

NOTES

CHARACTERS:
Karima, 15
Karima's Mom, 40
Karima's Dad, 45
Sarah, 15
Malcolm, 16
Rabia, 15
Ahmed, 15

Scene 1 - Karima's home.

1 *Karima and her parents are in spirited but friendly discussion. They are having tea and bread in the family's living room. Because this play happens in Karima's own head—from her point of view—she occasionally addresses the audience with comments/asides. Karima's parents speak English with strong Levantine Arabic accents. Karima speaks English with a slight accent.*

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NOTES

2 KARIMA
It's absolutely ridiculous! "Go back to where you come from"?! I mean, HELLO, she's from Dallas! She was born here. Just because she covers her head, just because she's Muslim!

3 KARIMA'S MOM
(shaking her head)
It's terrible, I know. I'm so proud of you for sticking beside your friend. *That's* who we are.

4 KARIMA
Of course I did. And you know what? I'm thinking of starting to wear my hijab to school, too, like Rabia—

5 KARIMA'S MOM
No, Karima, don't be silly, why do that?

6 KARIMA
Why not? Why do I wear it everywhere else then? It seems like I'm trying to make them feel comfortable instead of **exercising** my right in this country!

7 KARIMA'S DAD
People are afraid of what they don't understand. Every time they talk about us on the news it's with the word *terrorist* attached—*Arab terrorist*—and this naturally leads to violence. But I agree with your mother. You shouldn't call attention to yourself at school. It's important to **assimilate**, to get along—

8 KARIMA'S MOM
Yes! it's okay to want to fit in, Karima. It's okay to have an American high school experience while keeping close to your Palestinian identity and family.

9 KARIMA
(to audience, rolls eyes)
Thanks, Mom, why didn't *I* think of that?
(back to scene)
But I'm proud of our **culture**, why should I have to hide it?

10 KARIMA'S DAD
It's not about hiding, Karima! It's about being comfortable with anyone, anywhere. The most important thing is your—

11 KARIMA
My education, I know.
(to the audience)

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NOTES

The thing about parents is that they're the same everywhere: they repeat the same things over and over like you're deaf or something. . .

12 KARIMA'S MOM
We're so proud of you. The world needs more brilliant women going into STEM fields. You're an exceptional student. In the end, that's what matters most.

13 KARIMA'S DAD
Yes, it's undoubtedly difficult to be a target of **xenophobia** in your own country, as a contributing citizen! But at the same time, you, Karima, with hard work, are going to be able to be and do anything you want. *Anything. (holding back tears)* That is why we're here.

14 KARIMA
(to audience)
Oh no, this is where he starts tearing up. I'm grateful, I really am, but it makes me uncomfortable when he starts talking about everything they sacrificed for me. It's a lot of pressure.

15 KARIMA'S DAD
(suddenly stern, a warning)
As long as you remember that the most important thing is your—

16 KARIMA
(to audience)
Say it with me now. . .Wait for it. . ."Education!"

17 KARIMA'S MOM
You're not getting bullied are you?

18 KARIMA
No, at school they just think I'm weird and nerdy. It's like I'm not American enough for high school, but I'm also not Arab enough for my Arab friends. It's like I don't quite fit anywhere. . .

19 KARIMA'S DAD
Pffff. Don't let anyone tell you who you are. You're my Karima. You're perfect, exactly as you are.

20 KARIMA
(to audience)

First of all, my dad is not *always* so cool. Sometimes he doesn't think I'm so perfect when I bring home less than a perfect grade, for example. Second, I

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wouldn't tell my parents because they'd worry, but it still *feels* like I'm being bullied even though I can't point to one big thing. It's way more **subtle** than having GO BACK TO WHERE YOU CAME FROM spray painted on your locker, like what happened to Rabia today. She couldn't help but cry in the hallway, in front of everyone. That's what she said hurt her the most when we finally got to be alone at her house. She just didn't want them to see her cry. But she just couldn't help it. So I guess I shouldn't complain because everyone's kind of nice to me. But they ask so many questions like I'm a zoo animal. And all the questions make me want to hide in my books and shut the world out. But, I guess, maybe that's partly why I'm so smart? (Laughs at herself) And also modest, of course. Oh no, I'm late for school. . .

21 *Karima runs to the other side of the stage into. . .*

Scene 2 - *A public high school in Texas. Karima is getting books out of her locker, when two classmates, SARAH and COURTNEY, approach her. They're overly friendly.*

22 SARAH
Hey Ka. . .um. . .

23 KARIMA
Karima.

24 SARAH
I knew that!

25 COURTNEY
Karina, right. See? I *told* you.

26 KARIMA
No, it's actually Karima, with an m.

27 SARAH
SO cute! Where is that name from? My name is SO BORING. Sarah. Barf.

28 COURTNEY
Mine toooo! Courtney is just like. . .blah. Bored. So where are you from again?

29 KARIMA
I'm from, my family's from Palestine. My name means generous in Arabic.

30 SARAH
Wow. That's *crazy.* And your accent is *adorbs.*

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31 KARIMA
Um. . .ok?

32 COURTNEY
So we were just wondering if you wanted to hang out with us this weekend? Like, wanna go to the game with us? We pre-game at Dan's house, it's really fun and chill.

33 SARAH
Ok fine we'll tell you!! But top secret, ok? Full disclosure: our friend who also happens to be my second cousin and *really* good friend Ben has a *massive* crush on you. So we're asking for him.

34 COURTNEY
Not that we don't wanna hang, too.

35 SARAH
Oh duh definitely want to hang! But Ben's been asking us. . .

36 KARIMA
(turning bright red)
Really? Wow. That sounds fun. . .

37 SARAH & COURTNEY
SO FUN!!

38 KARIMA
(realizing, backtracking)
But, actually, I'm not really allowed to go to the games, or out on weekends. I mean, I would, I just. . .can't. Sorry. But thanks for inviting me.

39 SARAH
Tragic. What do you do on weekends then!?

40 KARIMA
(unsure, doesn't want to say)
Um. . .family stuff, mostly.

41 SARAH
Wow is that like an Arab thing?

42 COURTNEY
Where *is* Palestine, exactly? Like what language do you speak?

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43 SARAH & COURTNEY IN UNISON, GROWING IN SPEED AND VOLUME
What do you eat there? Do you eat the same stuff here? Why did you leave? Why does your friend wear a scarf on her head? What does it mean? Do your parents wear weird stuff too? Do Arabs like Americans? Do you know any terrorists? Are you religious?

44 *Karima turns to the audience, shuts her eyes tight and covers her ears and SCREAMS. The voices and characters disappear. BLACK OUT.*

Scene 3 - *Outside of Karima's Arabic School, Saturday afternoon*

45 *Karima with her two closest Arabic school friends, Rabia and Ahmed. They walk and talk as they hit the sidewalk. All three speak to each other in Arabic, with a few English words thrown in. Rabia and Karima both have their heads covered.*

46 KARIMA
(in Arabic)
Ok, should we go to Ahmed's?

47 RABIA
(in Arabic)
I'm hungry!

48 AHMED
(in Arabic)
You're always hungry.

49 *Rabia shoves Ahmed playfully. This makes Ahmed back up into Sarah, who is walking down the street in the opposite direction. Sarah is wearing workout gear and headphones.*

50 SARAH
Hey, watch it!

51 AHMED
Sorry, sorry, it was her fault.

52 *Sarah brushes it off. She is about to move on when she recognizes Karima.*

53 SARAH
Karina? Hey!

54 *Karima looks at her friends and back at Sarah.*

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NOTES

55 RABIA
It's *Karima*.

56 SARAH
We missed you last night! Ben was totally asking about you.

57 AHMED
Last night?

58 *Karima flushes. Ahmed and Rabia give Karima a look like: Seriously?*

59 KARIMA
Thank you for inviting me. These are my friends Rabia and Ahmed. Rabia, Ahmed this is Sarah.

60 *They all look at each other, nodding awkwardly.*

61 SARAH
So what is this?

62 KARIMA
This is our other school, on the weekends. It's Arabic school.

63 SARAH
Double school, whoa.

64 KARIMA
It's actually fun.

65 SARAH
Cool, well hopefully we can hang out sometime. Rabia, Ahmed, it was really nice to meet you. See ya!

66 *Sarah runs off and waves. Rabia and Ahmed give Karima a look: huh, she was nice. Karima smiles.*

67 KARIMA
Wow. She only asked one question.

68 *They continue walking along, talking again in Arabic.*

Scene 4 - *Karima stands alone on stage*

69 KARIMA
(to audience)
You know, sometimes it feels like I'm split right down the middle. There's the Karima who goes to this big loud American high school in the middle of

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Texas, and really wants to fit in and be normal. And then there's the one that wants to hold on to my family and my culture so tightly. And feel like I have this *place* in the world that's way bigger than me, where everyone understands me, down to my bones. These two Karimas, most of the time, feel worlds apart. Like, they don't even text each other. But then, sometimes, there's just. . .me. Like when I'm alone, in my room, listening to music or reading a book I really love. It's just me. And I don't feel torn at all. I just feel okay. Just like you. I guess just like everybody.

70 BLACKOUT.

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First Read

Read "Karima." After you read, complete the Think Questions below.

THINK QUESTIONS

WRITE

1. What happened to Rabia that made Karima upset?

   Karima is upset because _____.

2. Where does Scene 2 take place?

   Scene 2 takes place _____.

3. At the end of the play, how does Karima explain having two identities? Include evidence from the text to support your response.

   Karima says that one part of her is _____ and another part _____.

   She explains this by saying "_____."

4. Use context to confirm the meaning of the word **assimilate** as it is used in "Karima." Write your definition of *assimilate* here.

   Assimilate means _____.

   A context clue is _____.

5. What is another way to say that a message is *subtle*?

   The message 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 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 paragraph 69 from the text. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Karima"

Scene 4 - *Karima stands alone on stage*

KARIMA
(to audience)

(1) You know, sometimes it feels like I'm split right down the middle. (2) There's the Karima who goes to this big loud American high school in the middle of Texas, and really wants to fit in and be normal. (3) And then there's the one that wants to hold on to my family and my culture so tightly. (4) And I feel like I have this place in the world that's way bigger than me, where everyone understands me, down to my bones. (5) These two Karimas, most of the time, feel worlds apart. (6) Like, they don't even text each other. (7) But then, sometimes, there's just...me. (8) Like when I'm alone, in my room, listening to music or reading a book I really love. (9) It's just me. (10) And I don't feel torn at all. (11) I just feel okay. (12) Just like you. (13) I guess just like everybody.

1. In sentence 2, the expression "fit in" most closely means —

   - A. to act out in an angry way
   - B. to be in harmony with others
   - C. to wear the right sized clothes
   - D. to be physically active

2. When Karima says that she "wants to hold on to my family and my culture so tightly" in sentence 3, what does she mean?

   - A. She wants to literally hold her family and culture tightly.
   - B. Karima wants to stay connected to her family and culture.
   - C. Karima thinks that she should copy Anglo-American culture.
   - D. She thinks that hugging family members is a good thing.

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3. If people are “worlds apart” (sentence 5), it means that they—

   - A. live on different hemispheres
   - B. live far away from each other
   - C. cannot understand each other
   - D. seem different from each other

4. When Karima says “I don’t feel torn” (sentence 10), what does she mean?

   - A. She feels focused and whole.
   - B. She feels well-dressed.
   - C. She feels uninjured.
   - D. She feels like a book character.

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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 textual 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 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 paragraph 69 from the text. Then, using the Checklist on the previous page, answer the multiple-choice questions below.

from "Karima"

Scene 4 - *Karima stands alone on stage*

KARIMA

(to audience)

You know, sometimes it feels like I'm split right down the middle. There's the Karima who goes to this big loud American high school in the middle of Texas, and really wants to fit in and be normal. And then there's the one that wants to hold on to my family and my culture so tightly. And feel like I have this place in the world that's way bigger than me, where everyone understands me, down to my bones. These two Karimas, most of the time, feel worlds apart. Like, they don't even text each other. But then, sometimes, there's just...me. Like when I'm alone, in my room, listening to music or reading a book I really love. It's just me. And I don't feel torn at all. I just feel okay. Just like you. I guess just like everybody.

1. Repetition of the phrase "just me" serves to—

   - A. remind the audience that this is a play about a student named Karima
   - B. show how Karima likes to spend her time alone with books or music
   - C. show that Karima has an identity independent of how others see her
   - D. demonstrate how minor Karima's problems are compared to her parents

2. How can you tell that this excerpt is narrative text?

   - A. It features debatable opinions in addition to facts.
   - B. It tells a story and gives a character's point of view.
   - C. It requires the reader to choose one side of a debate.
   - D. It gives information about a topic related to history.

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3. How does this aside from Karima support the author's purpose?

   - A. It illustrates how Karima feels pressure to fit into two cultures.
   - B. It shows that Texans are friendly and welcoming of immigrants.
   - C. It indicates that the world is bigger than just one high school.
   - D. It reveals that the narrator is not alone in being bullied.

4. How might asides like this one make the audience feel?

   - A. surprised by the break in the dialogue
   - B. annoyed at having to hear a lecture
   - C. amused by Karima's foolishness
   - D. involved in Karima's world

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Close Read

LITERARY ANALYSIS

WRITE

In this drama, the main character finds herself being one way around her Arab friends and another way around her American high school peers. How does Karima express the idea of having different identities? Look at what she says and how she acts around these two peer groups. Use details and evidence from the text to support your response. Pay attention to and edit for negatives and contractions.

Use the checklist below to guide you as you write.

- ☐ What are Karima's two identities?
- ☐ What does Karima say to the audience that shows her two identities?
- ☐ What does Karima say and do around her peers to show that she has two identities?

Use the sentence frames to organize and write your literary analysis.

In the play "Karima," the main character has two _____.

Karima says she wants to fit in with her American _____

when she tells Sarah and Courtney that she would like to attend their party, but she _____.

Karima shows that she respects her Palestinian _____

when she acts_____to introduce her Arab friends to Sarah.

At the end of the play, Karima says that when she's by herself she _____

have to think about trying to fit in with (anyone / no one).

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